



Advance Program Notes

Summer Chamber Music Series
June 20-23, 2018

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Summer Chamber Music Series June 20-23, 2018

All performances are free and will be held in the Street and Davis Performance Hall's Anne and Ellen Fife Theatre in the Moss Arts Center.

Wednesday, June 20, 2018, 7:30 PM

SPECIAL GEMS

Shmuel Ashkenasi and David Ehrlich (violin), Katharina Kang and Michael Klotz (viola), Coleman Itzkoff (cello), and Kwan Yi (piano)

Thursday, June 21, 2018, 7:30 PM

BRILLIANT AND POWERFUL

Jeffrey Dyrda and David Ehrlich (violin), Michael Klotz (viola), Dmitry Kouzov (cello), and Kwan Yi (piano)

Friday, June 22, 2018, 7:30 PM

LOVE IN MUSIC

Shmuel Ashkenasi, Jeffrey Dyrda, and David Ehrlich (violin); Katharina Kang and Michael Klotz (viola); and Dmitry Kouzov and Coleman Itzkoff (cello)

Saturday, June 23, 2018, 3 PM

STUDENT ENSEMBLES PERFORMANCE

Our 2018 summer chamber music explorations include a diverse and beautiful range of free public concerts, listed above, and an intensive two-week training session with young artists June 13-23, 2018.

Additional short pieces by Jean Sibelius for violin and piano to be announced from the stage and performed by Shmuel Ashkenasi, violin and Teresa Ehrlich, piano:

Berceuse, op. 79, no. 6
Romance, op. 78, no. 2
Nocturn, op. 51, no. 3
Rondino, op. 81, no. 2
Walzer, op. 81, no. 3

Special Gems

Wednesday, June 20, 2018, 7:30 PM

String Quintet in G Minor, K. 516

Wolfgang Amadeus Mozart

Shmuel Ashkenasi and David Ehrlich, *violin*;
Katharina Kang and Michael Klotz, *viola*; and
Coleman Itzkoff, *cello*

INTERMISSION

Piano Quartet in E Flat Major, op. 87

Antonín Dvořák

Shmuel Ashkenasi, *violin*; Katharina Kang, *viola*;
Coleman Itzkoff, *cello*; and Kwan Yi, *piano*

Program Notes

MOZART

STRING QUINTET IN G MINOR, K. 516

Wolfgang Amadeus Mozart's String Quintet in G Minor, K. 516 (1787) is one of a pair of string quintets which offer an intriguing contrast. The quintet K. 515 in C Major (also 1787) is as sunny and bright as this one is brooding and dark. (This puts one in mind of Mozart's last two symphonies, numbers 40 and 41 in G Minor and C Major, K. 550 and 551, written in the following year.) The first *Allegro* movement of K. 516, all in G Minor, is elegant and deft but thoroughly sad. The second movement, *Menuetto: Allegretto*, has been called a minuet in name only, as its grim G Minor theme with very heavy chords on the third beat, seems anything but danceable. The central trio, a bright G Major, brings temporary relief. The third movement, *Adagio ma non troppo*, though in Eb Major, is the saddest yet. That master of sorrowful music, Tchaikovsky, said, "No one has ever known as well how to interpret so exquisitely in music the sense of resigned and inconsolable sorrow." One almost wonders how we can continue to follow Mozart in this direst of moods as the fourth movement begins in *Adagio*, but the mood seems to shift and all of a sudden we are launched into a most cheerful G Major *Allegro* in 6/8, as sunny as one can imagine, with plenty of repeats just so we can catch the last lovely bit yet again.

DVOŘÁK

PIANO QUARTET IN E FLAT MAJOR, OP. 87

Antonín Dvořák's Piano Quartet in E Flat Major, op. 87, had its premiere in November 1890, just before the creative beginnings of the great "Dumky" trio, op. 90. The quartet, however, while not devoid of folk influences, falls on the pan-European side of the duality that pervaded and animated Dvořák's work. Its outer movements are expansive, quite Brahmsian essays in sonata form, with characteristic touches in the instrumental writing such as the rapid exchange of tremolos between violin and viola at the end of the first movement. The second movement, marked *Lento*, is one of Dvořák's most purely lyrical, with a sequence of five themes shifting in mood. The third movement, the most folkloristic of the four, consists of two contrasting dances; its central section deploys the piano in such a way that it sounds, perhaps, like a hammer dulcimer or other Eastern European folk instrument. The work is an unjustly neglected masterpiece of the chamber music repertoire, an unflinching crowd-pleaser but possessed of an originality that makes it worthy to stand beside the more complex corners of Brahms' chamber output.

Brilliant and Powerful

Thursday, June 21, 2018, 7:30 PM

Piano Trio in A Minor, op. 32

Anton Arensky

Jeffrey Dyrda, *violin*; Dmitry Kouzov, *cello*; and
Kwan Yi, *piano*

INTERMISSION

Piano Quintet in F Minor, op. 34

Johannes Brahms

David Ehrlich and Jeffrey Dyrda, *violin*; Michael
Klotz, *viola*; Dmitry Kouzov, *cello*; and Kwan Yi,
piano

