

AUGUST 17-27, 2017



Bridge
Chamber Music
Festival

NORTHFIELD, MINNESOTA



FESTIVAL CONCERT I

Thursday, August 17, 7:30 p.m.
Urness Recital Hall, St. Olaf College

hosted by Dr. Louis Epstein

Trio in D minor for Clarinet, Cello and Piano, Op. 120

- I. Allegro ma non troppo
- II. Andantino
- III. Allegro vivo

Gabriel Faure
(1845–1924)

Scott Anderson, clarinet
David Carter, cello
Esther Wang, piano

Sextet for Piano and Winds

- I. Allegro vivace
- II. Divertissement: Andantino
- III. Finale: Prestissimo

Francis Poulenc

WindWorks
Kay Sahlin, flute
Dana Maeda, oboe
Jo Ann Polley, clarinet
Cindy Bailey, bassoon
Becky Jyrkas, horn
Jill Dawe, piano

— INTERMISSION —

Jazz selections announced from the stage

Gary Schulte, violin
Sam Miltich, guitar



YOUNG ARTIST RECITAL

Sunday, August 20, 2:00 p.m.
Studio A, Skifter Hall, St. Olaf College

with John Carson, piano

Orchestral Suite #2 in B minor

- II. Rondeau
- IV. Bourree I/II
- V. Polonaise
- VI. Menuet
- VII. Badinerie

JS Bach
(1685–1750)

Kylie Gray, flute
Deonne Gray, violin
Brynne Gray, violin
Charles Gray, viola
Cameron Gray, cello

Concerto for Cello in D minor

- II. Andantino con moto-Allegro presto

Makayla Thomas, cello

Eduard Lalo
(1823–92)

Concerto for Clarinet in A major, K. 622

- I. Allegro

Elijah Schouten, clarinet

W.A. Mozart
(1756–91)

Banjo and Fiddle

Cate Carson, violin

William Kroll
(1901–80)

Ballade in G minor, Op. 23

Brianne Ulrich, piano

Frederic Chopin
(1810–49)

Concerto #2 for Violin, Op. 22

- I. Allegro moderato

Kalli Sobania, violin

Henri Wieniawski
(1835–80)

Quintet for Piano and Strings in E-flat major, Op. 44

- I. Allegro brillante

Herbie Rand, violin
Caroline Nelson, violin
James Rand, viola
India Enter, cello
Brianne Ulrich, piano

Robert Schumann
(1810–56)



FESTIVAL CONCERT II

Tuesday, August 22, 7:30 p.m.

First UCC Church, Northfield

hosted by Philip Spensley

String Quartet, Op. 11

- I. Molto Allegro e appassionato
- II. Molto Adagio
- III. Molto Allegro, come prima

Samuel Barber

(1910–81)

String Quartet #1

- I. Allegro
- II. Adagio
- III. Allegro vivace

Walter Piston

(1894–1976)

Artaria String Quartet

Ray Shows and Nancy Oliveros, violins

Annalee Wolf, viola; Patricia Ryan, cello

— INTERMISSION —

Selections chosen from the following:

Groovin High

Dizzy Gillespie

(1917–93)

Billie's Bounce

Charlie Parker

(1920–55)

Moose the Mooche

Charlie Parker

Donna Lee

Charlie Parker

Bouncin with Bud

Bud Powell

(1924–66)

Hallucinations

Bud Powell

Dave Hagedorn, vibes

Kevin Clements, bass

Erik Hanson, drums



FESTIVAL CONCERT III

Thursday, August 24, 7:30 p.m.

First UCC Church, Northfield

hosted by Marc Robinson

Suite Italienne for Cello and Piano

- I. Introduzione
- II. Serenata
- III. Aria
- IV. Tarantella
- V. Minuetto
- VI. Finale

Igor Stravinsky
(1882–1971)
arr. Gregor Piatigorsky
(1903–1976)

Sonata for Cello and Piano, Op. 40

- I. Allegro non troppo
- II. Allegro
- III. Largo
- IV. Allegro

Dmitri Shostakovich
(1906–75)

Tanya Remenikova, cello
Ivan Konev, piano

— INTERMISSION —

Grand Sextet

- I. Allegro-Maestoso
- II. Andante
- III. Finale. Allegro con spirito

Mikhail Glinka
(1804–57)

Taichi Chen, violin
Hector Valdivia, violin
Justin Knoepfel, viola
David Carter, cello
Connie Martin, bass
Nicola Melville, piano

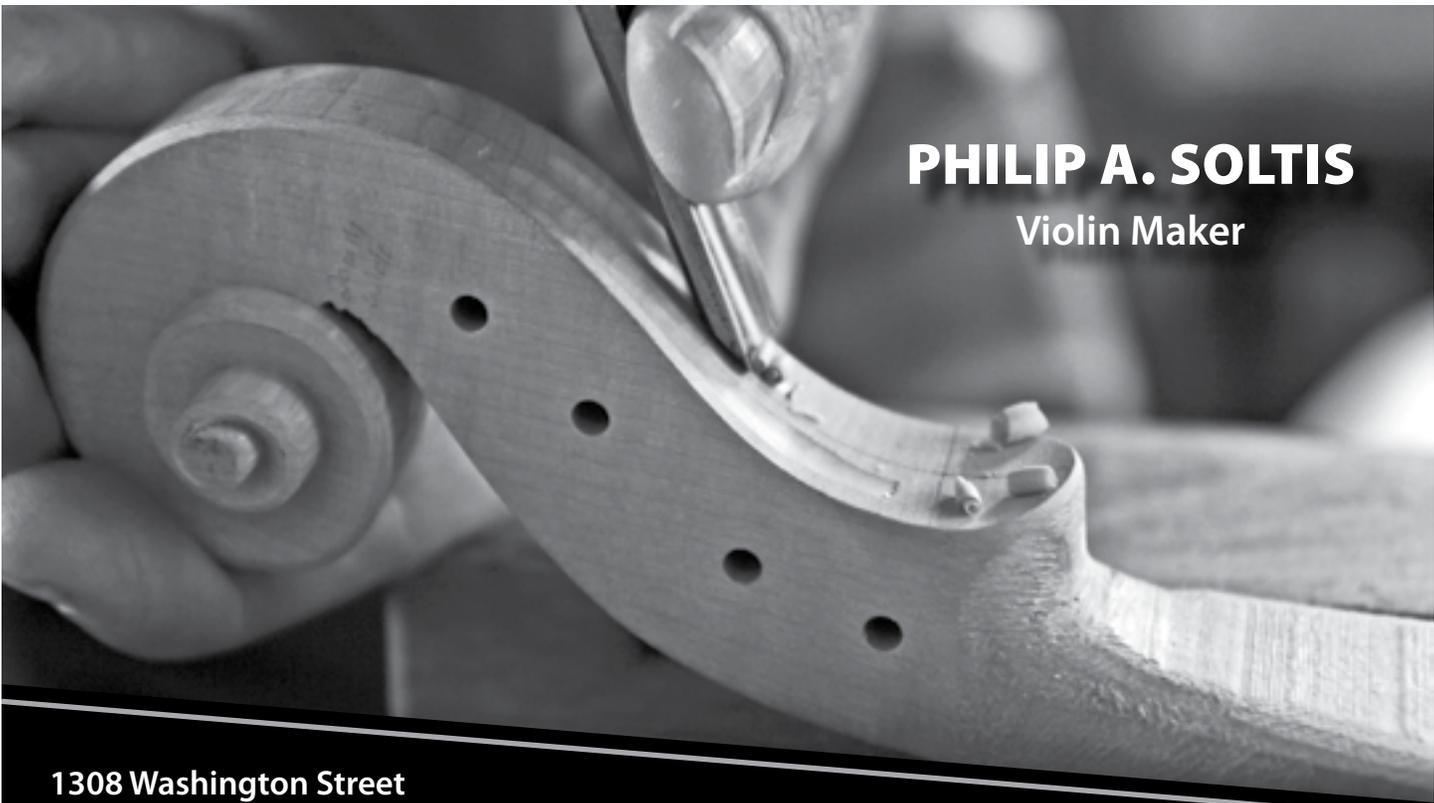


FESTIVAL CONCERT IV

Saturday, August 26, 7:30 p.m.
Urness Recital Hall, St. Olaf College

Program to be announced from the stage

The Laura Caviani Trio
Laura Caviani, piano
Chris Bates, bass
Dave Schmallenberger, drums