Program Notes

ARENSKY

PIANO TRIO IN A MINOR, OP. 32

The Piano Trio no. 1 in D Minor (op. 32) was composed in 1894. The work is dedicated to the memory of cellist Karl Davidov, the director of the St. Petersburg Conservatory during Anton Arensky's studies as well as a friend of both the composer and Tchaikovsky. Perhaps the occasional prominence of the cello is due to the celebration of the late Davidov's memory. The *Allegro moderato* opens with an expansive and sweeping subject in the violin over a passionate triplet figuration in the piano. Instantly captivating and overwhelming, the powerful first theme gives way to a straightforward theme in the cello. Some writers have commented that there is a trace of Mendelssohn's wit and playfulness in this work. The charming and capricious figure that opens the *Scherzo: Allegro molto* sets the tone for this mercurial section. The skittish "fairy dance" abates for the contrasting trio section, an almost reflective waltz which is a characteristic style found in many Arensky works. A soulful, muted cello introduces the *Elegie: Adagio*. Violin and cello carry on in a sentimental dialog, and the piano steps forward with its dotted motive and tender singing melody. The music abruptly awakens with a heroic *Finale: Allegro non troppo* as elements of the prior movement, as well as the opening, return for reflection and transformation.

BRAHMS

PIANO QUINTET IN F MINOR, OP. 34

The great piano quintet, op. 34, evolved through several changes of instrument combinations until it reached this successful final version. Johannes Brahms began work on the quintet during 1862, the year in which he decided to leave his hometown of Hamburg, Germany, where he was frustrated by the slow advances in his professional life, to settle in Vienna, Austria. Originally the piece was cast for string quintet with two cellos,

Program Notes, continued

the same scoring as Schubert's incomparable C Major Quintet. Brahms mailed it to the great violinist Joseph Joachim and his close friend, Clara Schumann. They both responded enthusiastically at first, but expressed reservations about the piece during the following months. Sadly, Brahms destroyed that version. In 1863 Brahms decided to revise the work for two pianos. "Please, remodel it once more!" wrote Clara Schumann. During the summer of 1864, Brahms revised the score, this time as a quintet for piano and string quartet. "The quintet is beautiful beyond words," wrote Levi, the musician who suggested to Brahms to use this combination. "You have turned a monotonous work for two pianos into a thing of great beauty, a masterpiece of chamber music." The quintet's opening movement is tempestuous and tragic in mood. The dramatic main theme is stated immediately in unison by violin, cello, and piano, and then repeated with greater force by the entire ensemble. The development section treats the main and second themes and ushers in the recapitulation on a great wave of sound. The slow second movement is very tender and warm and the *Scherzo* is one of Brahms' most electrifying movements. The *Finale* opens with a pensive slow introduction fueled by deeply felt chromatic harmonies. Despite the buoyant, Gypsy flavor of the movement's main body, the tragic tenor of this great quintet is maintained until its closing page.

Love in Music

Friday, June 22, 2018, 7:30 PM

Langsamer Satz

Anton Webern

David Ehrlich and Jeffrey Dyrda, *violin*;
Katharina Kang, *viola*; and Coleman Itzkoff,
cello

Program and musicians to be announced from the stage

INTERMISSION

String Sextet in G Major, op. 36, *Agathe*

Johannes Brahms

Shmuel Ashkenasi and Jeffrey Dyrda, *violin*;
Michael Klotz and Katharina Kang, *viola*; and
Dmitry Kouzov and Coleman Itzkoff, *cello*

Program Notes

WEBERN

LANGSAMER SATZ

Anton Webern composed this work for string quartet in June 1905; it originated during a hiking trip in Lower Austria that he took with his cousin, Wilhelmine Mörtl. Webern was completely in love and offered this as his marriage proposal. Mörtl strongly recommended he concentrate on his music studies (he was 21 years old) but later accepted and became his wife. It took almost 60 years for the piece to receive its first performance in Seattle, Washington. The title translates to *Slow Movement*. Webern was very inspired by his teacher, Arnold Schoenberg's *Transfigure Night*, a very romantic work based on a poem by Richard Dehmel. Webern wrote in his diary, "To walk forever like this among the flowers, with my dearest one beside me, to feel oneself so entirely at one with the Universe, without care, free as the lark in the sky above—oh, what splendor...when night fell (after the rain) the sky shed bitter tears, but I wandered with her along a road, a coat protected the two of us. Our love rose to infinite heights and filled the Universe. Two souls were enraptured." (This also reminds us of the scene in Dehmel's poem). *Langsamer Satz* is tonal music, very different from his later works which followed his teachers' complete revolution in composition and invention of "Serial music" (also called "12-tone music"). This quartet is immediately accessible and goes right to the heart. This work is composed in one movement, C Minor, and a basic *sonata* form.

BRAHMS

STRING SEXTET IN G MAJOR, OP. 36, AGATHE

Of the second sextet, Sir Donald Tovey wrote that it was "the most ethereal of Brahms's larger works." Beginning with a theme built on rising fifths, the first movement, in *sonata* form, illustrates Johannes Brahms's mastery of the art of counterpoint. The development section is an effortless demonstration of this art, and one can listen and admire both the technical ingenuity and the poetic inspiration which bring this lovely music to life. The music itself contains a motif based on the name Agathe—that is, of course, without the "unmusical" letter

Program Notes, continued

T. The letter H in German refers to the note B in English, thus the succession of notes AGAHE enshrines the first name of Agathe von Siebold, the one and only young lady to whom Brahms was ever betrothed, though destined never to marry. Following the appearance of Agathe, the movement ends with a coda memorable for a reprise of the first subject containing a most beautiful modulatory passage. The succeeding G Minor *Scherzo* wavers between melancholy and gentle playfulness with a well-contrasted middle section, *Presto giocoso*, incorporating a thumping Ländler rhythm. The *Adagio* is in E minor and once more finds Brahms using his beloved variation technique to great effect. A slow, sad melody supported by distinctive chromatic harmonies is followed by a succession of varied renditions of the thematic material whose melodic connections are less obvious than are the rhythmic and cadential ones. The last movement sustains Brahms's sunny mood, and the music has an unhurried gait, despite the fugal writing in the development section. The main theme is first marked *Tranquillo* and, later, *Semplice*, and it moves effortlessly in triple time. The return of the fugue ensures a rousing conclusion to one of Brahms's most happy inspirations.

Student Ensembles Performance

Saturday, June 23, 2018, 3 PM

Program to be announced from the stage

STUDENT ENSEMBLES

Calgary Quintet

Eric Auerbach, *violin*
Jocelyn Hsu, *violin*
Tyler Pacheco, *viola*
Brian Kim, *cello*
Juliana Jing, *piano*

Schubert Cello Sextet

Valory Hight, *violin*
Esther Hwang, *violin*
Laura Liu, *viola*
Trisha Doo, *cello*
Daniel Scoggins, *cello*
Albert Newberry, *piano*

Dvořák Ensemble

Elsie Layman, *violin*
Rachael Schlosberg, *violin*
Rossana Cauti, *viola*
Terence Lo, *cello*
Brandon Fan, *piano*

Biographies

INTENSIVE CHAMBER MUSIC SEMINAR FACULTY

SHMUEL ASHKENASI, *violin*

Shmuel Ashkenasi, first violinist on the Vermeer Quartet and professor of violin at Northern Illinois University, holds an artist diploma from the Curtis Institute of Music. He performs extensively as a soloist in the United States, Europe, South America, the former Soviet Union, and Japan. His personal recording credits include the Paganini Violin Concerti with the Vienna Philharmonic, recorded for Deutsche Grammophon; the Mozart Violin Concerto no. 5, KV 219; and the Beethoven *Romances* with the Zurich Chamber Orchestra, recorded for Tudor Records. In 1962, he was awarded second prize at the Tchaikovsky Competition in Moscow, causing an international sensation and musical triumph, since his country, Israel, had no diplomatic relations with the Soviet Union at the time. He then went on to win the Merriweather Post Contest in Washington, D.C. He began musical training in Tel Aviv, Israel, and later studied with Efreim Zimbalist at the Curtis Institute. In 1969 Ashkenasi founded the Vermeer Quartet, a preeminent string quartet.

DAVID EHRLICH, *violin*

Violinist David Ehrlich began his professional career as concertmaster and soloist with the Tel Aviv Chamber Orchestra and toured as guest soloist with other Israeli chamber orchestras. He served as concertmaster and soloist of the Colorado Festival Orchestra, Filarmonica de Caracas, and Chicago Philharmonic Orchestra, and he was associate concertmaster with the Indianapolis Symphony Orchestra. In 1984 he joined the Audubon String Quartet at Virginia Tech as first violinist. With the quartet, Ehrlich toured all over the world, performing on some of the most prestigious stages and appearing on radio and television. He has conducted master classes and lectures at New England Conservatory, University of South Carolina, Oberlin, Cleveland Institute of Music, Chautauqua-New York, Tel Aviv University, and Arizona State University, as well as in Ireland, Venezuela, the Czech Republic, and many other countries. He has recorded on such labels as RCA, Telarc, and Centaur. Since 2004 Ehrlich has served as the outreach fellow of fine arts at Virginia Tech, where he is involved in developing music programs in underserved communities of southern and southwest Virginia. Together with his wife, Teresa Ehrlich, he founded the Renaissance Music Academy, and he is also the artistic director of Musica Viva, a chamber music concert series based in Blacksburg. Ehrlich performs on a violin made by Carlo Bergonzi (1735), through the generosity of the Virginia Tech Foundation.

JEFFREY DYRDA, *violin*

Canadian violinist Jeffrey Dyrda has performed across the Americas, Europe, and Asia in a variety of musical roles. He has had extensive experience as concertmaster, leading international ensembles such as the Verbier Festival Orchestra, the Lucerne Academy Orchestra, and the New World Symphony. Dyrda has also appeared as guest concertmaster for the Jacksonville Symphony, Kitchener-Waterloo Symphony, and the Hamilton Philharmonic Orchestra. He has recently concluded three seasons as the second violinist of the Rolston String Quartet, with whom he received the Cleveland Quartet Award, as well as the first prizes of the Banff International String Quartet Competition and the Chamber Music Yellow Springs Competition. Dyrda has appeared on stage with musicians such as Emanuel Ax, Don Palma, Miguel da Silva, Natalie MacMaster, James Austin Smith, the St. Lawrence String Quartet, the Dover Quartet, and the Grammy nominated chamber orchestra A Far Cry. His mentors include Lucy Chapman, Denise Lupien, Andre Roy, Gwen Hoebig, Barry Shiffman, Norman Fischer, James Dunham, Kenneth Goldsmith, and the members of the Brentano and Alban Berg Quartets. Devoted to social projects and music education, Dyrda has mentored at the Academia Filarmonica de Medellin in Colombia and served in South Korea as concertmaster for a World Peace Orchestra comprised of musicians from a multitude of United Nations countries. He holds degrees from Rice University, New England Conservatory, and McGill University, as well as fellowships from the New World Symphony and Yale University, where he taught chamber music as part of their Fellowship String Quartet in Residence.