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FESTIVAL CONCERT V

Sunday, August 27, 7:30 p.m.
Urness Recital Hall, St. Olaf College

Brass Quintet

- I. Andante con moto – Allegro con Brio
- II. Andantino
- III. Molto vivaces

Jan Koetsier
(1911–2006)

Brass Calendar

1. January: New Year's Day
2. February: Valentine's Day
3. March: St. Patrick's Day
4. April: Income Tax Day
5. May: Memorial Day Picnic
6. June: Flag Day
7. July: Independence Day
8. August: Dude Ranch Vacation
9. September: Labor Day Weekend Dance
10. October: Halloween
11. November: Thanksgiving
12. December: Alone on New Year's Eve

Peter Schickele
(b. 1935)

Dance Suite

1. "Dancisca for Anthony"
2. "Waltz for Agnes"
3. "Bi-Tango for Mischa"
4. "Two-Step for Mr. B"
5. "MTV for Jerry"

Leonard Bernstein
(1918–1990)
arr. Larry Zimmerman

Ain't Misbehavin'

Fats Waller
Arr. by Lee Norris

The Stone Arch Brass
Dan Fretland, trumpet; Martin Hodel, trumpet
Neal Bolter, horn; Larry Zimmerman, trombone; Paul J. Budde, tuba

— INTERMISSION —

Quintet for Piano and Strings in A major, Op. 81

- I. Allegro ma non tanto
- II. Andante con moto (Dumka)
- III. Scherzo. Molto vivace (Furiant)
- IV. Finale. Allegro

Antonin Dvorak
(1841–1904)

Leslie Shank, violin; Francesca Anderegg, violin
Charles Gray, viola; David Carter, cello
Esther Wang, piano

FESTIVAL CONCERT I, AUGUST 17

Faure: Piano Trio Op. 120

A composer renowned for his intimate chamber music, French art songs, and influence on composers the likes of Ravel and Boulanger, Gabriel Fauré (1845–1924) is one of the most influential French composers in 19th- and 20th-century music. One of his works, the *Piano Trio Op. 120*, is famed for its graceful lyricism, personal aesthetic, and melodic freedom. The first movement begins with a rippling piano foundation and sweeping opening melody in the cello. The movement unfolds in sonata form, with variations on the original melody that continue with immediacy and intention. The music moves forward through several permutations, evolving into a tender duet between violin and cello. Here, Faure reveals his sensitive lyricism, in a second movement that is nostalgic and wistful, evoking several almost haunting melodies in octave doublings between the strings. The last movement is a marvel of playful energy and color between the instruments, continuing with superimposed melodies that charge toward the end. Faure completes the movement with dazzling finesse, finishing the Trio with renewed energy and vivacity.

Poulenc: Sextet for Piano and Winds

A “musical clown of the first order,” Francis Poulenc (1899–1963) was greatly influenced by the satiric and irreverent aesthetic of composers Erik Satie and Jean Cocteau. Much of his work opposes the sense of refinement and etherealness surrounding the impressionists and neoclassicism of the day. In his *Sextet for Piano and Winds*, Poulenc utilizes the bombastic, jesting, and brash capabilities of the wind instruments to create a piece that is altogether humorous and satiristic. His first movement is jazzy and lighthearted, leading to a second movement that is melodious and melancholy in contrast. Not to take away from his jesting tone, the second movement soon makes way toward a ragtime finale that bubbles over with good humor and satire. The piece in entirety is unmistakably related to Poulenc’s famed Two-Piano Concerto, which was also written in the summer of 1932.

FESTIVAL CONCERT II, AUGUST 22

Barber: Quartet Op. 11

The *String Quartet in B minor* was written by American composer Samuel Barber (1910–1981) to be premiered by the Curtis Quartet. In a letter to cellist Orlando Cole of the Curtis Quartet in 1936, Barber wrote “I have just finished the slow movement of my quartet today — it is a knockout! Now, for a finale.” The finale proved challenging for Barber, taking him also two years to write and edit. As a result, the quartet was not ready in time to be premiered by the Curtis Quartet, and instead was first played by the group Pro Arte. The work begins with a dramatic unison motif in the strings, and unfolds into a first movement in sonata form. The middle movement, the most famous of the quartet, became the foundation of Barber’s famed *Adagio for Strings*. The unmistakable stepwise intervals, with almost unwilling movement, create an aura of grief and intensity that stir a response from the listener. Barber’s revised finale revisits themes from the first movement, creating a cyclical quartet with a powerful climax and receding ending.

Walter Piston: String Quartet No. 1

Walter Piston (1894–1976) was an American composer, music theorist, and professor at Harvard University. As a kid, Piston was exceptionally musically inclined, teaching himself to play several instruments so as to make a living. He enlisted in the U.S. Navy band during World War I where he taught himself to play all other wind instruments, and eventually joined Harvard University’s teaching faculty after the war. He is famed for his blending of romantic and neoclassical styles in composition, and for his four books on music theory (all of which are considered classics in the field). His *String Quartet No. 1* is a prime example of the blended styles, especially his juxtaposition of contrasting themes in the first movement. He begins the work with a sharply accented theme, later paired against a more melodious second subject. Aaron Copland called his second movement a “poetic mood painting” for its slow and rich melodies that utilize more atonal harmonies true to the neoclassical style. The finale movement is rhythmically intense, with contrasting time signatures and syncopation. By the end, the strings are charging ahead with a combination of rapid bowing and pizzicato, all leading to a forceful finish.

FESTIVAL CONCERT III, AUGUST 24

Stravinsky: Suite Italienne (version for cello and piano, arranged by Gregor Piatigorsky)

Following World War I, Igor Stravinsky (1882–1971) was at an impasse; He no longer sought to compose the Russian ballets that led to his acclaim, and instead leaned toward smaller chamber ensembles, and a greater transparency in the musical architecture. He found inspiration in themes by the Italian composer Giovanni Pergolesi, adapting several of his melodic themes into a ballet in 18 parts with Stravinsky’s own harmony and rhythmic vitality. *Suite Italienne* is an arrangement of excerpts from the ballet by Gregor Piatigorsky, written for cello and piano. The piece opens up with a jaunty *Introduzione* followed by a lyrical, lilting *Serenade*. The prominent role of the bass in opera buffa is notable for its comedic effect throughout the *Aria*: Large leaps and other humor are utilized as the cello plays the role of Bastiano, a strapping man proclaiming his love, who is left alone to a sad refrain. A blistering, whirlwind *Tarantella* picks up the pace before racing off to a conclusion in two parts: a sustained *Minuetto* leading to the exciting and exuberant *Finale*.