Biographies, continued

KATHARINA KANG, viola

Katharina Kang has performed as a soloist with leading orchestras at Tchaikovsky Concert Hall in Moscow, St. Petersburg Philharmonic, Alte Oper Frankfurt, Concertgebouw Amsterdam, Tonhalle Düsseldorf, and Grieg Hall in Bergen, as well as Philharmonic Halls in Essen, Wuppertal, Cologne, Berlin, Hamburg, and Munich. Her performances have been broadcast by BBC, NDR, WDR, SWR, and HR. Kang has worked with conductors such as Dmitrij Kitajenko, Arnold Katz, Kirill Petrenko, Michael Sanderling, Toshiyuki Kamioka, Ingo Ernst Reihl, Alondra de la Parra, Ruben Gazarian, and Neemi Jarvi. Kang is currently a student of Jaime Laredo at the Cleveland Institute of Music. Her performances include collaborations with Pavel Gililov, Boris Bloch, Elmar Oliviera, Timothy Eddy, Franz Helmerson, Shmuel Ashkenasi, and Amit Peled. She attended master classes with Frank Peter Zimmermann, Miriam Fried, Phillip Setzer, Leon Fleisher, Pamela Frank, Escher String Quartet, and American String Quartet. In 2014 she was invited as artist-in-residence of Heifetz International Music Institute in Virginia, Jamestown Art Center in Rhode Island, and Baltimore Youth Symphony in Maryland. Kang studied with Rosa Fain and Robert Schumann Musikhochschule in Düsseldorf and graduated with a bachelor of music degree from the Manhattan School of Music, New York, with Pinchas Zukerman and Patinka Kopec. Kang plays a Jean-Baptiste Vuillaume viola (Paris 1864).

MICHAEL KLOTZ, viola

Born in 1978 in Rochester, New York, Michael Klotz made his solo debut with the Rochester Philharmonic at the age of 17 and has since appeared as a soloist with orchestras, recitalists, and chamber musicians throughout the world. Of a recent performance of the Brandenburg Concerto no. 6 with violist Roberto Diaz, the *Portland Press-Herald* proclaimed, "this concert squelched all viola jokes, now and forever, due to the talents of Diaz and Klotz." *The Fort Worth Star-Telegram* recently proclaimed Klotz to be "a superb violist, impressive, with an exceptionally attractive sound," and the *Miami Herald* has consistently lauded his "burnished, glowing tone and nuanced presence." Klotz joined the Amernet String Quartet in 2002 and has toured and recorded with the ensemble throughout the U.S., Canada, Mexico, Israel, Japan, South Korea, Romania, Colombia, Belgium, and Spain. Klotz has performed at some of New York's most important venues, such as Alice Tully Hall, Weill Hall, Merkin Concert Hall, MoMA, Bargemusic, and the Kosciuszko Foundation. His festival appearances have included Seattle, Newport, Caramoor, ChamberFest Cleveland, Festival Mozaic, Great Lakes, Cervantino, Sunflower, Martha's Vineyard, Skaneateles, Virginia Tech's Vocal Arts and Music Festival, San Miguel de Allende, Beverly Hills, Music Mountain, Bowdoin, Madeline Island, Sarasota, Music Academy of the West, and Miami Mainly Mozart. Passionately dedicated to chamber music, Klotz regularly performs with many of today's most esteemed artists, having appeared as guest violist with the Shanghai, Ying, and Borromeo String Quartets and having collaborated with artists such as Shmuel Ashkenasi, Arnold Steinhardt, James Ehnes, Vadim Gluzman, Gary Hoffman, Carter Brey, Michael Tree, Robert DeMaine, Andres Diaz, Roberto Diaz, Joseph Kalichstein, and Franklin Cohen, as well as with many principal players from major U.S. orchestras. In 2015 he was named a Charter Member of the Ensemble with the Chamber Music Society of Fort Worth. In 2002 and 2009 he was invited by Jaime Laredo to perform with distinguished alumni at anniversary concerts of the New York String Orchestra Seminar in Carnegie Hall. Klotz is a graduate of the Eastman School of Music, where he was awarded a performer's certificate. In 2002 he became one of the few individuals to be awarded a double master's degree in violin and viola from the Juilliard School. At Juilliard he was the recipient of the Tokyo Foundation and Gluck Fellowships. His principle teachers and influences include Zvi Zeitlin, Lynn Blakeslee, Lewis Kaplan, Toby Appel, Peter Kamnitzer, and Shmuel Ashkenasi. A dedicated teacher, Klotz is senior instructor and artist-in-residence at Florida International University in Miami, where he teaches viola and chamber music. Klotz has recently presented highly acclaimed master classes at the Cleveland Institute of Music, University of Michigan, Penn State University, University of Nevada–Las Vegas, Ithaca College, Texas Christian University, and West Virginia University. Since 2015 he has served as director of chamber music and viola instructor for the Miami Summer Music Festival, where he curates a highly successful series of chamber music concerts, featuring artist faculty of the festival and students at the Betsy Hotel in Miami Beach and Barry University. He has also been a member of the artist faculty of the Bowdoin International Music Festival, the Beverly Hills International Music Festival, and the Killington Music Festival. His former students currently attend and are graduates of

Biographies, continued

prestigious conservatories, including the Curtis Institute of Music, the Juilliard School, Indiana University, and the Cleveland Institute of Music, and are already achieving leading roles in the music world. Klotz was featured in the November 2013 issue of the Alumni Spotlight in the *Juilliard Journal* and as the subject of *The Strad* magazine's Ask the Teacher column in the November 2013 issue. Klotz resides in Hallandale Beach, Florida, with his wife, Kelly, and sons, Jacob and Natan, as well as two dogs and a cat.