Shostakovich Cello Sonata Op. 40

Dmitri Shostakovich’s (1906–1975) Cello Sonata Op. 40 was written early on in his musical career in 1934, prior to being censured by the Soviet government. It was an extremely emotional time for the young composer, as he fell in love and began an affair with a young student during the summer of 1934. The relationship spurred a short divorce between Shostakovich and his wife Nina, before they reunited the following autumn and gave birth to their first daughter. The sonata that was written during this emotional turmoil is nonetheless one of the most romantic of all of Shostakovich’s works. The first movement begins with a broad, flowing, and lyrical theme in the cello that becomes increasingly haunting as the melody plays out. The unusual pianissimo, staccato recapitulation at the end

PROGRAM NOTES

of the opening is most notable, eventually slowing to a halt. The second movement thrusts forward with perpetual energy reminiscent of Pierrot-like playfulness. The following movement is slow, rhapsodic, and dark. Its harmonies play into dissonance and icy introspection that appear later in some of the composer's most renowned works. He ends with a type of rondo-form, imitating in both instruments a playful theme that ends in climax.

Mikhail Glinka: Grand Sextet for Piano and Strings

Mikhail Glinka (1805–1857) was living in Milan when he wrote the *Grand Sextet* in 1832. During this time, Glinka had become infatuated with his doctor's daughter, a talented amateur pianist who was the inspiration for the elaborate, inspired piano part in the piece. The piano clearly plays a leading role throughout, with melodies and arrangements largely influenced by Western operatic form, which Glinka would later compose. He is famed for blending operatic form and Russian melody, and stands as the founder of Russian nationalism in music. The *Grand Sextet* attests to his acclaim, opening with an *Allegro* that is bountiful and gorgeous, with equal importance in all of the instruments. The following *Andante* is much more calm and introspective, reminiscent of works by Chopin. Glinka ends the piece with excitement and jubilation, racing into a *Finale* that ends with finesse.

FESTIVAL CONCERT V, AUGUST 27

Dvorak Piano Quintet Op. 81

Antonin Dvorak's (1841–1904) Piano Quintet in A minor stands as one of the finest examples of late Romantic chamber music. The work is his second of the genre, as he was not fond of his first quintet and left it unfinished to begin an entirely new, second quintet. The quintet's clear classical design and open-hearted expression represent much of what led to Dvorak's international acclaim. The piece opens with a brief yet noble opening theme in the cello. This leisurely opening is striking compared the rest of the vigorous activity that continues throughout the work. The second movement, entitled *Dumka*, stands as the lyrical heart of the piece, alternating slow and fast sections. Dvorak moves to the third movement with a playful scherzo, in rhythmic variations that combine elements of a fast waltz and furiant. The end plays out in rondo form, with syncopation between the strings leading to a fugue-like development. The storm breaks at the coda, opening up into a grand chorale led by the piano. Brilliant pentatonic flourishes push the movement along, toward a bright and energetic ending.



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– Truls Mørk

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FESTIVAL CONCERT I, AUGUST 17

Scott Anderson, Associate Professor of Music at St. Olaf College, holds a B.M. in clarinet performance from the Eastman School of Music, where he studied with Stanley Hasty, and a M.M. in clarinet performance from Northwestern University, where he was a fellowship student of Robert Marcellus. He pursued additional study with Leon Russianoff, Rosario Mazzeo, Franklin Cohen, Mitchell Lurie, and Keith Underwood. Anderson recently completed a long tenure as Principal Clarinetist in the Honolulu Symphony. He also held the Principal chair in the Grand Rapids Symphony, the Oakland Symphony, and performed as a member of the Los Angeles Chamber Orchestra and worked extensively as a studio recording musician. He has recorded on the CRI, Albany, Well-Tempered, and Marco Polo labels. Anderson performs frequently as a soloist, chamber musician, and orchestral player, appearing with both the Minnesota Orchestra and the St. Paul Chamber Orchestra in the clarinet section, and serving as guest principal of the Omaha Symphony. A dedicated teacher, Anderson served previously on the faculties at Grand Valley State University (Mich.), California State University Sacramento, and at the University of California at Berkeley and Davis, and on the summer faculty of the Interlochen Center for the Arts as well as a number of summer festival orchestras, including the Carmel Bach Festival, Glimmerglass Opera, and Colorado Music Festival.

David Carter, cellist, is Professor of Music at St. Olaf College. He holds degrees from the University of Minnesota, Indiana University, and the University of Illinois at Urbana-Champaign. Carter's principal cello teachers include Robert Jamieson, Gary Hoffman, Janos Starker, and Tsuyoshi Tsutsumi. Though legally blind as a result of the retinal disease choroideremia, Carter maintains an active performing and teaching schedule. He is Artistic Director of the Bridge Chamber Music Festival, performed for 25 years as cellist of the Melius Trio, and recently served as cello editor for the Minnesota String Teachers Association newsletter, *StringNotes*. Carter has served as Principal Cellist of the Wichita Symphony, performing as soloist with that ensemble in addition to the Minnesota Orchestra under Neville Marriner and the St. Paul Chamber Orchestra. He has served on the faculty of Wichita State University, as well as the Rocky Ridge Music Center (Colo.) and the Red Lodge Music Festival (Mont.). Currently, Carter teaches at the Interlochen Summer Music Camp. He can be heard on two recordings on the Centaur label, in "3 Pieces for Solo Cello" by Phillip Rhodes and works by Amy Beach, and on the Limestone label with the Melius Trio in trios by Mendelssohn, Clarke, and Peter Hamlin. He performs on a cello by David Folland (2008, Northfield, Minn.)

Esther Wang is an active soloist and collaborator who performs in North America, Asia, Europe, and the Caribbean. The San Jose Mercury News has called Wang "a forceful, take-charge kind of artist with personality ... spirited and vital," and the Double Reed journal called her a "magnificent accompanist." Wang is a devoted chamber musician. Her widely ranging experiences include collaborating with members of the New York Philharmonic, the Cincinnati Symphony Orchestra, Chicago Symphony, Cleveland Orchestra, St. Paul Chamber Orchestra, and the Minnesota Orchestra, as well as with colleagues from around the country. She received her bachelor of music at Baylor University, where she studied with Roger Keyes, and continued studies with Frank Weinstock at the University of Cincinnati, where she earned her master of music and doctor of musical arts. She also studied privately with renowned pianist Lilian Kallir, and attended the Tanglewood, Kneisel Hall, and Taos Chamber Music summer festivals. Wang is an enthusiastic and influential teacher and is frequently sought out as an adjudicator. She has served on faculties at The University of Texas at Austin, University of Wisconsin-Oshkosh, University of Wisconsin-Platteville, Baylor University, Lutheran Summer Music, the New England Music Camp, and Neighborhood Music School in New Haven, Connecticut. She performs and lectures on J.S. Bach's Well-Tempered Clavier as a member

of The Bach Four, and has recorded solo and chamber works by Jan Radzynski on the Centaur label. In the summers, Wang teaches at the Interlochen Arts Camp and the Adamant Music School (Vermont). She is an associate professor of piano at Gustavus Adolphus College in St. Peter, Minnesota.

Jill Dawe, pianist, received her BM in performance and the University Medal for Excellence, from Memorial University of Newfoundland (St. John's Newfoundland), and her MM and DMA, and the Performer's Certificate from Eastman School of Music (Rochester, New York). Dawe is an active solo and chamber music performer and teacher, and also has longstanding interests in new music, new music theater, global music, and the roles that music/musicians play in building and sustaining communities and culture. Dawe is a native Newfoundlander, an associate professor at Augsburg College, and co-president of board at the Cedar Cultural Center in Minneapolis.