COLEMAN ITZKOFF, cello

Hailed by the *Los Angeles Times* for his "astonishing prowess," cellist Coleman Itzkoff enjoys a diverse career as a soloist, chamber and orchestral musician, and educator. Originally from Cincinnati, Ohio, Itzkoff was born into a musical family, his parents both professional violinists, and so began playing cello at the age of five. Itzkoff's first primary teacher was Eric Kim, who was then principal cellist of the Cincinnati Symphony, followed by Desmond Hoebig, with whom Itzkoff studied for four years as an undergraduate student at Rice University. Currently Itzkoff is pursuing graduate degrees at the University of Southern California's Thornton School of Music under the tutelage of Ralph Kirshbaum. In January 2013 he was invited for a weeklong artist residency with NPR's *Performance Today* with host Fred Child, recording interviews and a full recital program. He has been prize winner at the Fischhoff, Johansen, Blount Slawson, and Young Texas Artist Competitions, as well as the Irving Klein International String Competition, and he has performed solo across the country, the most recent engagement of which was his Walt Disney Concert Hall concerto debut. Itzkoff enjoys playing in the orchestra as well and is currently the principal cellist of the American Youth Symphony and the University of Southern California Symphony Orchestra and is a regular sub with the Los Angeles Chamber Orchestra. An avid chamber musician, Itzkoff has collaborated with such distinguished artists as Midori, John O'Connor, Richie Hawley, Cho-Liang Lin, Mark Peskanov, Johannes Moser, and Daniel Heifetz. He is a regular performer at Brooklyn concert series Bargemusic and has performed at festivals around the country, including Aspen Music Festival and School, the International Heifetz Institute, La Jolla SummerFest, YellowBarn, and Music@Menlo. In 2014 as a graduate student at the University of Southern California, Itzkoff was introduced to the Armenian-American pianist Alin Melik-Adamyanyan and soon after they began their musical collaboration. The duo hit it off immediately and swiftly achieved success in their first local competition, the Beverly Hills National Auditions, subsequently making their debut together in recital at the Greystone Mansion in Beverly Hills. This past November the duo traveled to Colorado for their first international competition, the Boulder International Chamber Music Competition's The Art of Duo, and from an applicant pool of over 150 duos were awarded second prize as well as the special prize for commissioned work. Future engagements include recitals in Boulder and Denver, Colorado; an appearance in the Los Angeles Chamber Orchestra's series of the Music of Kurt Weill; and several recitals in the Southern and Northern California areas. Aside from his performing career, Itzkoff is a gifted educator and communicator, teaching and performing outreach concerts in schools, community centers, and hospitals around the county. Through this work Itzkoff was recently awarded the Cleveland Clinic Arts and Medicine Award in recognition of his contribution and performances for patients in the clinic. Most recently he was awarded multiple prizes at both the 2016 Irving Klein Competition and the 2016 Boulder International Chamber Music Competition. Engagements include a tour of Baltimore and Virginia with Heifetz on Tour, chamber music and outreach at the 2017 Music@Menlo Winter Residency, and recitals in the Los Angeles and Bay Areas. Itzkoff received a bachelor of music from Rice University and a master's degree at the Thornton School of Music at University of Southern California under the tutelage of Ralph Kirshbaum. He performs on a 1740 Carlo Antonio Testore cello, generously loaned to him by the Newman family of Los Angeles.

DMITRY KOUZOV, cello

A versatile performer, cellist Dmitry Kouzov has performed on five continents with orchestras, in solo and duo recitals, and in chamber music performances. He has appeared with the St. Petersburg Symphony (Russia), National Symphony Orchestra of Ukraine, South Bohemian Chamber Philharmonic (Czech Republic), and Symphony Orchestra Classica (Russia). Kouzov received first prize at the International Beethoven Competition in the Czech Republic and is a two-time laureate of the International Festival-Competition Virtuosi of the Year

Biographies, continued

2000 in Russia and winner of the New York Cello Society Rising Star Award. His credits include numerous performances at many prominent concert venues throughout his native Russia. He made his New York orchestral debut at Alice Tully Hall in 2005 under the baton of Raymond Leppard. Highlights of Kouzov's recent seasons include a debut with the Symphony Orchestra of St. Petersburg Philharmonic, the St. Petersburg State Symphony Orchestra, and Johannesburg Philharmonic, as well as solo appearances, duo recitals, and chamber music appearances at the Ravinia and Caramoor Festivals Rising Stars Series. Most recently, he made his recording debut on Naxos with three C.P.E. Bach Gamba Sonatas and a recital CD, *Two Hundred Years of Cello Masterpieces*, on Marquis Classics. Kouzov has appeared in command performances before Mikhail Gorbachev and Prince Andrew, Duke of York, and is a founding and active member of the Manhattan Piano Trio, performing extensively throughout the United States. Currently Kouzov is an assistant professor of cello at the University of Illinois and was previously a faculty member at the Juilliard School and Oberlin Conservatory. He holds both bachelor of music and master of music degrees from the Sibelius Academy, Helsinki, as well as an artist diploma from Juilliard.

KWAN YI, piano

Kwan Yi has been praised by audiences and critics alike as a pianist of "lyrical elegance" and "ravishing pitch-perfect clarity." He has performed throughout the United States, Europe, and Asia in such venues as Carnegie Hall, Lincoln Center, Kimmel Center, Kennedy Center, Chicago Symphony Center, the Metropolitan and Isabella Stewart Gardner Museums, Jordan Hall, Jones Hall, Mann Performing Arts Center, Wolf Trap National Park for the Performing Arts, the Library of Congress, Kravis Center of the Arts, Großer Sendesaal des Hessischen Rundfunks, Auditorium du Louvre, Teatro Principal de Alicante, Suntory Hall, and Seoul Arts Center. In recent seasons Yi has appeared as a soloist with the Russian National Orchestra, the Houston Symphony Orchestra, and the Brevard Festival Orchestra under the batons of Hans Graf, Julian Kuerti, Grant Llewellyn, and Mikhail Tartanikov. As an avid chamber musician, he has collaborated with Itzhak Perlman, Miriam Fried, and Roberto Diaz on national tours and was invited to perform at the Kronberh, Ravinia, Trondheim, Mecklenburg-Vorpommern, and Castleton Festivals. He is a founding member of the Madison Piano Trio, a top prizewinner of the Trondheim International Chamber Music Competition in Norway. As a recitalist and masterclass instructor, he has completed residencies at Bowdoin College, Michigan State University, University of Arkansas, East Carolina University, Grand Valley State University, Marylhurst University, Ouchita Baptist University, Stephen F. Austin University, Randolph College, Cleveland Museum of Art, Theatre de Vevey in Switzerland, and Sendai Cultural Center in Japan. His performances have been broadcast by WQXR, WHYY, KUHF, Radio France, and Radio Frankfurt. He has recorded for the Hänssler label with violinist Itamar Zorman. A recipient of many honors and prizes, Yi's awards include Mieczyslaw Munz Prize, National Federation of Music Clubs Award, and top prizes in the Sendai International Piano Competition in Japan and the Trio do Trieste International Chamber Music Competition in Italy. Yi is a graduate of the Curtis Institute, Juilliard School, and the Peabody Institute, where he worked with Leon Fleisher and Robert McDonald. Yi is on the faculty at Radford University.

STUDENT SEMINAR PARTICIPANTS

CALGARY QUARTET

ERIC AUERBACH, violin

At just three years old, Eric Auerbach decided to play violin, continuing his trend of copying everything his older brother did. Being so young, his first year of study was spent mostly lying on the floor listening to other people play. This experience sparked a love and appreciation for music that has taken him around the world. Auerbach has performed, studied, and competed across the U.S., Europe, and Canada, most recently winning first prize in chamber music and solo at the Canadian National Music Festival. A recent graduate of Mount Royal University, Auerbach is currently based in Calgary, Alberta, Canada, where he plays full time with the Calgary Philharmonic Orchestra. His principle teachers are Bill Van der Sloot, Ian Swensen, and Kevork Mardirossian.

Biographies, continued

JOCELYN HSU, violin

Jocelyn Hsu began playing violin at the age of nine with Lev Gurevich. Hsu has competed at local and state level competitions under the Florida State Music Teachers Association, Music Teachers National Association, Bach Festival Society of Winter Park, National Federation of Music Clubs, and Orlando Music Club. She recently graduated summa cum laude from the Florida State University with a bachelor of music degree in violin performance. Hsu studies with Benjamin Sung and has attended orchestral and chamber music festivals such as Interlochen Arts Camp, Brevard Music Festival, the Innsbrook Institute of Music, and Miami Music Festival. She also plays with the Tallahassee and Albany Symphony Orchestras and has played in master classes for Ayako Yonetani, Cornelia Heard, Min-Young Kim, Matilda Kaul, David Halen, and Andres Cardenes.

TYLER PACHECO, viola

Tyler Pacheco is a native of Long Island, New York, but moved to Orlando, Florida in his youth. Pacheco began taking viola lessons his sophomore year of high school. In the years following he became principal violist of the Florida Symphony Youth Orchestra, Winter Park Chamber Music Academy, and at Florida All State. Pacheco is now a fourth year at the university of Cincinnati College-Conservatory of Music pursuing a bachelor's degree in viola performance. He has attended music festivals such as Brevard, Tangelwood, Aspen, Green Mountain, and Miami Music Festival. Pacheco plans to pursue graduate studies in viola performance and to one day become a founding member of a string quartet.

BRIAN KIM, cello

Washington, D.C.-based Korean-American cellist Brian Kim is currently a student at the University of Maryland, pursuing his undergraduate studies in cello performance under Eric Kutz of the award-winning Murasaki Duo. Recognized for his artistic talent since his youth, Kim won the Silver Prize at the International Music Competition (South Korea) in 2005, hosted by the International Arts and Cultural Exchange Association. Since his immigration to the U.S. in 2006, he has participated as a student musician and fellow at the Brevard Music Center, Miami Music Festival, Innsbrook Institute, California Summer Music, and Intensive Chamber Music Seminar at Moss Art Center to study with cellists Andrés Díaz, Felix Wang, and Irene Sharp. As an avid chamber musician, Kim has concertized around the country at the National Gallery of Art, Green Music Center, and Weill Recital Hall, among others, and was named a winner of the Misbin Family Memorial Chamber Music Competition in 2014, among other awards. Being part of University of Maryland's finest chamber ensemble, Ki, was selected to perform for Kennedy Center's acclaimed initiative the Millennium Stage in 2016. His passion for chamber music making has led to further studies with members of the Guarneri, Vermeer, Shanghai, Amernet, and Calidore Quartets. Sparked by El Sistema's initiative, Kim passionately believes in providing musical education to the youth to effect social change through music for children with the fewest resources and the greatest need. Kim currently serves faculty positions at the Richardson School of Music, Music & Arts, and B&B Music Lessons in the Washington, D.C., metropolitan area and hopes to be part of the El Sistema USA upon completion of his musical studies.