WindWorks, a Northfield and Twin Cities area professional woodwind quintet, was founded in 1993. The group's goal is to promote woodwind quintet music, as well as instrumental chamber music of all kinds, by performing recitals throughout the Twin Cities metropolitan area, greater Minnesota, and surrounding states.

- **Kay Sahlin** (flute), retired from teaching flute at St. Olaf in May 2010, after having served on the music faculty for 31 years. A graduate of St. Olaf, her principal teachers have included Donald Berglund, whom she succeeded at St. Olaf, and Geoffrey Gilbert, whose mentorship later in her career was invaluable. Currently, Sahlin plays principal flute in the Rochester Orchestra and the Minneapolis Pops Orchestra. She is a founding member of WindWorks. She has served as principal flute of Philomusica, Minneapolis Chamber Symphony and the St. Louis Philharmonic, and performed as a substitute/extra player with the Minnesota Orchestra for several years.
- **Dana Maeda** (oboe) is instructor of music at St. Olaf where she teaches oboe, woodwind methods, chamber music, directs the Collegium Musicum, and supervises instrumental music student teaching candidates. She is also the oboe instructor at University of Northwestern-St. Paul. Maeda holds B.M. degrees in oboe performance, and vocal/instrumental music education from St. Olaf College and a M.A. in education from St. Mary's University. A founding member of WindWorks, Maeda also performs with the Rochester Orchestra, the Minneapolis Pops Orchestra, serves as a substitute player with the Minnesota Opera Orchestra and freelances in the Twin Cities area. She has extensive teaching experience in public and private schools and private studio settings.
- **Jo Ann Polley** (clarinet) is Professor Emerita in Music at St. Olaf. She holds a Ph.D. from Michigan State University; a M.M. from Northwestern University; and a B.A. from St. Olaf. Her full-time teaching career spans 34 years, and she is a founding member of WindWorks. Polley frequently performs as a soloist on both bass and soprano clarinets in recital and as a church musician. As an orchestral musician, she performed with the Minneapolis Pops Orchestra, the Saint Paul Chamber Orchestra, the Minnesota Opera Orchestra, and as a substitute musician in the Minnesota Orchestra.
- **Cindy Bailey** (bassoon) holds a music performance and education degree from the University of Iowa, where she studied under Dr. Ronald Tyree. In Minneapolis she has studied with Norbert Nielubowski, and is principal bassoon in the Rochester Orchestra and a founding member of WindWorks. In addition, she performs frequently with the Rochester Chamber Music Series. Her M.S. degree in information media is from St. Cloud State University, and she teaches at Forest Elementary with Robbinsdale Area Schools. Additionally, her musical experience includes keyboard and organ performance.

ARTIST BIOGRAPHIES

- **Becky Jyrkas** (horn) earned her bachelor of arts degree with majors in music and mathematics from Concordia College, Moorhead, Minn. In addition to being an active freelance musician in the Twin Cities area and performing with WindWorks, she also plays principal horn in the Bloomington Symphony Orchestra. Jyrkas has played with the Minnesota Opera Orchestra and the St. Paul Chamber Orchestra and will be touring Finland with the Finnish brass septet, Ameriikan Poijat. She also performs on the Swiss Alphorn as a member of the Edelweiss Alphorn Duo.

Sam Miltich is a self-taught jazz guitarist born and raised in the woods of northern Minnesota. Miltich burst on the scene in his teens as a young lion of gypsy jazz, joining Paul Mehling's Hot Club of San Francisco and touring internationally with the world-renowned Robin Nolan Trio. His fluid and instinctive sound has graced hundreds of stages, from small towns on the Iron Range to New York's Lincoln Center. In addition to fronting his own band, the Clearwater Hot Club, Miltich records and performs extensively with Minneapolis-based jazz singers, Connie Evingson and Charmin Michelle; legendary Twin Cities saxophonist Dave Karr; and Dutch swing violin maestro Tim Kliphuis. In addition to a busy touring schedule, he also hosts a weekly Jazz at the VFW night in his home town of Grand Rapids, Minnesota.

Gary Schulte, violin. An acknowledged master of improvisation on the solo violin, Schulte is in the vanguard of jazz violinists and performance composers. A veteran of "A Prairie Home Companion," he's created and performed with David Byrne, Zeitgeist, Theatre de la Jeune Lune, Ballet of the Dolls, Ancestor Energy, Axis Mundi, Parisota Hot Club, Twin Cities Hot Club, Jan Attridge, Carei Thomas's Neighborhood, Dance Revels, and many others in his career that spans four decades. Schulte is a performance graduate of Indiana University School of Music, where he studied with the world-renowned virtuoso Ruggiero Ricci. "Jazz violin is still somewhat of a novelty despite the popularity of the music of Stephane Grappelli and the international acclaim of Regina Carter and Mark O'Connor. If there was artistic justice, then Gary Schulte's name would be mentioned in the same breath." — *JazzPolice*

Dr. Louis Epstein is a historical musicologist whose research focuses on the intersections between music, patronage, and politics in France during the 19th and 20th centuries. Epstein's research has been recognized with support from the Fulbright Program, the French Embassy, the Georges Lurcy Foundation, and the Whiting Foundation. He has presented at regional and national meetings of the American Musicological Society, as well as internationally at the "Rethinking Poulenc" conference at Keele University. An experienced teacher, Epstein has received numerous awards from Harvard University's Derek Bok Center for Teaching and Learning and has presented research on music history pedagogy at the 2011 Music History Teaching Day Conference. His other research interests include musical nationalism and exoticism, art sociology, and the historiography of modernism. Before coming to St. Olaf, Epstein taught at Harvard University and the University of Massachusetts, Amherst.

FESTIVAL CONCERT II, AUGUST 22

The Artaria String Quartet was recently lauded by Rob Hubbard of the St. Paul Pioneer Press — "Artaria Quartet is likely to give eloquent voice to whatever work it tackles." Artaria has served as MPR Artists-in-Residence and was featured on Twin Cities Public Television as part of the MnOriginal television series. The quartet has appeared at major summer festivals including the Banff Centre in Canada, Festival de L'Epau in France, and the Tanglewood Music Center in Lenox, Massachusetts. Artaria is the recipient of a highly coveted McKnight Fellowship for Performing Musicians, and has received Teaching Artist grants from the National Endowment for the Arts,

Chamber Music America, Midori's Partners in Performance, and the Heartland Fund for performance and educational outreach. Members of the quartet are founders and directors of the Artaria Chamber Music School, a weekly chamber music program for young string players, Stringwood, a two-week summer festival held in Lanesboro, Minnesota, each June, and the Saint Paul String Quartet Competition, an annual national event that showcases America's finest young string quartets from around the country.

- **Ray Shows**, founding first violinist of the Artaria String Quartet, is a complete musician with regular performances as a chamber musician and solo recitalist. He made his solo debut with orchestra in his native Atlanta, and has performed in major concert halls across the U.S. and in Europe. Winner of a prestigious McKnight Performing Artist Fellowship, Shows has concertized with renowned artists Arnold Steinhardt (Guarneri Quartet), Eugene Drucker (Emerson Quartet), Paul Katz (Cleveland Quartet), and Raphael Hillyer (Juilliard Quartet). A teaching artist in residence at the Tanglewood Institute, Shows has held positions at Boston College, Viterbo University, Florida State University, and Baldwin-Wallace Conservatory, and was named MNSOTA Music Studio teacher of the year in 2010. Shows was awarded performance degrees from Boston University and Florida State University graduating with honors. A protégé of Roman Totenberg, Gerardo Ribeiro, and chamber music guru Eugene Lehner, he has worked closely with members of the Budapest, Juilliard, Emerson, Cleveland, LaSalle, Muir, and Colorado Quartets. In addition to his duties with Artaria, Shows is a member of the St. Olaf faculty.
- **Nancy Oliveros**, is the founding second violinist of the Artaria String Quartet, with whom she concertizes, records, and teaches the art of chamber music. As a member of Artaria, Oliveros has performed to critical acclaim at many renowned halls and concert series in the U.S. and abroad. She has had the privilege of collaborating with such eminent quartet players as Arnold Steinhardt (Guarneri), Raphael Hillyer (Juilliard), and Paul Katz (Cleveland), and was mentored by the beloved Eugene Lehner of the Kolisch Quartet, Walter Levine of the La Salle, and Alexander Schneider of the Budapest Quartet. She records for Centaur records with the Artaria String Quartet and with her long-time piano collaborator, Mary Ellen Hauptert. Oliveros earned her bachelor's and master's degrees in violin performance at the Florida State University serving as a teaching assistant and student of Karen Clarke, Ruth Posselt, and Gerardo Ribeiro. At Boston University, she was an assistant to legendary violinist Roman Totenberg, and served as concertmaster of the orchestras while on a post-graduate fellowship. Her students are national prizewinners, perform on National Public Radio's "From the Top," and enjoy careers as professional chamber musicians in notable ensembles. She is married to Artaria's founding first violinist, Ray Shows, with whom she has two wonderful sons.
- A native of Minnesota, violist **Annalee Wolf** received her undergraduate degree from St. Olaf. Completing her master of music degree at the North Carolina School of the Arts, she earned a Premier Prix in viola performance from the Royal Conservatory in Brussels, and studied chamber music and the humanities at the European Mozart Academy. She has performed with the North Carolina, Greensboro, Charleston, and Savannah Symphonies, as well as the European Philharmonic Orchestra. As a chamber musician, Wolf has participated in numerous national and international festivals, including the Quartet Program, the Winter Institute for String Quartets, the Kneisel Hall, Hampden-Sydney, Brandeis, Domaine Forget (Quebec) festivals, and the Cours International de Musique in Morges, Switzerland. She frequently performed as guest artist with the West End Chamber Ensemble and the Ciompi String Quartet, and in 1995 appeared as soloist at the Eduard Tubin Music Festival in Tallinn, Estonia. Other European

ARTIST BIOGRAPHIES

appearances have included concerts in Rome, Warsaw, Brussels, Budapest, Prague, Bulgaria, Croatia, and a performance for the president of Romania at his palace in Bucharest. Wolf has taught viola and chamber music at the North Carolina School of the Arts, the University of North Carolina at Chapel Hill, the University of Minnesota, St. Olaf College, and the MacPhail Center for Music. She was a student of Andrea Een, Roland Vamos, Toby Appel, and Ervin Schiffer, and studied chamber music with members of the Juilliard, Takács, Mendelssohn, Lydian, and Haydn String Quartets.

Cellist **Patricia Ryan**, an avid chamber musician, has performed with some of the world's leading chamber musicians, including pianist Emanuel Ax, the Pacifica String Quartet, violinist Geoff Nuttall of the St. Lawrence String Quartet, and others. She participated and received top prizes in the Plowman, Coleman, and Fischhoff Chamber Music Competitions, and has performed internationally in Portugal and China as part of the Viana de Castelo International Music Festival and the San Francisco-Shanghai International Chamber Music Festival. Ryan is a three-time alumna of the Tanglewood Music Center, and has participated in the 2017 Robert Mann String Quartet Institute, Spoleto USA Festival Orchestra, Domaine Forget Chamber Music Session, and Norfolk Chamber Music Festival where she worked closely with the Brentano String Quartet, Emerson String Quartet, Artis String Quartet, Alexander String Quartet, and chamber music faculty of the Yale School of Music. She has participated in master classes with Alisa Weilerstein, Steven Isserlis, Menahem Pressler, Kim Kashkashian, Bonnie Hampton, Guarneri String Quartet, and Takács Quartet, and has shared the stage with maestro Michael Tilson Thomas, and pop rock legends Jeff Beck and Tom Jones in a Grammy Foundation celebration of Sir George Martin. Ryan has completed a second master's of music at Rice University Shepherd School of Music on full tuition scholarship under the tutelage of Norman Fischer, an Artist Certificate in Chamber Music, and a master's of music at the San Francisco Conservatory of Music, and a bachelor's of music at the University of Southern California Thornton School of Music.

David Hagedorn is an artist in residence at St. Olaf, where he teaches percussion, jazz studies, and world music. In June 2011, *Downbeat* magazine deemed St. Olaf Jazz I to be the "Best Undergraduate Large Jazz Ensemble" in the 34th annual student music awards. This group had a very successful cultural exchange tour in Cuba in March of 2016. He holds degrees from the Eastman School of Music, New England Conservatory, and the University of Minnesota. Hagedorn has an album, "Solid/Liquid" on the artega label in SACD format released in October 2003, and a duo album with pianist Dan Cavanagh, "Horizon", released in December 2010. Released in April 2014, is a recording with the Chris Bates Good Vibes Trio. He has recorded with the George Russell Living Time Orchestra on Blue Note Recordings (nominated for a Grammy award), jazz singer Debbie Duncan on Igmod Recordings, Brian Setzer Big Band, Pete Whitman X-tet, Phil Hey Quartet, the Out to Lunch Quintet, and also with the St. Paul Chamber Orchestra on Teldec Recordings. Hagedorn regularly performs in the Twin Cities with groups such as the Phil Hey Quartet, JazzMn, and Chris Bates Good Vibes Trio. On the classical side of music, he also has performed with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, VocalEssence, Cantus, The Mormon Tabernacle Choir, and the Grand Teton Festival Orchestra.

Kevin Clements has been performing as a jazz bassist for over 45 years. From an early age he found jazz as his music of choice. Growing up in Kansas City, he was exposed early on to that city's fertile jazz heritage. After graduating from the Conservatory of Music in Kansas City, Clements played and toured for several years. He had the good fortune to have performed with many great artists, including Billy Eckstine, Rosemary Clooney, Robert Goulet, and Rita Moreno. In 1989, after a ten-year stint as an Air Force pilot, he settled in Minneapolis/St. Paul where he has become a staple in the Twin

Cities jazz scene. Shortly after moving to Northfield in 1996, he met David Hagedorn and they have been playing together regularly ever since. Clements taught jazz bass at Carleton College for several years and flew airplanes for Northwest Airlines and Delta Airlines. He is currently enjoying retirement by playing more music, brewing beer and working in his woodshop.

Eric Hanson grew up in small-town Iowa, where he drove his parents crazy banging on pots and pans, and dreaming of being an astronaut. His early exposure to music consisted of the annual arrival of the Firestone Christmas album. He studied fine art at Augsburg College, where his interest in jazz was nurtured by Dr. Jim Carlson. After college, he spent several years playing professionally in the Twin Cities in a wide variety of musical settings and styles before settling into a career in graphic design.