JULIANA JING, piano

Juliana Jing began piano lessons at the age of five. Jing won several state (North Carolina) and district piano awards. In 2008 she was one of six finalists in the National Daniel Piano Competition for Young Artists at Furman University. She attended the Franz Liszt Piano Festival in Sopron, Hungary, in 2005 and 2007. Jing previously received a doctor of pharmacy degree from UNC-Chapel Hill and worked as a pharmacist for a few years. She is currently completing a second bachelor's degree in piano performance at East Carolina University.

Biographies, continued

SCHUBERT CELLO QUINTET

VALORY HIGHT, *violin*

Valory Hight is a third year student at Bard College Conservatory of Music's dual-degree program, where she studies violin with Shmuel Ashkenasi and Weigang Li. Hight's second major is art history. She began her studies at the age of five with David Ehrlich at the Renaissance Music Academy in Virginia. She has been on tour to Cuba and performed at Lincoln Center as a member of the Bard Conservatory Orchestra; in January 2018 she was co-concertmaster of the True North Symphony Orchestra, performing with the Annie Moses Band at Carnegie Hall. As an active chamber musician, Hight has participated in numerous festivals and has worked with Peter Wiley, Arnold Steinhardt, Peter Serkin, Joan Tower, Dawn Upshaw, Paul Coletti, and Ani Kavafian.

ESTHER HWANG, *violin*

Korean-Canadian violinist Esther Hwang is known for her ability to captivate audiences with her virtuosic and passionate performances. Hwang studied at the Juilliard School under professor Daniel Phillips. Born in New Jersey, Hwang began her violin studies at the age of three and immigrated to Canada at the age of five. Her first appearance with an orchestra as a soloist was at the age of nine. She performed with the Vancouver Symphony Orchestra under conductor Ken Hsieh. Since then she has garnered widespread acclaim and performed with various orchestras. Hwang has also achieved immense success in numerous provincial and national competitions, such as the Shean Strings Competition (2011 and 2016), Canadian Music Competition (2010), and the Vancouver Women's Music Society Scholarship Competition (2012). Hwang hopes to inspire the community and contribute to society through her dedication and passion in music.

LAURA LIU, *viola*

Laura Caroline Liu is a 17-year-old native of Miami, Florida. She currently studies with Michael Klotz. Liu was named a National YoungArts Foundation winner in classical music and viola and a finalist in the Bount-Slawson Concerto Competition this season. Her orchestral debut was with the Alhambra Orchestra and New World Symphony last season as winner of their concerto competitions. Liu considers chamber music a crucial and enjoyable part of her development as a musician and is delighted to return to Virginia Tech this summer. In pursuit of chamber music, she has attended Music@Menlo, Curtis SummerFest, Chamber Music on the Hill, and Miami Music Festival.

TRISHA DOO, *cello*

Trisha Doo began her cello studies at the age of nine and is currently studying under the tutelage of Darrett Adkins at the Oberlin Conservatory of Music. Some of Doo's most notable accomplishments include winning first prize at the American Protege International Music Competition and performing at the winner's recital in Carnegie Hall. Doo has made her appearance as a soloist with the Richmond Symphony and has worked with renowned artists such as Nicholas Wright, Sibbi Bernhardsson, and the Borealis and Koerner String Quartets. During the summers, Doo has attended music programs such as the Aspen Summer Music Festival, Yellow Barn Young Artists Program, Credo Music Festival, Banff Chamber Residency Program, Bowdoin International Music Festival, and Casalmaggiore International Music Festival.

DANIEL SCOGGINS, *cello*

Daniel Scoggins, 21, is a student at the Oberlin Conservatory of Music, where he studies cello with Darrett Adkins. In addition to his principal studies, Scoggins has also worked closely with cellists such as Has Jørgen Jensen, Julia Lichten, and Gwen Krosnick. Born in Portland, Oregon, Scoggins has developed a love for an eclectic range of chamber music and has recently performed contemporary works with members of eighth blackbird. Scoggins has participated in master classes with artists such as Joel Krosnick, Phillippe Mueller, Alban

Biographies, continued

Gerhardt, and Raphael Wallfisch, as well as having collaborated with members of the Tokyo, St. Lawrence, Cavani, Emerson, and Calder String Quartets.

ALBERT NEWBERRY, piano

Albert Newberry was born in 1999 to an American father and a Russian-Armenian mother. Newberry studied classical piano with Teresa Ehrlich at Renaissance Music Academy in Blacksburg, music theory with Barbara Mackin at Hollins University, and jazz piano with John Salmon at UNC-Greensboro. He has recorded a jazz album, *From the Sublime to the Ridiculous*, collaborating with a drummer and a saxophonist. Nine out of the 11 tracks are his original compositions; the last two are his arrangements of popular Russian and American folk songs. Newberry won the 2013 Herb Alpert Young Jazz Composers Award, first place in the 2014 Intersection of Jazz and Classical Music Piano Festival and Competition at the University of West Virginia (jazz performance, high school level), the 2015 Rebecca Orr Scholarship, the *Downbeat* Magazine 2017 Outstanding Performance Award (high school level), and the 2017-2018 Armenian General Benevolent Union (AGBU) Performing Arts Scholarship. Newberry has participated in numerous summer festivals around the country and abroad and had the privilege of working closely with such renowned musicians as Peter Serkin, Hayk Arsenayn, Alexander Braginsky, Armen Donelian, and Ran Blake. He has performed in many prestigious venues, including New England Conservatory's Jordan Hall and Carnegie Hall. In the fall of 2017, Newberry joined the studio of Irina Morozova at Mannes School of Music in New York City. He continues to study jazz with Dan Tepfer.