Philip Spensley is a professional actor, theatre director, and produced playwright, with the retired rank of Professor Emeritus of Theatre from Concordia University, Montreal. Since his "retirement" and his move to Northfield, in 2000 he designed the original outdoor stage for the Northfield Arts Guild's Shakespeare in the Park productions and directed its first and third shows. Also for the NAG he has both directed and designed in its regular seasons. More recently he has narrated Northfield Historical's podcasts as well as narrating for the CVRO's Nutcracker and Peter and the Wolf. Last May he read for Kathy Wurzer's Convenings series sponsored by the Northfield Advance Care Planning Advisory Council. He has taught for the Arts Guild and the Cannon Valley Elder Collegium, and from 2007 to 2016, he served as the first chair of Northfield's Arts and Culture Commission, instrumental in the creation and implementation of Northfield's Sidewalk Poetry project. Spensley continues to write, and to act in film and television in the Twin Cities.

FESTIVAL CONCERT III, AUGUST 24

Cellist **Tanya Remenikova** has inspired critical acclaim during her 40-year international performing career. Reviews from around the world describe her "impassioned approach" to cello playing as having an "elegant, singing tone," "expressive radiance," "sonority," and "lustre." Performances have brought her to the major halls in music capitals around the world: London, Moscow, Jerusalem, Brussels, Bonn, Frankfurt, Florence, Taipei, Shanghai. Remenikova has been soloist with the Israel Philharmonic, Jerusalem Symphony, Minnesota Orchestra, and Orchestre Nationale de Belgique, among others. In the U.S., recital performances have taken her to New York, Washington, D.C., Chicago, Los Angeles, Detroit, Kansas City, Houston, San Francisco, and the Aspen Music Festival. Remenikova's recordings of Prokofiev, Shostakovich, Stravinsky, and Britten are on the DDF and Sound Star Tone labels. Her concert performances have been broadcast in several countries on networks such as the BBC in London, BRT-RTB in Brussels, WFMT in Chicago, WQXR in New York City, National Public Radio, and American Public Radio on such nationally broadcast programs as Saint Paul Sunday Morning. Professor and chamber music coach on the faculty at the University of Minnesota School of Music since 1976, Remenikova has attracted students from all over the world. As a teacher, she relies on her own thorough training in music, both as cellist and pianist. Before she became a student of the world renowned Mstislav Rostropovich at the Moscow Conservatory in Russia, Remenikova studied with Valentin Berlinsky, a member of the renowned Borodin Quartet. An avid chamber music player, she performs regularly with the St. Paul-based Hill House Chamber Players. She also appeared in the Barge Chamber Music Series in New York and with the Karlsruhe Trio in Germany. She has given master classes in Europe, Asia, and the U.S., and premiered a number of new compositions, including a work dedicated to her by Judith Zaimont, "Tanya" Poems for Cello Solo. She is a recipient of 2007 Master Teacher Studio Award from the Minnesota Chapter of the American String Teachers Association.

ARTIST BIOGRAPHIES

Ivan Konev was born in Ukraine and educated in Moscow where he completed his bachelor degree in piano performance from the Music College affiliated with the Moscow Conservatory and master degree in piano performance from Gnessin's Music Academy. Upon his graduation he came to study piano and liberal arts at Hamline University in St. Paul. In 2010, Konev finished his doctoral degree in piano performance from the University of Minnesota under professor Alexander Braginsky. As a soloist, Konev has won prizes in a number of international and local piano competitions, including the Andorra International Piano Competition, Corpus Christi International Piano Competition, Schubert Club Scholarship Competition, University of Minnesota School of Music Concerto Competition, and the Bell Scholarship Competition. An active performer in the U.S. and abroad, he has appeared numerous times in solo and chamber music concerts showcasing not only standard repertoire, but also newly composed or rarely played masterpieces in such venues as Embassy of the United States in Moscow, Great, Small and Rachmaninoff Halls of the Moscow Conservatory, Sundin Music Hall and Ted Mann Concert Hall in Minneapolis among others. As a chamber music collaborator, Konev performs regularly with faculty members of University of Minnesota School of Music, Hamline University, and members of the Minnesota Orchestra. Although Konev has built a professional life in the U.S., he returns frequently to Russia and Ukraine to present concerts and educational programs. His most recent projects included performances with Kharkov Philharmonic Orchestra and Yalta Symphony Orchestra in Ukraine. Konev is a founder and artistic director of the "Crimea Classic Fest," a summer chamber music festival which attracts musicians from leading Russian and Ukrainian orchestras and opera theatres. Currently, he teaches piano at the University of Wisconsin–River Falls and St. Paul Conservatory.

A native of Taiwan, violinist **Taichi Chen** joined the Minnesota Orchestra in 1985, shortly after completing bachelor's and master's degrees at Northern Illinois University. He also studied at the Toho Music School in Tokyo and at Boston University. His primary teachers were Shmuel Ashkenasi, Arnold Steinhardt, Masao Kawasaki, Roman Totenberg and Namiko Umezumi. At Sommerfest 2011 Chen played Franck's Piano Quintet with Sommerfest Artistic Director Andrew Litton and Minnesota Orchestra colleagues. He has performed chamber music at many previous Sommerfest concerts, collaborating with pianists Andreas Haefliger, Garrick Ohlsson, and the late Alicia de Larrocha. Over the past 18 years he has collaborated with pianist Ruth Palmer in many recitals. He has also participated in the Grand Teton Music Festival. He counts among his interests chess and organic farming, the latter of which he and his wife, Robin, do in Finlayson, Minnesota.

Violinist **Hector Valdivia** is the S. Eugene Bailey Conductor of the Carleton College Orchestra, and also teaches orchestration, applied strings, and chamber music. He received the B.M.A. from the University of Wisconsin and the M.M.A., M.M., and D.M.A. from the Yale School of Music. His research interests include the music of Eugene Ysaye, Luisa Adolpha Le Beau, and Amy Beach. Valdivia recently recorded Beach's "Variations on Balkan Themes" with the Moravian Philharmonic in Olomouc, Czech Republic. As a violinist, he performs with the Vebler Piano Trio and recently recorded several new works by Phillip Rhodes, Carleton's composer-in-residence.

Justin Knoepfel joined Gustavus in 2009. He teaches viola, violin, music theory, string techniques, and is the conductor of the Gustavus Philharmonic Orchestra. Knoepfel graduated from Luther College with a B.A. in music. Two years later he received his master of music degree in viola from the University of Minnesota. Most recently, Knoepfel received a doctorate of musical arts degree in viola performance and a secondary emphasis in music theory at the University of Minnesota's School of Music. Knoepfel has participated as a performer and faculty member in various programs including Dorian Music Festival, Lutheran Summer Music Academy and

Festival, Salem Music Academy, Bravo!, and the International Viola Congress. In addition, Knoepfel is a substitute violist with the Minnesota Orchestra, Minnesota Opera, and former principal violist of Exultate Chorus & Orchestra. He has performed throughout the U.S. and in Europe, with members of the Minnesota Orchestra, the Saint Paul Chamber Orchestra and others. His primary teachers have been Korey Konkol, Dr. Spencer Martin, and Tom Turner. Recent repertoire includes Bruch's Concerto for Clarinet and Viola and Mozart's Sinfonia Concertante.

Double bassist **Connie Martin** has performed and taught in Minnesota since 1982. A core member of the Minnesota Opera Orchestra, she also performs with the Minneapolis Pops Orchestra and as substitute with the Minnesota Orchestra, and teaches at St. Olaf and Carleton Colleges. Martin earned her M.M. from the University of Illinois and B.A. from Whitworth College. Principal teachers include Edward Krolick, Eugene Levinson, James Clute, and Peter Lloyd. She also serves as editor of *Bass World*, the journal of the International Society of Bassists.

David Carter (his bio appears under August 17 on page 10)

U.S.-based New Zealand pianist **Nicola Melville** has been described as "having an original and intelligent musical mind" (Waikato Times), "a marvelous pianist who plays with splashy color but also exquisite tone and nuance" (American Record Guide), and "the sort of advocate any composer would love" (Dominion Post). Her live performances and recordings have been broadcast on Canadian, U.S., New Zealand, South African and Chinese radio, and she has been involved in numerous interdisciplinary projects with dancers, filmmakers and visual artists, including a performance at the Kennedy Center, Washington, D.C., and Weill Recital Hall at Carnegie Hall. Melville attended Victoria University School of Music, Wellington, where she studied with Judith Clark, and then earned master's and doctoral degrees from the Eastman School of Music, where she was awarded the Lizzie T. Mason prize for Outstanding Graduate Pianist, and the prestigious Performer's Certificate. Melville won both the National Concerto Competition and the Auckland Star Concerto Competition while in New Zealand, and was a winner of the SAI International Concerto Competition at the Chautauqua Music Festival, New York. She has recorded for the Innova and Equilibrium labels, and is a founding member of the cross-cultural ensemble, Intersection. In 2014 Nicola joined the Twin Cities-based new music group, Zeitgeist. She is Professor of Music at Carleton College, Minnesota, and is Artistic Co-Director of the Chautauqua Music Festival Piano Program in New York.

Marc Robinson has served on the St. Olaf faculty for 25 years as a member of the Department of Russian Language and Area Studies. Robinson received his master's and Ph.D. from the University of Illinois at Urbana-Champaign with a specialty in Slavic Literature. Over time, his interests have shifted more to contemporary Russian film and theater. Robinson is also a published composer and regularly directs theater productions.

FESTIVAL CONCERT IV, AUGUST 26

Laura Caviani has performed and recorded for over 15 years. As leader, she has recorded four albums. The Minneapolis Star Tribune proclaims Laura Caviani's debut CD, *Dreamlife*, to be: "... in a word, outstanding." Marian McPartland called it "... sparkling and inventive..." Her second release, *As One*, is touted as "stunningly fresh" by *Jazz Times*. Her holiday album, *Angels We Haven't Heard*, features a stellar Minneapolis-based band, and is considered "this season's finest new jazz CD of holiday music" by the St. Paul Pioneer Press. The *Star Tribune* says her latest solo release, "In Your Own Sweet Way," is "... poised right where the salon meets the saloon, with as much spunk as serenity."

As a sideman, Caviani has recorded and toured with the 2002 Grammy nominee Karrin Allyson (Concord Records) whose band, according to the Wall Street Journal, "... could waltz into any New York nightclub and tear up the joint..." Caviani has shared the stage with other greats such as Toots Thielemans, Bob Mintzer, and Dave Liebman. Locally, she performs and records with the Pete Whitman Quintet and the jazz orchestra JazzMN, both on the new Artega label.

In 1997, Caviani received a grant from the Atlantic Center for the Arts to study with renowned pianist and composer JoAnne Brackeen. The following year, she was one of four American musicians selected to study in Japan at the Akiyoshidai International Art Village. As a composer, her commissions include numerous works for jazz ensembles (some of which are currently available through Increase Music Publishing), as well as orchestral works for both the Central Wisconsin Symphony Orchestra and the Kansas City Symphony Orchestra. Caviani has both a bachelor's of music in composition from Lawrence University, and a master's of music in improvisation from The University of Michigan at Ann Arbor. She has taught at a number of schools, including St. John's University, the University of Wisconsin at Eau Claire, The University of St. Thomas, and many middle schools in Minneapolis through the "Harman How to Listen Program," an outreach program co-founded by Wynton Marsalis.

Chris Bates is a bassist of formidable talent. Having worked professionally for 25 years across all spectrums of the musical landscape, he continues to be a driving force in the Minnesota music scene. Raised in a musical household, Bates learned early on that variety and diversity were the key to being a working musician, and he set his sights on the stars by the time he was a teenager. Bolstered by a classical foundation from Minnesota Orchestra bassist James Clute, Chris gained traction as an improviser at the University of Wisconsin–Eau Claire where he played in the award-winning Jazz Ensemble I, and was able to work with Red Rodney, Donald Harrison, Matt Harris, Ed Soph, Jiggs Whigham, and Ira Sullivan in brief but intense concert experiences. He also worked with the world-renowned bassist Anthony Cox, who encouraged him to begin writing and performing his original music in the group Motion Poets. Three albums and many van rides later, Bates was awarded with a McKnight Composer's Fellowship for his writing in this award-winning ensemble. In 2012, Bates released his debut album, *New Hope*, with his quintet Red 5. An all-original affair, *New Hope* is full of crack shot playing and smart writing that showcases a clean and minimal sound. It was the only jazz album to make the Star Tribune's Critic's Tally of top albums in 2012. Compositionally, Bates recently completed and premiered a full big band version of his quirky "Friar Monk," and also wrote a chamber piece, "Relay Transmission," for the new music ensemble Zeitgeist that was debuted in the summer of 2014. High-lights from 2015 include a collaborative soundtrack to *Morning Follows Night*, a live radio drama in the noir style composed by Chris Bates, Steven Hobert, and Soloman Parham for KBEM FM in April and Atlantis Quartet winning one of four McKnight Performer's Fellowships for 2015–16.

David Schmalenberger has recently performed with Pooch's Playhouse (jazz quintet), the Are You Experienced? Hendrix ensemble, the Laura Caviani trio, Alma Brasileira, the Jazz Imports, jazz vocalists Debbie Duncan, Judi Donaghy, Connie Evingson, Charmin Michelle, and many others. Schmalenberger was a featured soloist and principal timpanist with both the Lake Superior Chamber Orchestra (Duluth, Minn.) and the Duluth-Superior Symphony Orchestra. He also toured with the Summit Brass Ensemble and the Intergalactic Contemporary Ensemble (I.C.E.). He has studied the traditional music of Africa and the Diaspora for several years, including travels to Ghana, Kenya, Tanzania, Trinidad, and Brazil. Schmalenberger received his DMA in percussion performance and world music from West Virginia University, master of music degree in orchestral percussion from the University of Michigan, and bachelor's degree in jazz studies from Capital University.

FESTIVAL CONCERT V, AUGUST 27

The Stone Arch Brass

- **Dan Fretland** is an active freelance trumpet player and instructor in the Twin Cities area. He holds a bachelor of arts degree in trumpet performance and music education from the University of Minnesota and a master of arts degree in music education along with an administrative degree from the University of St. Thomas. Fretland has performed with the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Minnesota Opera, the Minneapolis Pops Orchestra, the San Francisco Ballet, ICE Ensemble, and Music St. Croix, as well as with Garrison Keilor, Doc Severinsen, Ben Folds, Josh Groban, Johnny Mathis, Michael W. Smith, and Amy Grant, as well as at the Los Angeles Contemporary Music Festival, the London Jazz Festival, and most recently with The Stone Arch Brass, in Harbin, China's International Music Festival.
- **Martin Hodel**, trumpet, made his Carnegie Hall solo debut in February, performing the Linkola Concerto with the St. Olaf Band. He teaches trumpet, brass chamber music, and conducts the Philharmonia at St. Olaf. He has performed as a soloist, chamber musician and orchestral player in the U.S. and around the world. An active extra and substitute trumpet, he played full time in the trumpet section of the Minnesota Orchestra for the 2005–06 season. As principal trumpet with the Eastman Wind Ensemble, Hodel toured the U.S. and Japan, and he has toured coast to coast with the Dallas Brass. He has worked as a soloist with conductor Helmuth Rilling and Metropolitan Opera principal soprano Marlis Peterson and has shared the stage as a soloist with jazz artists Joe Henderson, Maria Schneider, Slide Hampton, Claudio Roditi, David Murray, and Jimmy Heath. Hodel performed a 23-concert tour of Germany with organist Bradley Lehman as the Hodel-Lehman Duo. Their CD, *In Thee is Gladness*, is available on Larips Records, and a forthcoming solo recording with St. Olaf faculty, *First Light*, will be released this fall. Hodel appears as a soloist on nine other compact discs, has soloed live with the St. Olaf Choir on the nationally broadcast radio program, *A Prairie Home Companion*, and has played on Minnesota Public Radio, on public television, and on national broadcasts of the radio programs *Sing for Joy* and *PipeDreams*. Hodel holds a doctorate in trumpet performance and a Performer's Certificate from the Eastman School of Music.
- **Neal Bolter** has been playing the horn professionally for almost 40 years. He has played with the Empire Brass, Jerusalem Symphony, Seattle Symphony, Brooklyn Symphony, Pacific Northwest Ballet, Minnesota Opera, Minnesota Orchestra, and the St. Paul Chamber Orchestra, among others. In addition, he performed on several film scores including *Matrix Reloaded*, *Mount Everest*, *Lake Placid*, and can be heard on many commercials and video games. He has played numerous touring Broadway shows, including *Phantom of the Opera*, *Joseph and the Amazing Technicolor Dreamcoat*, *Lion King*, *Wicked*, *Young Frankenstein*, *Showboat*, *Mary Poppins*, *The King and I*, *Carousel*, and many more. Bolter holds a degree in music performance from the Juilliard School in New York City.
- Trombonist **Larry Zimmerman** is a member of the Grammy-winning Chestnut Brass Company, and is principal trombonist of the Duluth-Superior Symphony Orchestra and the Minneapolis Pops Orchestra. He has performed around Minnesota with many ensembles, including the Minnesota Orchestra and St. Paul Chamber Orchestra. Zimmerman is also active in the performance of period brass instruments, including Renaissance sackbuts and 19th-century saxhorns. He enjoys working as a soloist and chamber musician including frequent performances with Music St. Croix, his chamber music group based in Stillwater,

ARTIST BIOGRAPHIES

Minnesota. He lives in Minneapolis and is a low brass instructor at St. Olaf, University of St. Thomas, and Bethel University.

- **Paul J. Budde**, tuba, is assistant professor of music at the University of Wisconsin–River Falls, where he teaches tuba, music education, and world music. An active performer and clinician, he has performed in numerous ensembles, including the Minnesota Orchestra, St. Paul Chamber Orchestra, National Lutheran Chorale, Lake Wobegon Brass Band, and VocalEssence. Budde's tuba quartet, The Pistons, was the first-place winner of the first-ever International Tuba/Euphonium Quartet Competition in 1992. His current research centers on the use of the National Music Standards by music educators in Wisconsin and Minnesota. He has released an album titled Practice Room Grooves, which is made up of accompaniment tracks that serve as a means to improve fundamentals during independent practice.

Described by the New York Times as “an impressive violinist [who plays] intimately and sweetly at one moment and with fearless enthusiasm at the next,” **Leslie Shank** leads an active musical life as a soloist and chamber musician. She was a member of the St. Paul Chamber Orchestra for 30 years, 24 years as assistant concertmaster. A frequent soloist with The SPCO, Shank has also performed with the Concerto Soloists of Philadelphia, the Seattle Symphony, the National Orchestral Association and the Racine Symphony. She served as concertmaster of the Music in the Mountains Festival in Colorado for eleven years, and has performed at numerous other festivals including the Aspen, Grand Teton, Mainly Mozart, Marlboro, and the Britt Festival, where she served as concertmaster of the festival orchestra. As a member of the prestigious Musicians from Marlboro, she toured the East Coast. Shank served a one-year appointment as visiting assistant violin professor at the University of Wisconsin, Madison, for 2014–15. She is a founding member the Isles Ensemble, which performs regularly in Minneapolis, performing as both violinist and violist. Shank can be heard on a Centaur release with classical guitarist Joseph Hagedorn and pianist Heather MacLaughlin. In 1997, the Shank-MacLaughlin Duo received the McKnight Artist Fellowship for Performing Musicians, performing music by Bartok. She was awarded both a bachelor and master of music degree from The Juilliard School. Her teachers were Shirley Givens, Felix Galimir, and Dorothy Delay.

Hailed by the New York Times for her “rich tone” and “virtuosic panache,” violinist **Francesca Anderegg** delivers insightful accounts of contemporary and classical music. “This was playing that had it all — taste, mastery, sensuality,” said Norman Lebrecht, *The Arts Journal*. As a recitalist, Anderegg explores a personal interest in diverse musical traditions through

the creation of concert programs with deep cultural and narrative threads. With her husband, the noted Venezuelan-American composer Reinaldo Moya, Anderegg has performed a series of his original works exploring magical realism and other fascinating elements of Latin American literature and imagination. A recent highlight was a tour of Brazil, in which Anderegg performed as soloist with orchestras, taught master classes at Brazilian universities, performed in chamber music venues throughout the country, and taught at a social music project in the northeastern city of Recife at the invitation of the U.S. Consulate. Other highlights include recitals at the Arts Club of Washington, D.C., all-Elliott Carter concerts at the Miller Theatre, and performances with Itzhak Perlman and members of the Perlman Music Program. Her second album of contemporary music, *Wild Cities*, was released on New Focus Recordings in 2016 and was featured in *The Strad* magazine. Anderegg holds degrees from Harvard and Juilliard, where her teachers included Robert Mann, Ronald Copes, and Naoko Tanaka. In 2016, she was awarded a McKnight Fellowship for Performing Musicians. Committed to education and outreach as well as performing, Anderegg is a professor of violin at St. Olaf, and has taught at Interlochen Center for the Arts.

Violist and violinist **Charles Gray** earned a B.M. from Wheaton College, an M.M. from the University of Michigan, and a chamber music certificate from the Eastman School of Music, where he pursued additional study on viola. His principal study was with Paul Makanowitzky and Sylvia Rosenberg (violin), with Atar Arad (viola), and with the Cleveland Quartet (in chamber music). Gray was the violist of the Casella String Quartet, winner of the 1981 Cleveland Quartet Competition and the 1983 Fischhoff Chamber Music Competition. He has performed as a solo recitalist at the Ravinia Festival in Chicago and as a chamber musician at the Aspen Music Festival and the Steamboat Springs Festival in Colorado. Previously a member of the Rochester Philharmonic (New York) and the Grand Rapids Symphony (Michigan), and concertmaster of the Bloomington Symphony (Minnesota). Gray is currently a substitute member of the Minnesota Orchestra and the Saint Paul Chamber Orchestra. He is also employed on the music staff of St. Andrew's Lutheran Church, Mahtomedi, Minn. In recent years he has been featured as a violin and viola soloist on many occasions with the St. Olaf Choir, St. Olaf Cantorei, and St. Olaf Orchestra. In September 2008, Gray was awarded “2008 Minnesota Master String Teacher of the Year” by the American String Teachers Association

David Carter (his bio appears under August 17 on page 10)

Esther Wang (her bio appears under August 17 on page 10)

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