DVOŘÁK ENSEMBLE

ELSIE LAYMAN, violin

Elsie Layman is a 17-year-old violinist who recently graduated from Blacksburg High School and is studying to play chamber music professionally. Layman has participated in many music festivals, including Ameropa, the Red Rocks Music Festival, and the Intensive Chamber Music Seminar last year. She takes private lessons with David Ehrlich through the Renaissance Music Academy (RMA), and plays in the RMA Chamber Orchestra. Layman is locally involved in music through church, folk bands, and school.

RACHAEL SCHLOSBERG, violin

Rachael Schlosberg is pursuing her doctorate in violin performance at Boston University. She currently studies with Peter Zazofsky and James Buswell, and past teachers have included Bayla Keyes, Connie Heard, and Tiberius Klausner. She has attended the Aspen Music Festival, Norfolk Chamber Music Festival, and Juilliard String Quartet Seminar, among others.

ROSSANA CAUTI, viola

Violist Rossana Cauti enjoys a musical career that spans through Europe, Latin America, and the United States. Cauti is the director of the International Chamber Music Festival Suoni d'Abruzzo (Italy), now in its fifth year. She has recently been appointed as graduate viola teaching assistant at Florida State University, Tallahassee, to assist Pamela Ryan, viola professor. She is regularly invited to perform and teach in internationally acclaimed chamber music festivals, including Aurora Chamber Music Festival (Sweden), International Chamber Music Festival Del Garda (Italy), Festival Settembre in Musica (Italy), New York Summer Festival, Festival de Musica de Campinas (Brazil), Southeast Missouri Chamber Music Institute, and Southern Illinois Music Festival. A passionate chamber musician, Cauti collaborates in Europe with world-renowned artists such as Vladimir Mendelssohn (Conservatoire de Paris), Michael Flaksman (Mannheim Hochschule), Yulia Berinskaya (Moscow Conservatory), Fabrizio Falasca (London Philharmonia Orchestra), Andrea Grassi (Teatro Alla Scala), Marco Fiorentini, Frieder Berthold, Susanne Rabenschlag (Verdi Quartet), Andrea Rucli, and Michael Barta. As a soloist, she has performed with Southern Illinois Symphony Orchestra, Southeast Missouri Symphony Orchestra, and

Biographies, continued

Festival Suoni d'Abruzzo Orchestra. She currently works as principal viola for the Southern Illinois Symphony Orchestra, viola tutti for Paducah Symphony Orchestra, and as assistant principal viola for the New Chicago Chamber Orchestra.

TERENCE LO, *cello*

Terence Lo is an aspiring artist and avid chamber musician. A native of Blacksburg, Lo has always loved the cello and is excited to attend the Intensive Chamber Music Seminar for the fourth time. He has won numerous awards as a soloist and been named a finalist in national competitions around the United States. In the fall of 2018 Lo will make his orchestral debut with the University of Illinois Symphony Orchestra. He is also a member of the Elara String Quartet, where he works to premiere newly composed works and compete in national competitions. He is currently a junior in college studying under Dmitry Kouzov at the University of Illinois at Urbana-Champaign.

BRANDON FAN, *piano*

Brandon Fan began studying piano performance at the age of five and has since been studying under the direction of Teresa Ehrlich at the Renaissance Music Academy (RMA). At 15 years of age, Fan has amassed an array of musical accomplishments. His accolades include being named second place in the 2014 Harold Protsman Classical Period Piano Competition (Level II), first place in both the 2015 and 2017 RMA Concerto Competition (Junior Level and Senior Level), first place for both the 2016 and 2017 Regional Bland Foundation Music Competition, and fourth and third places, respectively, for the 2016 and 2017 District Bland Foundation Music Competition.

In the Galleries

SITTING PRETTY: THE CHAIR RE-ENVISIONED

June 21-August 12, 2018

Ruth C. Horton Gallery, Miles C. Horton Jr. Gallery, and Sherwood Payne Quillen '71 Reception Gallery

Artists from Maryland, Virginia, North Carolina, and Tennessee expand upon traditional forms and cultural associations, re-imagining the possibilities of what a chair is and can be. *Sitting Pretty* features over 30 works, some created specifically for the exhibition. Curated by Moss Arts Center graduate assistants Emily Bianchi and Sarah Tucker in conjunction with the curatorial department.

Join Us!

Opening Reception & Meet the Artists

Thursday, June 21, 2018, 5-7 PM

Grand Lobby

Enjoy a summer evening with artists featured in *Sitting Pretty*.

Free; refreshments provided

WILLIAM WEGMAN: SIT!

June 21-August 12, 2018

Francis T. Eck Exhibition Corridor

Presented for the first time in Virginia, this recent body of photographs by conceptual artist and pioneering video artist William Wegman features a succinct selection of his work with his beloved subject—Weimaraners—on tables and chairs by renowned designers and architects Charles and Ray Eames and George Nakashima.

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM