



Chamber Music Conference

Faculty Concert Recordings 1956–2019

For 75 years, the Chamber Music Conference and Composers' Forum of the East has brought together amateur participants from across America and a few farther-flung lands to study and play chamber music with old and new friends. There are other chamber music programs, but a major part of the allure for this Conference, bringing participants back over several decades, is the opportunity to work with and learn from the world-class musicians of the Conference faculty. Since the beginnings of the Conference, with amazing consistency, the faculty have remained a remarkable cross-section of artists who are masters of their instruments, brilliant coaches, and skilled communicators. They come from major orchestras and universities, prestigious chamber music programs and ensembles, and noteworthy freelance careers. They come at the invitation of the Conference's music director, who may already know them as colleagues or may have met them through the small interconnected world of chamber musicians. And, like the participants, they most often come back on a regular basis. The main focus of the Conference is the faculty's interaction with the chamber music loving attendees, but the faculty also perform for the participants and the local community, teaching by demonstrative example, and engaging with their own colleagues and friends in the activity that the Conference is designed to promote.

The faculty concerts are put together in a very short time, as the artists generally do not have an opportunity to rehearse until their week at the Conference, and even then the rehearsals have to be squeezed in among the other coaching and preparation duties that the Conference requires. Despite challenging acoustics and muggy summer conditions, the astonishing facility and musicality of the performers belie both the technical difficulties of the music and the limiting distractions of time and space. Sure, they are "professionals" and this is a gig, but beyond the expert polish, these performances are imbued with the kind of enthusiastic congeniality and passion for the music that also are the best hallmarks of "amateur" performances. No audience could better appreciate these performances than the Conference participants, who themselves strive to achieve the same kind of magic.

The performances in this collection are all live concerts recorded primarily for archival purposes. The emphasis throughout is on the ephemeral moment of musical presentation, not any effort to create something "perfect" for posterity. Yet many of the more than 850 available faculty concert recordings were of such notable quality that choosing the 29 pieces to include here was a daunting task. These selections—though just a snapshot, featuring 76 musicians in performances spanning seven decades—illustrate the Conference's range of repertoire and commitment to new music. Included are works from four centuries, some very familiar and many less known, and among the composers are several who attended the Conference: Theodore Strongin, Charles Wuorinen, John Harbison, Michael Finckel, Andrew Norman, and Daniel Strong Godfrey. Particularly notable are Strongin's oboe quintet and Finckel's *Tyles*, released

here for the first time, and Godfrey's *Dances in Checkered Shade*, one of several major commissions by the Conference in recent years.

Though representative, this compilation is not designed to be, nor could it be, complete. Most who have attended Conference faculty concerts over the years will recall performances not included here that were nonetheless phenomenal, heart-rending, exhilarating, even life altering. Such are the limitations of any curatorial process, but such also is the wonder of those performances that etched themselves on our minds more indelibly, and in a way more perfectly, than any recording could hope to duplicate. We who enjoy the recordings in this collection, as well as those pressed in our memories, are ever grateful to all of the faculty artists and to the Conference for its support of this magnificent music.

Many, many thanks are owed to the extraordinary team that put in the tremendous effort necessary to create this collection for the 75th anniversary of the Conference. Researching the archives, salvaging early recordings, listening to hundreds of hours of tapes and digital recordings, procuring approvals, determining selection criteria, and countless other tasks were deftly accomplished by a committee of past and present Conference faculty and participants, and many others who helped along the way.

One final note of thanks goes to Reinhard Humburg, who has been the primary recording engineer for all Conference concerts since 1997. His work on this collection included transferring all analog and old-media recordings to current digital media and remastering every track. This product could not exist without his tireless efforts.

Larry Kohorn
May 2022

Information about these performances was drawn from archives that are in some cases incomplete, and the Conference regrets any errors. If more information becomes available, revisions of this album booklet will be posted at cmceast.org/recordings.

Recorded 1956–2019 at Bennington College, Bennington, VT

Recording engineers:

Stanley Tonkel (Strongin)

Stephen Cellum (Finckel)

Franklin Alvarez (Barber, Beethoven Op. 130, and Schubert D. 667)

Reinhard Humburg (all other selections)

Remastering for this collection: Reinhard Humburg

Graphic design: Nancy Skolos

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About the Chamber Music Conference

The Chamber Music Conference and Composers' Forum of the East is a summer workshop and festival dedicated to the art of chamber music. At the Conference, serious amateur participants receive coaching from a distinguished professional faculty, the faculty present a series of public concerts, and resident composers work with both participants and faculty. Founded in 1946, the Conference was held at Bennington College in Vermont for most of its first 75 years and moved to Colgate University in New York in 2022. A history of the Conference, *The Music of Friends* by David Webber, was published in 2020. For more information, please visit cmceast.org.

CD 1

Theodore Strongin

Quintet for Oboe and Strings ¹

- | | | |
|---|------------|------|
| 1 | Movement 1 | 6:23 |
| 2 | Movement 2 | 4:46 |
| 3 | Movement 3 | 7:41 |

Robert Bloom, oboe
violins, viola, and cello unidentified

August 15, 1956

Ludwig van Beethoven

String Quartet in B-flat Major, Op. 130

- | | | |
|---|-----------------------------------|-------|
| 4 | Adagio ma non troppo – Allegro | 13:05 |
| 5 | Presto | 2:03 |
| 6 | Andante con moto, ma non troppo | 6:44 |
| 7 | Alla danza tedesca: Allegro assai | 3:54 |
| 8 | Cavatina: Adagio molto espressivo | 5:43 |
| 9 | Finale: Allegro | 9:45 |

Silvermine Quartet:
Paul Wolfe and Joseph Schor, violin
Jacob Glick, viola
Alexander Kouguell, cello

August 24, 1991

Charles Wuorinen

Bearbeitungen über das Glogauer Liederbuch

- | | | |
|----|---------------------------------|------|
| 10 | Pauli de Broda Carmen | 1:17 |
| 11 | Dy Ezels Crone | 0:40 |
| 12 | Der Notter Schwantcz | 1:56 |
| 13 | Der Entepriß | 2:09 |
| 14 | Helas le Bon Temps [Tinctoris] | 1:51 |
| 15 | Gross Ssenen (<i>tertius</i>) | 1:20 |

Sue Ann Kahn, flute
Michael Lowenstern, clarinet
Shem Guibbory, violin
Salvatore Macchia, bass

July 31, 2004

¹ The program for this 1956 concert is not in the Conference archives. The string players cannot be identified, but it is highly probable that Robert Bloom was the oboist. Bloom was on the Conference faculty in 1956, and he performed a movement of the Strongin quintet at a concert in New York City in 1951.

CD 1

continued

G. F. Handel

16 “Let the Bright Seraphim” from *Samson*, HWV 57 5:59

Susanna Eyton-Jones, soprano
 Patricia Zuber, flute
 James Stubbs, trumpet
 Joel Berman and Shem Guibbory, violin
 Kate Vincent, viola
 Lutz Rath, cello
 Salvatore Macchia, bass

August 7, 2004

CD 2

Michael Finckel

1 *Tyles*² 2:27

Paul Wolfe, Joseph Schor, Ronald Oakland, and
 Paul Ross, violin
 Jacob Glick and Mary James, viola
 Alexander Kouguell and Charlotta Ross, cello

August 22, 1978

World premiere

Franz Schubert

Quintet in A Major, D. 667, “Trout”

2 Allegro vivace 8:57
 3 Andante 6:25
 4 Scherzo: Presto 4:13
 5 Tema con variazioni: Andantino – Allegretto 7:57
 6 Allegro giusto 6:33

Joseph Schor, violin
 Tina Pelikan, viola
 Lutz Rath, cello
 Lewis Paer, bass
 James Goldsworthy, piano

August 8, 1992

² In this listing of *Tyles*, the work and the performers are as they appear in the 1978 concert program. Other documents in the Conference archives describe the instrumentation and the performers differently, but of the available sources, the concert program is the most credible.

Richard Strauss

Four Pieces for Piano Quartet

- | | | |
|----|--|------|
| 7 | <i>Ständchen</i> , AV 168 | 4:47 |
| 8 | <i>Festmarsch</i> , AV 178 | 5:28 |
| 9 | <i>Arabischer Tanz</i> , AV 182, No. 1 | 1:35 |
| 10 | <i>Liebesliedchen</i> , AV 182, No. 2 | 6:45 |

Mayuki Fukuhara, violin
Nicholas Cords, viola
Maxine Neuman, cello
Emma Tahmizian, piano

August 5, 2000

Daniel Strong Godfrey

Dances in Checkered Shade

- | | | |
|----|--------------------|------|
| 11 | I. Willow Step | 6:47 |
| 12 | Interlude: Catbird | 3:20 |
| 13 | II. Skip-and-Glide | 3:49 |
| 14 | Interlude: Serpent | 3:07 |
| 15 | III. Shadow Catch | 4:36 |

Jo-Ann Sternberg, clarinet
Calvin Wiersma, violin
Marka Gustavsson, viola
James Wilson, cello
Phillip Bush, piano

July 25, 2009

World premiere

CMC commission in honor of Frank Mallory

Louis Spohr

Grand Nonet in F Major, Op. 31

- | | | |
|---|------------------|-------|
| 1 | Allegro | 11:43 |
| 2 | Scherzo: Allegro | 6:56 |
| 3 | Adagio | 7:27 |
| 4 | Finale: Vivace | 5:51 |

Sue Ann Kahn, flute
 Robert Ingliss, oboe
 Michael Dumouchel, clarinet
 Lauren Stubbs, bassoon
 Virginia Benz Anderer, horn
 Renée Jolles, violin
 Veronica Salas, viola
 Michael Finckel, cello
 Lewis Paer, bass

August 6, 2003

Clara Schumann

Piano Trio in G Minor, Op. 17

- | | | |
|---|-----------------------------------|-------|
| 5 | Allegro moderato | 11:51 |
| 6 | Scherzo: Tempo di menuetto – Trio | 5:20 |
| 7 | Andante | 4:58 |
| 8 | Allegretto | 8:15 |

Masako Yanagita, violin
 Maxine Neuman, cello
 Abba Bogin, piano

August 13, 2003

Albert Roussel

Trio for Flute, Viola, and Cello, Op. 40

- | | | |
|----|--------------------|------|
| 9 | Allegro grazioso | 4:55 |
| 10 | Andante | 4:41 |
| 11 | Allegro non troppo | 4:38 |

Sue Ann Kahn, flute
 Joseph Gottesman, viola
 Maxine Neuman, cello

August 4, 2007

W. A. Mozart

Piano Quartet in E-flat Major, K. 493

- | | | |
|---|------------|-------|
| 1 | Allegro | 10:27 |
| 2 | Larghetto | 10:41 |
| 3 | Allegretto | 8:43 |

Renée Jolles, violin
Joseph Gottesman, viola
Edward Arron, cello
Sonia Rubinsky, piano

July 30, 2005
Performance in memory of Leonard Sarnier

Ludwig van Beethoven

Quintet in E-flat Major for Piano and Winds, Op. 16

- | | | |
|---|-------------------------------|-------|
| 4 | Grave – Allegro ma non troppo | 13:07 |
| 5 | Andante cantabile | 6:32 |
| 6 | Rondo: Allegro ma non troppo | 5:16 |

Jacqueline Leclair, oboe
Armand Ambrosini, clarinet
Stephen Walt, bassoon
Daniel Grabois, horn
Phillip Bush, piano

August 11, 2010

Franz Joseph Haydn

Trio in D Major for Flute, Cello, and Piano, Hob. XV:16

- | | | |
|---|--------------------------------|------|
| 7 | Allegro | 7:41 |
| 8 | Andantino più tosto allegretto | 4:49 |
| 9 | Vivace assai | 4:32 |

Conor Nelson, flute
Ashima Scripp, cello
Phillip Bush, piano

July 27, 2013

Samuel Barber

- 1 *Summer Music for Wind Quintet, Op. 31* 12:11

Sue Ann Kahn, flute
Patricia Stenberg, oboe
Michael Dumouchel, clarinet
Lauren Stubbs, bassoon
Ralph Froelich, horn

August 8, 1992

W. A. Mozart

Quintet in E-flat Major for Piano and Winds, K. 452

- 2 Largo – Allegro moderato 10:29
3 Larghetto 8:55
4 Rondo: Allegretto 6:04

Lisa Kozenko, oboe
Michael Dumouchel, clarinet
Lauren Stubbs, bassoon
Joseph Anderer, horn
Stephen Manes, piano

August 12, 2006

Johannes Brahms

Quintet for Clarinet and Strings in B Minor, Op. 115

- 5 Allegro 13:03
6 Adagio 10:44
7 Andantino – Presto non assai, ma con sentimento 4:52
8 Con moto – Un poco meno mosso 9:31

Michael Dumouchel, clarinet
Diana Cohen and Sheila Reinhold, violin
Désirée Elsevier, viola
Ashima Scripp, cello

July 27, 2013

Robert Schumann

Fantasiestücke, Op. 88

- | | | |
|---|--|------|
| 1 | Romanze: Nicht schnell, mit innigem Ausdruck | 2:20 |
| 2 | Humoreske: Lebhaft | 6:49 |
| 3 | Duett: Langsam und mit Ausdruck | 3:01 |
| 4 | Finale: Im Marsch-Tempo | 5:19 |

Calvin Wiersma, violin

Nathaniel Parke, cello

Judith Gordon, piano

July 24, 2010

Ruth Crawford Seeger

Suite for Wind Quintet

- | | | |
|---|---|------|
| 5 | Allegretto | 3:21 |
| 6 | Lento rubato | 2:39 |
| 7 | Allegro possibile – Andante – Allegro – meno mosso –
Tempo primo | 5:35 |

Sue Ann Kahn, flute

Matt Sullivan, oboe

Pavel Vinnitsky, clarinet

Lauren Stubbs, bassoon

Joseph Anderer, horn

August 10, 2013

Carl Frühling

Trio for Clarinet, Cello, and Piano in A Minor, Op. 40

- | | | |
|----|----------------|------|
| 8 | Mäßig schnell | 6:47 |
| 9 | Anmutig bewegt | 5:25 |
| 10 | Andante | 8:02 |
| 11 | Allegro vivace | 5:33 |

Pavel Vinnitsky, clarinet

Maxine Neuman, cello

Cynthia Adler, piano

August 7, 2013

CD 6

continued

Arthur Bliss

Quintet for Oboe and Strings, F. 21

- | | | |
|----|--|------|
| 12 | Assai sostenuto – Moderato – Allegro assai agitato –
Molto meno mosso | 8:01 |
| 13 | Andante con moto – Allegro moderato –
Tempo I, ma poco agitato | 6:55 |
| 14 | Vivace | 6:39 |

Jacqueline Leclair, oboe
James Buswell and Amy Galluzzo, violin
Amadi Azikiwe, viola
Carol Ou, cello

July 22, 2017

CD 7

G. P. Telemann

Tafelmusik Quartet in D Minor, TWV 43:d1

- | | | |
|---|---------|------|
| 1 | Andante | 2:41 |
| 2 | Vivace | 4:04 |
| 3 | Largo | 3:12 |
| 4 | Allegro | 5:13 |

Sue Ann Kahn, flute
Jacqueline Leclair, oboe
Lauren Stubbs, bassoon
Jessica Powell Eig, bass viol

August 1, 2018

Claude Debussy

Six Épigrapbes Antiques, L. 131

- | | | |
|----|---------------------------------------|------|
| 5 | Pour invoquer Pan, dieu du vent d'été | 2:13 |
| 6 | Pour un tombeau sans nom | 3:25 |
| 7 | Pour que la nuit soit propice | 2:27 |
| 8 | Pour la danseuse aux crotales | 2:16 |
| 9 | Pour l'Égyptienne | 2:27 |
| 10 | Pour remercier la pluie du matin | 2:18 |

Phillip Bush and Frank Daykin, piano

August 14, 2013

CD 7

continued

W. A. Mozart

String Quartet in B-flat Major, K. 589

- | | | |
|----|--------------------|------|
| 11 | Allegro | 6:21 |
| 12 | Larghetto | 5:53 |
| 13 | Menuetto: Moderato | 6:17 |
| 14 | Allegro assai | 4:16 |

Eriko Sato and Andrea Schultz, violin

Veronica Salas, viola

Maxine Neuman, cello

August 12, 2017

John Harbison

Quintet for Winds

- | | | |
|----|------------|------|
| 15 | Intrada | 3:16 |
| 16 | Intermezzo | 2:28 |
| 17 | Romanza | 6:40 |
| 18 | Scherzo | 2:32 |
| 19 | Finale | 7:10 |

Sue Ann Kahn, flute

Stuart Brezinski, oboe

Pavel Vinnitsky, clarinet

Lauren Stubbs, bassoon

Joseph Anderer, horn

August 9, 2014

CD 8

Franz Schubert

from Six Grand Marches for Piano Four Hands, D. 819

- | | | |
|---|-----------------------|-------|
| 1 | No. 5 in E-flat Minor | 12:01 |
|---|-----------------------|-------|

David Oei and Phillip Bush, piano

August 11, 2012

Performance in memory of Abba Bogin

Irving Fine

Partita for Wind Quintet

2	Introduction and Theme	2:27
3	Variation	2:43
4	Interlude	1:16
5	Gigue	4:52
6	Coda	4:14

Sue Ann Kahn, flute
Robert Ingliss, oboe
Diane Heffner, clarinet
Lauren Stubbs, bassoon
Joseph Anderer, horn

August 11, 2007

Andrew Norman

The Companion Guide to Rome

7	Teresa	0:53
8	Benedetto	1:52
9	Susanna	3:00
10	Pietro	1:00
11	Ivo	3:50
12	Clemente	2:03
13	Lorenzo	1:32
14	Cecilia	5:45
15	Sabina	10:15

Diana Cohen, violin
Désirée Elsevier, viola
Claire Bryant, cello

July 28, 2012

CD 8

continued

Michael Haydn

Divertimento in C Major, MH 27

16	Allegro moderato	5:46
17	Adagio	5:30
18	Menuet	2:11
19	Finale: Presto	2:34

Rebecca Anderson, violin

Tobias Werner, cello

Jessica Powell Eig, bass

August 7, 2019

Cynthia Adler, a native New Yorker, began studying piano at the age of four and completed her early studies at the Preparatory Division of The Juilliard School. She received her bachelor's degree in art history from Mount Holyoke College and returned to Juilliard for her master's degree. Her teachers have included Irwin Freundlich, William Masselos, and Guido Agosti. Adler has appeared as soloist and chamber musician in the United States, Europe, and Israel. Since the mid-1980s she has been based in Tel Aviv, and she is a member of the Yarden Ensemble, formed in 1991, whose members work both in Israel and in Europe. They are known for finding and performing rarely heard works from the 19th and 20th centuries and have commissioned new music from Israeli and European composers. Adler was on the faculty of the Chamber Music Conference from 1973 to 2015.

Clarinetist **Armand Ambrosini** appears as recitalist, chamber musician, and teacher throughout the United States. He has been an artist-in-residence at the Sequoia Chamber Music Workshop, the Humboldt State University Adult Chamber Music Workshop, and the Ashland Chamber Music Workshop in Oregon. He has served as principal clarinetist with the Philharmonia Virtuosi, the Stamford, Bridgeport, and New Haven Symphonies, and the New York String Orchestra. He is a founding member of the Cordier Chamber Ensemble, which has commissioned several new compositions and toured extensively. Ambrosini holds BFA and MFA degrees from California Institute of the Arts, an MM degree from the Yale School of Music, and a DMA from the State University of New York at Stony Brook. In addition to maintaining an active performance schedule, he is on the faculty at the University of Oklahoma. He served on the Chamber Music Conference faculty from 2001 to 2016.

Joseph Anderer was a founding member of the Orchestra of St. Luke's and was a member of the Metropolitan Opera Orchestra from 1984 to 2020, serving as principal horn during much of his tenure. Before joining the Met Orchestra, he was a frequent performer with the New York Philharmonic for 14 seasons in concerts, recordings, and tours in the United States and abroad. He has also performed with the Vienna Philharmonic.

Anderer was a member of the Boehm Quintette and premiered many works composed for that ensemble. As a soloist, he has appeared with the Orchestra of St. Luke's in Carnegie Hall, with the New York Chamber Soloists, and at the Caramoor Festival, Bargemusic, and the Mt. Desert Festival. He holds degrees from The Juilliard School, where he was a student of Ranier Delintinis. Anderer has recorded chamber music, countless operas, symphonic works, solo works, television commercials, and film. He is on the faculty of the Steinhardt School at New York University and was on the Chamber Music Conference faculty from 1998 to 2019.

Virginia Benz Anderer spent her childhood in Belton, Missouri, a farm town near Kansas City. She started learning horn at age ten because, when her mother listened to the Saturday afternoon broadcasts of the Metropolitan Opera, she would always point out when the French horns were playing. Anderer attended Wichita State University for two years, then transferred to the Manhattan School of Music, where she studied with

Richard Moore (then principal horn of the Metropolitan Opera Orchestra). She left school to marry and start her family. She worked professionally at the original production of *Man of La Mancha*, learning the art of playing on Broadway. Anderer also played many freelance gigs, became a member of the Queens Symphony Orchestra, and played in the 1970s Philomusica recordings of several Mozart divertimenti. In 1980, she joined the American Ballet Theatre Orchestra, where she worked for 36 years before retiring in 2017. From 1999 to 2019, she often attended the Chamber Music Conference with her spouse, horn faculty member Joe Anderer, and served as guest faculty.

Violinist **Rebecca Anderson** is a versatile soloist and chamber musician who strives to bring intimate and direct musical experiences to a wide variety of audiences. As a soloist, Anderson has appeared with the Philadelphia Orchestra and with the Oregon Symphony, Olympia Symphony, and Columbia Symphony orchestras.

Anderson's passion for chamber music has led to festival appearances with Music@Menlo, Chamber Music Northwest, the Savannah Music Festival, Music from Angel Fire, Keshet Eilon Violin Mastercourse in Israel, and collaborations with Ani and Ida Kavafian, Itzhak Perlman, André Watts, and David Shifrin. She has performed in concerts presented by the Chamber Music Society of Lincoln Center and the Philadelphia Chamber Music Society and has performed at the Kennedy Center and the Library of Congress.

Originally from Portland, Oregon, Anderson is a graduate of the Curtis Institute of Music, where she studied with Ida Kavafian and Pamela Frank. She received her master's degree from The Juilliard School, studying with Ronald Copes and Donald Weilerstein. She first served on the Chamber Music Conference faculty in 2018.

Cellist **Edward Arron** has garnered recognition worldwide for his elegant musicianship, impassioned performances, and creative programming. Since his New York recital debut in 2000 at the Metropolitan Museum of Art, he has appeared in recital, as a soloist with orchestras, and as a chamber musician throughout North America, Europe, and Asia.

Arron is the co-artistic director with his wife, pianist Jeewon Park, of the Performing Artists in Residence series at the Clark Art Institute in Williamstown, Massachusetts. He was previously the artistic director of Musical Masterworks in Old Lyme, CT and the Festival Series in Beaufort, SC. Arron tours as a member of the Ehnes Quartet.

Arron began playing the cello at age seven in his native Cincinnati and continued his studies in New York with Peter Wiley. He is a graduate of The Juilliard School, where he studied with Harvey Shapiro. Arron taught at New York University from 2009 to 2016 and joined the faculty at University of Massachusetts Amherst in 2016. He served on the Chamber Music Conference faculty between 1999 and 2005.

Violist, violinist, and conductor **Amadi Azikiwe** has been heard in recital in major U.S. cities such as New York, Boston, Cleveland, Chicago, San Francisco, Pittsburgh, Houston, Baltimore, and Washington, D.C., including an appearance at the U.S.

Supreme Court. Azikiwe has also been a guest of the Chamber Music Society of Lincoln Center at Alice Tully Hall and the Kennedy Center. Abroad, he has performed throughout Israel, Canada, South America, Central America, Nigeria, India, Japan, and Hong Kong.

As a soloist, Azikiwe has appeared with orchestras including the Delaware, Virginia, and North Carolina Symphonies and the National Symphony of Ecuador, and at the Costa Rica International Music Festival. As an orchestral musician, he has appeared with the New York Philharmonic and the Indianapolis Symphony Orchestra and as guest principal violist of Canada's National Arts Centre Orchestra.

Azikiwe is currently music director of the Harlem Symphony Orchestra, community engagement director of the Harlem Chamber Players, and a member of the Pressenda Chamber Players. Azikiwe has been on the Chamber Music Conference faculty since 2012.

Violinist **Joel Berman** has concertized extensively in the United States and abroad, in recital and as a soloist with orchestras. He has given solo and chamber music performances at the Library of Congress, Town Hall, the National Gallery of Art, the Kennedy Center, the Corcoran Gallery, the Phillips Collection, the Smithsonian Institution, the Renwick Gallery, and the National Academy of Sciences. He appears on the AmCam, Smithsonian, Orion, Vox, Columbia, and CRI labels.

From 1957 to 1988, Berman was a professor of violin and chamber music at the University of Maryland, College Park. He founded the University of Maryland Trio, which gave hundreds of performances and commissioned and premiered new works. He was a member of the American Camerata for New Music from 1974 to 2000 and was concertmaster and soloist for the Camerata from its inception. He has presented the Beethoven and Bartók quartets in many performances and lectures.

Berman studied at The Juilliard School, Columbia University, and the University of Michigan. He began his association with the Chamber Music Conference in 1967.

Robert Bloom (1908–1994) was an oboist with an orchestral and solo career, a composer and arranger contributing to the oboe repertoire, and a teacher of several successful oboists. Bloom is considered seminal in the development of an American school of oboe playing.

Bloom was a pupil of Marcel Tabuteau at the Curtis Institute of Music. He played English horn in the Philadelphia Orchestra under Leopold Stokowski, was first oboe in the Rochester Philharmonic Orchestra under José Iturbi, was principal oboe in the NBC Symphony Orchestra under Arturo Toscanini, and played on recordings by the Columbia Symphony Orchestra and the RCA Orchestra. Bloom was one of the founding members of the Bach Aria Group, with which he played from 1946 to 1980.

Bloom was a professor at the Yale School of Music and at The Juilliard School. His pupils include William Bennett, Bill Douglas, Tim Hurtz, Humbert Lucarelli, Ray Still, Allan Vogel, and Richard Woodhams. He joined the staff of the Chamber Music Conference in 1949, three years after its founding, and continued into the 1960s.

Abba Bogin (1925–2011) was a graduate of the Curtis Institute of Music, where he studied piano with Isabelle Vengerova, orchestration with Gian Carlo Menotti and Samuel Barber, and conducting with Alexander Hilsberg. He was a winner of the prestigious Naumburg Award, the Philadelphia Orchestra Youth Competition, and numerous other prizes. Bogin appeared throughout the world, both in recital and as a soloist with major orchestras and conductors, and recorded extensively. After further conducting studies with Pierre Monteux, he found himself equally at home on the podium and conducted the Boston Symphony Orchestra, the American Symphony, the Hudson Valley Philharmonic, the Queens Symphony Orchestra, the Springfield (Massachusetts) Symphony, Lake George Opera, and the New York City Light Opera. He performed in many chamber music festivals, including Music Mountain, L'Ensemble Concerts, Grand Canyon Music Festival, and Mohawk Trail Concerts. He was married to Chamber Music Conference faculty violinist Masako Yanagita and was a member of the CMC faculty from 1985 to 2010.

Stuart Brezinski is a New York-based oboist, composer, audio engineer, and educator whose early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences of all backgrounds. A proponent of chamber and contemporary music, Brezinski is a member of the City of Tomorrow, a woodwind quintet dedicated to the promotion and performance of contemporary works, and of Ensemble Mélange, a virtuosic sextet whose repertoire spans a myriad of genres. He performs regularly as a chamber musician with NOVUS NY, the Talea Ensemble, and Contemporaneous, and he has also performed with Bang on a Can, the International Contemporary Ensemble, the New York New Music Ensemble, and Ensemble Signal.

Brezinski was the winner of the 2018 Matthew Ruggiero International Woodwind Competition, and he received an honorable mention at the 2015 International Double Reed Society Fernand Gillet-Hugo Fox Competition. He is an affiliate artist instructor of oboe at Sarah Lawrence College. Brezinski was on the faculty of the Chamber Music Conference in 2014.

New York City-based cellist **Claire Bryant** enjoys an active and diverse career as a leading performer of chamber music, contemporary music, and solo cello repertoire in venues such as Carnegie Hall, Southbank Centre, Suntory Hall, Lincoln Center, and the Barbican Centre. Bryant is a founding member of the acclaimed chamber music collective Decoda and is the principal cellist of Trinity Wall Street's chamber orchestra. Bryant has collaborated with Daniel Hope, Anthony Marwood, Emanuel Ax, Sir Simon Rattle, Dawn Upshaw, the Weilerstein Trio, the St. Lawrence String Quartet, and the Danish String Quartet. She is a frequent guest artist with the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, and the Zankel Band.

Bryant has appeared as a soloist with orchestras from South Carolina to California and Honduras to Finland, performing concertos of Haydn, Elgar, Shostakovich, Tchaikovsky, Saint-Saëns, Vivaldi, and others. She is a graduate of The Juilliard School and the San Francisco Conservatory of Music, where her primary teachers were Bonnie Hampton and Joel Krosnick. Bryant joined the Chamber Music Conference faculty in 2011.

Phillip Bush is a pianist of uncommon versatility with a repertoire extending from the 16th to the 21st century. Since his New York recital debut at the Metropolitan Museum of Art in 1984, Bush has appeared as a recitalist in North America, Europe, Asia, and the Caribbean and as a soloist with the Osaka Century Orchestra, Cincinnati Symphony, Houston Symphony, and other orchestras. He has performed with the Chamber Music Society of Lincoln Center and at numerous music festivals.

A fierce advocate for contemporary music, Bush has performed with many new music ensembles and was an artist-member of Present Music from 1995 to 2010. His discography includes over 30 recordings, on labels such as Sony, Virgin Classics, Koch International, New World Records, and Denon.

Bush is a graduate of Peabody Conservatory, where he studied with Leon Fleisher. He is currently a member of the piano and chamber music faculty at the University of South Carolina School of Music. He was music director of the Chamber Music Conference from 2007 through 2015, and continues on the faculty.

James Buswell (1946–2021) was one of the most erudite and versatile musicians of his generation, regularly performing as a violinist, violist, and conductor. As a solo violinist, he performed more than 100 concerti with orchestras on five continents. In 2014 he expanded this list with premiere recordings of one Turkish and one American concerto from the 20th century for the Naxos label. He was a Grammy nominee for his recording of the Barber violin concerto with the Royal Scottish National Orchestra. Distinguished conductors with whom he collaborated include Leonard Bernstein, George Szell, Seiji Ozawa, Zubin Mehta, André Previn, Pierre Boulez, and Michael Tilson Thomas. Prior to enrolling as an undergraduate at Harvard, Buswell appeared at the Spoleto Festival in Italy and became an enthusiastic chamber musician. For more than a decade he was a member of the Chamber Music Society of Lincoln Center.

Buswell was a preeminent teacher who influenced generations of musicians at Indiana University, New England Conservatory, and countless music festivals. He was on the Chamber Music Conference faculty in 2016 and 2017.

Violinist **Diana Cohen** is a concertmaster, chamber musician, soloist, and arts administrator. She is concertmaster of the Calgary Philharmonic, executive and artistic director of ChamberFest Cleveland, and violinist of Trio Terzetto. Cohen previously served as concertmaster and appeared as a soloist with the Richmond, Charleston, and Kalamazoo Symphonies, and she has been guest concertmaster with the orchestras of Rochester and Phoenix.

As a soloist, Cohen has also appeared with the Holland Symphony, Rochester Symphony, and Lansing Symphony. She has performed regularly with Orpheus Chamber Orchestra, Sejong Soloists, and The Knights, and as a substitute with the New York Philharmonic and The Cleveland Orchestra.

As a chamber musician, Cohen has performed at the Marlboro, Ravinia, and Aspen festivals and at the Perlman Chamber Music Program. She has collaborated with members of the Guarneri, Juilliard, Miró, Cleveland, and Parker Quartets and with

artists including Mitsuko Uchida, Garrick Ohlsson, Jonathan Biss, and Kim Kashkashian. Her principal teachers were Donald Weilerstein, William Preucil, Paul Kantor, and Joel Smirnoff. Cohen has been on the Chamber Music Conference faculty since 2009.

Musically omnivorous violist **Nicholas Cords** pursues a growing constellation of projects as performer, educator, and cultural advocate. Cords currently is violist, and formerly was co-artistic director, of the internationally renowned musical collective Silkroad. Founded by Yo-Yo Ma in 2000 with the belief that listening across cultures leads to a more hopeful world, Silkroad explores its mission worldwide through learning initiatives and a deep commitment to new music and partnerships.

Cords is a founding member of Brooklyn Rider, an intrepid group that National Public Radio credits with “recreating the 300-year-old form of the string quartet as a vital and creative 21st-century ensemble.” Brooklyn Rider’s singular mission and gripping performance style have made an indelible contribution to the world of the string quartet and brought in legions of fans.

A committed teacher, Cords joined the viola and chamber music faculty at New England Conservatory in 2018 after teaching at Stony Brook University for the previous seven years. He first served on the Chamber Music Conference faculty in 2000.

Frank Daykin is a noted pianist, teacher, writer, and musicologist. He is the author of *The Encyclopedia of French Art Song: Fauré, Debussy, Ravel, Poulenc*, a unique reference work published by the prestigious Pendragon Press in 2013. Daykin has had five volumes of poetry published: *Bloodwork*, *What Cannot Be Erased*, *I Have My Doubts*, *Questions Remain*, *Words Without Songs*, and *Islands*. For 37 years, he was half of the piano duo Alexander & Daykin, whose recordings on Connoisseur Society include *Paris Originals* and an award-winning release of Bach’s *The Art of the Fugue*.

Daykin maintains an active piano and vocal coaching studio in New York, with a specialty in French repertoire, and gives many master classes in French song and chamber music, while also serving on the advisory board and faculty of the Art Song Preservation Society. He has been a faculty member and lecturer at the Chamber Music Conference since 2001, often presenting his renowned Thursday evening seminars.

A graduate of the Eastman School of Music, clarinetist **Michael Dumouchel** studied with Stanley Hasty, Robert Marcellus, and Harold Wright. Currently, Dumouchel holds the posts of solo E-flat clarinet and second B-flat clarinet with the Montreal Symphony Orchestra—positions he has held for more than 30 years. As a chamber musician, he has been performing with Musica Camerata Montreal for the past 25 years. Dumouchel also teaches clarinet at McGill University. He has recorded on London/Decca, Centrediscs, CBC, DGG, and CRI. He has been on the Chamber Music Conference faculty since 1975.

Praised for her “natural expressiveness” (*Montpelier Times Argus*), **Jessica Powell Eig** has crafted a dynamic and varied career performing on double bass, violone, and viola

da gamba. She is the principal violone for the Washington Bach Consort and a core member of the New Orchestra of Washington. She appears regularly with American Bach Soloists, Washington Concert Opera, Cathedral Choral Society, and The Thirteen. In 2018 she became a guest lecturer in double bass pedagogy at the University of Maryland. Eig completed a DMA in double bass performance at the State University of New York at Stony Brook in 2010. She received her earlier training at the University of Cincinnati College-Conservatory of Music, the Eastman School of Music, and The Juilliard School. She has been on the Chamber Music Conference faculty since 2018.

Originally from New York, [Désirée Elsevier](#) began studying violin at the age of five and viola at age twelve. She was a member of the Metropolitan Opera Orchestra from 1987 to 2020. She holds a BS in economics from Cornell University (where she also studied composition with Karel Husa and Steven Stucky) and BM and MM degrees from the Manhattan School of Music, where she studied with Lillian Fuchs and Karen Tuttle. An avid chamber musician, she appears frequently in concert in the New York area. In 1998 she was asked to join the World Orchestra for Peace, and she has been a member since then, performing concerts in Germany, England, Holland, Belgium, Hungary, Russia, China, Israel, Poland, Sweden, Austria, and the United Arab Emirates. Elsevier has been on the faculty at the Chamber Music Conference since 2004.

Soprano [Susanna Eyton-Jones](#) has performed extensively in Europe and North America in operas including *Don Giovanni*, *La Traviata*, *Nabucco*, and *Beatrice di Tenda* and as a soloist in works of Brahms, Beethoven, Mozart, Liszt, Haydn, and Handel. She has been featured by Lincoln Center, the Kingston Symphony, La Société Philharmonique de Montréal, Orchestre Philharmonique du Nouveau Monde, and Toronto Opera in Concert, and she has made numerous appearances with the Netherlands Wind Ensemble. She is a regular guest at the Mezzrow Classical Salon in New York and recently co-founded Operatta, a company that presents opera in concert.

Eyton-Jones holds an MM from McGill University. She also studied at the Studio Lirico di Firenze, Oakland Opera Academy, and the Banff Centre for the Arts. She is a laureate at the Beniamino Gigli, Toulouse, and Montreal Symphony Orchestra competitions and the National Competitive Festival in Canada. She maintains a teaching studio in Montreal and has given master classes throughout North America. She was a guest faculty member at the Chamber Music Conference between 2005 and 2014.

[Michael Finckel](#) has enjoyed a wide-ranging career as cellist, composer, teacher, and conductor. A founding member of the Trio of the Americas and the Cabrini Quartet, he has performed as a soloist and chamber musician throughout the United States and Europe. He also performs regularly with members of his family in the renowned Finckel Cello Quartet.

Finckel's passion for contemporary music has involved him in performances with many of New York's leading new-music groups, including Steve Reich and Musicians, Speculum Musicae, Ensemble Sospeso, Columbia Sinfonietta, Group for Contemporary Music, SEM Ensemble, and the American Composers Orchestra, as well as

performances with members of the New York Philharmonic under Pierre Boulez and Leonard Bernstein. Finckel has recorded for the Dorian, Opus One, New World, Albany, CRI, Vanguard, Vox/Candide, and ECM/Warner labels.

Since 1992, Finckel has been music director of the Sage City Symphony in Bennington, Vermont. He is on the faculties of the Mannes School and the Hoff-Barthelsson Music School and has been on the Chamber Music Conference faculty since 1969.

Hornist **Ralph Froelich** (1931–2014) was born into a musical family in Evansville, Indiana, and graduated from The Juilliard School. Froelich also served his country in the U.S. Army. Freelancing in New York City, Froelich became a well-known musician, particularly in chamber music. He was for many years a member of the New York Wind Quintet, which traveled to Russia, South America, East Asia, and Europe as official representatives of U.S. culture. He performed for a wide range of people in all those places, from local people to kings and queens. Later in life, Froelich moved to southern Florida and taught at the University of South Florida as a professor of music. Froelich was on the faculty of the Chamber Music Conference between 1959 and 1996.

Violinist **Mayuki Fukuhara** began his musical studies at age seven, and by age twelve had won the International Music Festival Grand Prix. He came to the United States as a scholarship student at the Curtis Institute of Music and later did postgraduate work at Mannes College of Music, studying under Ivan Galamian, Jaime Laredo, and Felix Galimir.

Fukuhara performs with several of the New York metropolitan area's most prestigious chamber orchestras, including Orpheus Chamber Orchestra and Orchestra of St. Luke's. He is a participating artist in such festivals as Marlboro, Caramoor, and the New England Bach Festival. He spends his summers performing with the Saito Kinen Festival of Japan under the direction of Seiji Ozawa. His recordings are available on Musical Heritage Society, Music Masters, and other labels. He first joined the Chamber Music Conference faculty in 1990.

Praised for her nuanced Mozartian phrasing and her "delicacy and, when needed, force" (*Boston Musical Intelligencer*), violinist **Amy Galluzzo** enjoys an active career as both a chamber musician and a soloist. Galluzzo was for several years a member of the Carpe Diem String Quartet, touring internationally with a wide range of repertoire. She has performed at the Tanglewood, Chelsea, Taos, and Sarasota festivals. Unusual collaborators have included Yihan Chen, *pipa*, Scott McConnell, steel pan, and Dariush Saghafi, *santoor*.

Galluzzo has been heard in recital and concert across Europe and America and has served as concertmaster under conductors such as Kurt Masur, Rafael Frühbeck de Burgos, and Christoph von Dohnányi.

Galluzzo began her violin studies in Great Britain and went on to study with Dona Lee Croft, a professor at the Royal College of Music, London. Galluzzo received her BM and MM with honors and a graduate diploma from the New England Conservatory, where

she studied with Marylou Speaker Churchill and James Buswell. She has been on the faculty of the Chamber Music Conference since 2015.

Jacob “Jack” Glick (1926–1999) was an internationally renowned violist and educator. Born in Philadelphia, he began viola study at the New School of Music and continued at the Peabody Conservatory. He made his recital debut at Carnegie Recital Hall in 1962 and became principal viola with several orchestras, including the Robert Shaw Chorale.

Glick was a frequent performer with new music groups such as The Group for Contemporary Music and the Contemporary Chamber Players. As violist in the Beaux Arts String Quartet, the Contemporary Quartet, and the Silvermine String Quartet, he performed the premieres of many important works. He toured the United States, Canada, Europe, Asia, and Australia with various ensembles and played in many commercial recording sessions.

A dedicated and gifted educator, Glick taught violin and viola and coached chamber music. For more than 20 years, he was on the faculty of Bennington College. He was on the faculty of the Chamber Music Conference between 1964 and 1999 and for much of that time served as music director.

James Goldsworthy has performed in Europe, Israel, Japan, Canada, and the United States. While a Fulbright scholar in Vienna, Goldsworthy participated in German lieder master classes with Hans Hotter and studied vocal coaching and accompanying with Erik Werba, Walter Moore, and Roman Ortner. He concertized in Vienna, Baden, and Spital am Semmering, Austria. More recently, he performed at the Hôtel de Ville in Paris, in Le Sax concert hall in Achère, France, and at the White House. His chamber music appearances include celebrations of Milton Babbitt at The Juilliard School, Carnegie Recital Hall, and Cooper Union, concerts with the Met Chamber Ensemble, and the Works & Process series at the Guggenheim Museum.

Goldsworthy is the director of the New Works for Young Pianists Commissioning Project. He has taught at Goshen College, Stanford University, and the University of St. Thomas and is currently on the piano faculty at Westminster Choir College of Rider University. He has recorded on CRI and Bridge Records. Goldsworthy has been on the Chamber Music Conference faculty since 1992.

Pianist **Judith Gordon** gave her New York recital debut at the Metropolitan Museum of Art *Introductions* series. She has explored diverse repertory with an unusually wide range of solo artists and small ensembles and as a soloist with groups that include the Boston Pops Orchestra, the Saint Paul Chamber Orchestra, Symphony New Hampshire, and the Boston Modern Orchestra Project. A member of the Smith College music faculty since 2006, she has been a returning guest artist at the Bard and Charlottesville chamber music festivals, Emmanuel Music in Boston, Serenata Santa Fe, Chatter ABQ in New Mexico, and the Dilijan Series in Los Angeles. She is a consulting director of Music from Salem in Washington County, New York. Gordon graduated from the New England Conservatory of Music, where she received an

Outstanding Alumni Award in 2009. Gordon was on the Chamber Music Conference faculty between 2007 and 2014.

Violist **Joseph Gottesman** is director of chamber music at the Seattle Conservatory of Music. His performing and teaching career has taken him from Lincoln Center to Broadway, and from New York to Seattle to Tokyo. He has toured throughout the United States, Europe, and Asia. In 2006 he was chosen as the viola soloist for Lincoln Center's production of *Bernarda Alba*, and he has appeared as principal violist in *Aida*, *Bombay Dreams*, *110 in the Shade*, and the national production of *Phantom of the Opera*. In the 1990s he served as professor of viola at Western Washington University. He has also been viola coach for the Greater Boston Youth Orchestra, the Seattle Youth Symphony Orchestra, and the Bellevue Youth Symphony.

Gottesman conducts master classes and clinics throughout the United States in solo, chamber, and orchestral topics. His pedagogical interests also extend to adult enthusiasts in violin, viola, and chamber music. He served on the faculty of the Chamber Music Conference from 1996 to 2007.

Daniel Grabois is associate professor of horn at the University of Wisconsin–Madison School of Music. He performs in the Wisconsin Brass Quintet and curates SoundWaves, a series he created that combines science lectures with music performances. He is also the hornist in the Meridian Arts Ensemble, a sextet of brass and percussion, with which he has performed over 75 world premieres.

The author/composer of four etude books for horn, Grabois has appeared as a frequent guest with the Chamber Music Society of Lincoln Center and has performed with the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, and many other ensembles. As a soloist, he has commissioned and premiered numerous works. He appears in over 30 recordings and has recorded a concerto written for him by David Rakowski. Grabois graduated from Yale University summa cum laude in 1986 and received his MM degree from the Manhattan School of Music in 1989. He taught horn for fourteen years at The Hartt School. He has been on the Chamber Music Conference faculty since 2005.

Shem Guibbory has achieved recognition as an award-winning violin soloist, a chamber musician, and a music director and artistic producer. Currently he is a member of the Metropolitan Opera Orchestra. From 1997 to 2006 he was music director of the Chamber Music Conference, winning two ASCAP/CMA Awards for Adventurous Programming in conjunction with senior composers-in-residence Chen Yi and Donald Crockett. He has served since 2011 on the board of directors of the Recording Musicians Association, New York Chapter.

Guibbory has premiered over 60 compositions, including more than 30 works written expressly for him. He has appeared as soloist with the New York Philharmonic, the Beethoven Halle Orchestra (Bonn), the Kansas City Symphony, and the Symphony of the New World. He has served as concertmaster with the San Francisco Ballet Orchestra and many New York City freelance orchestras and has performed recitals

and chamber music throughout the United States, Canada, and Europe. He has been on the Chamber Music Conference faculty since 1982.

Violist **Marka Gustavsson** has performed in the United States, Canada, Europe, Israel, the Philippines, China, and Japan. She has been a guest artist with the Bard, Mostly Mozart, and Banff festivals; Vancouver's Music in the Morning; the Lincoln Center Chamber Music Society; WQXR's Showcase Concerts; and the Yale Faculty Artist Series. Gustavsson has premiered and recorded music of John Halle, Joan Tower, Kyle Gann, George Tsontakis, Yinam Leef, Martin Bresnick, Richard Wernick, Tania León, and Tan Dun.

From 1999 through 2014 Gustavsson was a member of the Colorado Quartet, with whom she performed and recorded repertoire including Beethoven's complete quartets. She is currently the violist of the Manhattan String Quartet.

Gustavsson has given master classes at Yale and Indiana Universities, the Eastman and Hartt Schools, and Oberlin Conservatory. A graduate of Indiana University, Mannes College, and CUNY, her formative teachers include Joseph Gingold, Mimi Zweig, Felix Galimir, and Daniel Phillips. Gustavsson is associate director and coordinator of chamber music at Bard College and Conservatory. She first served on the Chamber Music Conference faculty in 2008.

Diane Heffner is an active freelance clarinetist and teacher on both modern and historical instruments. On modern clarinet, she is a member of Alea III, Dinosaur Annex Music Ensemble, Alcyon Chamber Ensemble, and Solar Winds, and she has appeared with the Vermont Symphony Orchestra, the Boston Gay Men's Chorus, Emmanuel Music, and Boston Musica Viva. On period clarinets, she plays with Boston Baroque, Handel & Haydn Society, Philharmonia Baroque Orchestra, Arcadia Players, and many other ensembles. She has recorded on the Telarc, Erato, Harmonia Mundi, Cedille, CRI, Arabesque, GM, Koch, and Troy labels. Playing saxes and clarinet, she enjoys freelance jazz work and is a member of Boston's only all-women big band, the Mood Swings Orchestra.

Heffner is on the applied faculty at Tufts University, the Cambridge School of Weston, and the All-Newton Music School. She received BM and MM degrees with honors from the New England Conservatory, where she studied clarinet with Joseph Allard and chamber music with Rudolph Kolisch and Leonard Shure. She served on the Chamber Music Conference faculty between 2006 and 2010.

Robert Ingliss is principal oboe of the New Jersey Symphony Orchestra and the Santa Fe Opera Orchestra, and oboe soloist with the Orquesta de Cámara de Valdivia of the Universidad Austral de Chile. He has toured worldwide with the Orpheus Chamber Orchestra, with whom he has appeared as soloist, and has performed with An die Musik, the Cygnus Ensemble, and the Manhattan Sinfonietta. An avid proponent of contemporary music, Ingliss has premiered works by Milton Babbitt, Elliott Carter, Marc-André Dalbavie, and many others. His recording credits and performances on soundtracks for film and television are as varied as they are numerous. He has taught

at the Brooklyn College Conservatory, Columbia University, Sarah Lawrence College, and the State University of New York at Purchase. Ingliss was a faculty member at the Chamber Music Conference in 2003 and 2007.

Violist **Mary James** (1927-2014) began music instruction on the piano at age five. She took up the violin at eight and became interested in the viola five years later. After working with the USO during the Second World War, she continued her musical training at UC Berkeley, the Vienna State Academy of Music, and the San Francisco Conservatory. Upon graduation, James joined the San Francisco Symphony and the San Francisco Opera. She also performed at the Carmel Music Festival and the International Society for Contemporary Music. Later, she worked with violist William Primrose at the University of Southern California. She was active in motion picture and television studio recordings and was a member of the Los Angeles Philharmonic and the Columbia Recording Orchestra under Igor Stravinsky.

In 1968, James accepted a teaching position at Pittsburg State University in Kansas. She retired in 1990 to California, where she continued to perform in orchestras and chamber music groups. James was a member of the Chamber Music Conference faculty between 1972 and 1995.

Violinist **Renée Jolles** enjoys an eclectic career as soloist and chamber artist, specializing in a wide variety of styles from the baroque to the contemporary. She has premiered hundreds of works, including the American premiere of Schnittke's *Violin Concerto No. 2*. Jolles is a member of the Jolles Duo, Continuum, Intimate Voices, the Bedford Chamber Players, and the New York Chamber Ensemble, and is a concertmaster of the Orpheus Chamber Orchestra. She has performed in major concert halls throughout Europe, Asia, and North and South America.

Jolles is a violin professor at the Eastman School of Music of the University of Rochester. In 2019, she was the recipient of Eastman's Eisenhart Award for Excellence in Teaching. She earned BM and MM degrees from The Juilliard School and received the William Schuman Prize, the school's highest award given to graduating master's degree students. Her teachers included Lewis Kaplan, Felix Galimir, Jacob Lateiner, and members of the Juilliard, Tokyo, and American String Quartets. Jolles served on the faculty of the Chamber Music Conference between 1994 and 2014.

Flutist **Sue Ann Kahn** is a consummate interpreter of music of all styles. She received a Solo Recitalist Fellowship from the National Endowment for the Arts and the American New Music Consortium award for distinguished performances of contemporary music. She is a founding member of the Waverly Wind Quintet, Bach's Uncle, the League of Composers Chamber Players, and the Jubal Trio, and a co-founder of the Orchestra of the League of Composers. She was a long-time member of the Philadelphia Composers' Forum and the Sea Cliff Chamber Players.

Kahn has received acclaim for her numerous recordings, most recently her recording for Albany Records of the Mozart flute quartets. She has commissioned and premiered

works by George Rochberg, Joseph Schwantner, Don Freund, Harvey Sollberger, Alba Potes, Peter Schickele, Ursula Mamlok, Allen Shawn, George Crumb, and Ali Ryerson.

A former faculty member at Bennington College and at Mannes College/New School for Music, she now teaches flute and chamber music at Columbia University. Kahn has been a member of the Chamber Music Conference faculty since 1979.

Cellist **Alexander Kouguell** was born in Russia and is a graduate of the École Normale de Musique de Paris and the American University of Beirut, Lebanon, where he majored in comparative literature. After moving to the United States, he undertook doctoral studies at Columbia University. He has taught at the Peabody Conservatory of Music and was assistant principal cellist of the Baltimore Symphony Orchestra. In addition, Kouguell was principal cellist of the National Orchestral Association, the Musica Aeterna Orchestra, and the Clarion Music Society of New York. He toured extensively in the United States and abroad. He has recorded for Columbia, Decca, Monitor, Nonesuch, and CRI.

Kouguell was a founding member of the Silvermine Quartet, along with violinists Paul Wolfe and Joseph Schor and violist Jacob Glick. He was a member of the New York Chamber Soloists. He is now professor emeritus at the Aaron Copland School of Music at Queens College. He served for almost 50 years on the faculty of the Chamber Music Conference, between 1958 and 2006.

American oboist **Lisa Kozenko** has performed throughout the world as a critically acclaimed concerto soloist, chamber artist, and orchestral musician. She has 18 solo oboe and chamber music commissions to her credit.

Kozenko was principal oboist of the New York City Opera National Company and has performed with the New York Philharmonic and the New Jersey Symphony Orchestra. She has served on the faculty of the Bowdoin International Music Festival. As a member of the Manhattan Wind Quintet, she was a finalist in the Walter W. Naumburg Foundation Chamber Music Competition and prizewinner of the Coleman, Fischhoff, Monterey, Yellow Springs, and Chamber Music Chicago competitions. She was a solo prizewinner of the 15th Louise D. McMahon International Music Competition and presented her New York solo recital debut at Carnegie Hall under the auspices of Artist International.

Kozenko is associate professor of performance practice (oboe) at Ball State University in Muncie, Indiana. Kozenko served on the faculty of the Chamber Music Conference between 2005 and 2014.

Oboist **Jacqueline Leclair** is associate professor of oboe at the Schulich School of Music of McGill University in Montreal. She is a member of Ensemble Signal and can frequently be heard in solo and chamber music concerts internationally. Leclair formerly served on the faculties of the Manhattan School of Music and Bowling Green State University in Ohio. During her last two years at Bowling Green she was director of the MidAmerican Center for Contemporary Music. Leclair is the author of *Oboe Secrets*:

75 Performance Strategies for the Advanced Oboist and English Horn Player (Scarecrow Press, 2014).

Leclair worked directly with Luciano Berio in the preparation of the 1969/2000 edition of his *Sequenza VIIa*, of which she is the editor. She studied oboe with Patricia Stenberg, Richard Killmer, and Ronald Roseman and is a graduate of the Eastman School of Music and the State University of New York at Stony Brook with bachelor's, master's, and doctoral degrees in oboe performance. She has been a member of the Chamber Music Conference faculty since 2002.

Michael Lowenstern is an American bass clarinetist and composer specializing in new music. In his early years, he performed in various ensembles representing a wide range of musical genres, including the Chamber Music Society of Lincoln Center, Steve Reich and Musicians, the Orpheus Chamber Orchestra, the Klezmatiks, John Zorn, and Billband. In 1991 he won second prize at the International Gaudeamus Competition in Rotterdam, Netherlands.

Lowenstern holds degrees from the Eastman School of Music, the Sweelinck Conservatorium van Amsterdam, and the State University of New York at Stony Brook. His teachers included Charles Neidich, Richard MacDowell, John Bruce Yeh, and Harry Sparnaay.

Lowenstern has served on the faculties of New York University and The Juilliard School. He is currently on the faculty of the Manhattan School of Music, teaching bass clarinet in its Contemporary Performance Program. He served as bass clarinetist of the New Jersey Symphony Orchestra from 1999 until 2005. He appears on over 60 recordings, including seven solo albums. Lowenstern was a member of the Chamber Music Conference faculty in 2004.

Salvatore Macchia is a graduate of The Hartt School and earned MMA and DMA degrees from the Yale School of Music. He studied bass with Bertram Turetzky, Joseph Iadone, Gary Karr, and William Rhein and composition with Yehudi Wyner and Hal Overton.

Macchia has performed in the European and jazz traditions throughout America and Europe, and has played as contrabass soloist with the Berkshire Choral Festival Orchestra, the Dinosaur Annex Music Ensemble under Gunther Schuller, the Springfield (Massachusetts) Symphony Orchestra where he serves as principal bass, the Jazz Composer's Orchestra, and the Boston Festival of Quarter-Tone Music. He has premiered nearly 100 compositions featuring double bass. He is a former member of the faculties of the University of Evansville, Southern Illinois University, University of the Pacific, and Amherst and Bennington Colleges. He served on the faculty of the Chamber Music Conference between 1991 and 2011.

Pianist **Stephen Manes** is a graduate of The Juilliard School. Manes has performed with the Buffalo Philharmonic Orchestra, the New York Philharmonic, the Pittsburgh, National, Detroit, Baltimore, and Denver Symphonies; at the Boston Esplanade; and under Michael Tilson Thomas, Neville Marriner, Arthur Fiedler, Sergiu Comissiona, and Semyon Bychkov. He has given recitals in U.S. cities and in London, Berlin, Amsterdam,

the Hague, Copenhagen, Stockholm, and Vienna. He has performed chamber music with the Cleveland, Tokyo, Kronos, and Cassatt String Quartets, and he has been a participant in the Marlboro Music Festival. For 45 summers he performed at the Sebago Long Lake Music Festival in Maine.

While a member of the University of Buffalo faculty, Manes presented the complete cycle of Beethoven piano sonatas three times and was pianist of the resident Baird Trio. He has continued to perform regularly since retirement. His concert schedule has included appearances in Sweden, New England, and the Los Angeles area, as well as in Buffalo. Manes was a member of the Conference faculty from 1978 to 2019.

Canadian flutist **Conor Nelson** has appeared frequently as a soloist and recitalist throughout the United States and abroad. As a chamber musician, Nelson performs regularly with marimbist/percussionist Ayano Kataoka and has collaborated with Claude Frank, Peter Frankl, Spencer Myer, Colin Carr, Jesse Levine, the Biava Quartet, and the Calder Quartet. As a member of the Intrada Winds, he was a prizewinner at the Fischhoff, Coleman, and Yellow Springs competitions and performed throughout the United States. As an orchestral flutist, he has worked with the Detroit Symphony, the Orchestra of St. Luke's, and the Tulsa Symphony Orchestra.

Nelson is currently assistant professor of flute at the University of Wisconsin–Madison School of Music, having previously taught at Bowling Green State University, Oklahoma State University, and the State University of New York at Stony Brook. Nelson received degrees from the Manhattan School of Music, Yale School of Music, and Stony Brook University. His principal teachers include Carol Wincenc, Ransom Wilson, Linda Chesis, and Susan Hoepfner. Nelson joined the Chamber Music Conference faculty in 2012.

Cellist **Maxine Neuman** has a solo and chamber music career spanning North America, South America, Europe, and Asia. She is a founding member of the Claremont Duo, the Crescent String Quartet, the Vermont Cello Quartet, Breve, and the Walden Trio. Her extensive recording credits include a performance (on Deutsche Astrophon) of the Schumann concerto in Count Esterhazy's historic palace in Austria.

Neuman can be heard in such diverse settings as Ron Carter's 4+4, the Montreux Jazz Festival, the films of Jim Jarmusch, and the rock band Metallica. She has expanded the repertoire for multiple celli, and cello and guitar, by arranging and transcribing works from every period. A longtime champion of contemporary music, she has commissioned and premiered works by many leading composers.

Distinguished as both a teacher and a performer, Neuman has taught at the Hoff-Barthelson Music School, Bennington College, Williams College, and C.W. Post University. She plays a J.B. Guadagnini cello made in 1772. She has been a member of the Chamber Music Conference faculty since 1983.

Violinist **Ronald Oakland** was concertmaster for the American Ballet Theatre orchestra from 1980 to 2013 and performed with the company in New York and on worldwide tours. He also has served as concertmaster for the Harkness Festival and for Baryshnikov & Co. and as music director for Baryshnikov's White Oak Dance Project. He

has performed with the Y Chamber Symphony and the Brandenburg Ensemble and at the Casals Festival and Mostly Mozart Festival. His recordings appear on the CRI, DGG, and Vox labels.

Oakland received a Bachelor of Music degree from The Hartt School and a Master of Music degree from The Juilliard School. He was on the faculty of the Chamber Music Conference between 1975 and 1986.

Pianist **David Oei** soloed with the Hong Kong Philharmonic at age nine and has since performed with major orchestras including the New York Philharmonic, Pittsburgh Symphony, and Baltimore Symphony. A perennial presence on the New York City chamber music scene, he has made guest appearances with the Audubon Quartet, Claring Chamber Players, Da Capo Chamber Players, New York Philharmonic Ensembles, St. Luke's and Orpheus Chamber Ensembles, and the Chamber Music Society of Lincoln Center.

Founding director of the Salon Chamber Soloists and a founding member of Aspen Soloists and the Intimate P.D.Q. Bach, he is currently a member of the Alaria Chamber Ensemble and the HD Duo with pianist Helene Jeanney, and he performs in a longtime duo with violinist Chin Kim. A former regular artist at Bargemusic and Chamber Music Northwest, he has performed at festivals across the United States and Europe.

A former longtime faculty member of Summertrios, Hoff-Barthelson Music School, and the Mannes College of Music, Oei was a member of the Chamber Music Conference faculty from 1999 to 2019.

An award-winning cellist, **Carol Ou** has garnered accolades with her “fiery, marvelous” and “meltingly melodic outpourings” (*Boston Globe*) and her “wonderfully pure cello tone and incisive technique” (*The Strad*). As a soloist and chamber musician, Ou has performed in prestigious concert halls across the globe. Her creative programming regularly combines traditional European masterworks with more eclectic ones. Her numerous recordings include solo and chamber music discs issued by Chi-Mei, Naxos, CRI, and Albany Records. Of note are Walter Piston's *Chamber Music* and Jeff Midkiff's *Music for Mandolin & String Quartet* discs, which won the 2001 Chamber Music America Best Chamber Music CD and the 2018 Global Music awards, respectively.

A much sought-after teacher, Ou serves on the artist cello faculty at NYU and teaches college chamber music students as well as both preparatory and adult cello students at New England Conservatory of Music in Boston. In addition to her regular teaching duties, Ou travels internationally to teach cello and chamber music master classes, most recently in Hong Kong, Turkey, and Italy.

Lewis Paer graduated from the Manhattan School of Music in 1975. His studies included associations with David Walter, Robert Brennand, Orin O'Brien, Robert Gladstone and Jon Deak. He served as the assistant principal bass of the Phoenix Symphony under Theo Alcantara from 1985 to 1988 and principal of the Long Island Philharmonic under Christopher Keene from 1981 to 1985, and he has been a guest player with the New York Philharmonic and the Metropolitan Opera Orchestra. Paer

has been a member of the Orchestra of St. Luke's since 1980 and has been a guest of the Chamber Music Society of Lincoln Center.

Paer commissioned Henry Brant's bass concerto and premiered it at the Chamber Music Conference in 1987, subsequently recording it with the American Camerata. Since 1981, he has been a member of the orchestra for American Ballet Theatre, and since 1988 he has been a member of the New York City Opera Orchestra. He is the principal bass of both orchestras. Paer first served on the CMC faculty in 1980.

Nathaniel Parke is a member of the Bennington String Quartet, principal cello of the Berkshire Symphony, and co-principal cello of the Berkshire Opera Orchestra. He has also been a member of the Boston Composers String Quartet. He is currently artist associate in cello at Williams College, instructor of cello at Bennington College and at Skidmore College, and part-time lecturer at the State University of New York at Albany. He has also served as a faculty member at the Longy School of Music.

As a soloist, Parke has performed with the Wellesley, Berkshire, and Sage City Symphonies. His freelance work in the Albany and Boston areas ranges from period instrument performances to premieres of new works.

Parke received his training at the Longy School of Music with George Neikrug and in London with William Pleeth. He holds an MFA from Bennington College, where he studied with Maxine Neuman. Parke performs on an instrument made in 1721 by C.G. Testore. He first served on the Chamber Music Conference faculty in 1992.

Born in New York City, **Tina Pelikan** fell in love with the viola through her experiences playing chamber music at the High School of Music and Art and Kinhaven music camp. Studies with Karen Tuttle and Kim Kashkashian concluded with a master's degree from Manhattan School of Music, followed by positions in a variety of orchestras and small ensembles and a particular interest in new music.

Her 1984–85 season as associate principal viola at the Teatro San Carlo in Naples, Italy was life-changing. In 1988 an invitation from Jack Glick to coach at the Chamber Music Conference led to rich experiences and further wonderful life changes, including marriage to violist and Conference photographer Claire Stefani. Pelikan served on the Conference faculty between 1988 and 1999.

Born in Germany, cellist **Lutz Rath** is heard regularly with the Orchestra of St. Luke's and performs in solo and chamber music recitals. Over the years he has been a regular performer in the Washington Square Music Festival, of which he is currently music director.

Rath is a former member of the Munich Philharmonic Orchestra and for ten years was the cellist of the International String Quartet, which won the Grand Prix in the International Chamber Music Competition in Evian, France. With the quartet, he toured Europe, Asia, South America, and the United States regularly, and recorded internationally.

From 1996 to 2000 Rath was the cellist of the Elysium Quartet and toured the United States and Greece, recording with Lukas Foss and Stanley Drucker on the Elysium label. He has been on the Chamber Music Conference faculty since 1986.

Violinist **Sheila Reinhold** gave her first solo performance with orchestra at the age of nine at New York's 92nd Street Y. At fourteen, she played for Jascha Heifetz and joined his master class at the University of Southern California. She received her BM from USC and studied with Leon Kirchner and Earl Kim at Harvard University. She has premiered many works and has regularly participated in chamber music festivals on both violin and viola. She also plays music in other genres, working on major films and Broadway productions and appearing with popular artists such as Tony Bennett.

Reinhold's teaching positions have ranged from resident musician at Harvard University to string faculty chair at the Children's Orchestra Society in New York. She has recorded on the Albany and North/South labels. Reinhold is the founder and music director of Intimate Voices, which has been presenting chamber music concerts and community events in New York City since 2009. She has been a member of the Chamber Music Conference faculty since 1999.

Born into a Lutheran minister's family in Flint, Michigan, **Charlotta Ross** discovered her passion for the cello at an early age, a passion that ultimately led to her winning a full-time position in the Pittsburgh Symphony Orchestra. Since Ross's minister father earned a modest living, and extracurricular training necessary to advance her skills in a highly competitive field was expensive, her cello teacher found funding in the community to allow her to attend the Interlochen Arts Academy in Michigan.

Ross attended Michigan State University, and won her first professional position in the North Carolina Symphony. In the 1960s, Ross joined the Pittsburgh Symphony Orchestra, where she worked for 44 years, and married a violinist in the orchestra, the late Paul Ross. Together they created a legacy of music scholarships for underprivileged youth. Ross was on the faculty of the Chamber Music Conference between 1972 and 1983.

Violinist **Paul Ross** (1941–2000), a native of Pittsburgh, began studying music at age 11 and earned Bachelor of Music and Master of Music degrees from Carnegie Mellon University. His teachers included Clement Landiorio, George Grossman, and Sidney Harth. He joined the Pittsburgh Symphony Orchestra in 1965, becoming the first Black musician to be awarded a full-time contract with the orchestra, and he played in the orchestra until his retirement in 2000.

Ross appeared as a soloist with the Carnegie Civic Symphony and with the Pittsburgh Symphony under André Previn, and he was a founding member of the Pittsburgh String Quartet. For twelve years, he and his wife, cellist Charlotta Ross, were volunteer conductors of a youth orchestra, the Three Rivers Symphonette. The Paul J. Ross Fellowship, a program of the Pittsburgh Symphony for pre-professional musicians identifying as Black or African American, is named in his honor. Ross was on the faculty of the Chamber Music Conference between 1970 and 1983.

Born in Brazil, pianist **Sonia Rubinsky** began her studies in the Conservatory of Music of Campinas with Olga Rizzardo Normanha. She gave her first recital at the age of five, and performed at twelve as a soloist with orchestra. She then studied at the Rubin Academy in Jerusalem (now The Jerusalem Academy of Music and Dance). She received her doctoral degree from The Juilliard School.

Rubinsky has appeared as a recitalist at Carnegie Hall, Alice Tully Hall, Bargemusic, Merkin Concert Hall, Miller Theater, Hertz Hall, Maison de Radio France, Sala São Paulo, Teatro Municipal de São Paulo, Reanati Hall (Israel) and AGA-Zaal (the Netherlands). She has performed as guest soloist with the Orchestra of St. Luke's, Orchestre de St. Étienne, New York Women's Ensemble, Symphony Orchestra of São Paulo, Orchestra of the Teatro Municipal de São Paulo, Orchestra of the Teatro Municipal do Rio de Janeiro, and several orchestras in the United States. She served on the faculty of the Chamber Music Conference from 2001 to 2008.

Violist **Veronica Salas** earned her DMA from The Juilliard School, where she studied with Lillian Fuchs. She has performed recitals in New York, Hong Kong, Taiwan, and the Philippines. As a soloist, she has performed with the Aspen Festival Orchestra, Pro Arte Chamber Orchestra of New York, and the Colonial and Westfield Symphonies, of which she is principal violist. Salas is a member of the Elysium Chamber Ensemble, the Modern Works String Quartet, the Pierrot Consort, and the Queens Chamber Band, in which she also plays concerti on viola d'amore. Her classical music recordings include works by Virgil Thomson, Mozart, and Bach.

Salas is principal violist of the American Composers Orchestra and the Opera Orchestra of New York, and she is on the faculties of New York University and Long Island University. She has been on the Chamber Music Conference faculty since 1994.

Eriko Sato is co-concertmaster of the Orpheus Chamber Orchestra and the Orchestra of St. Luke's. She has soloed with orchestras in Louisville, San Francisco, and Tokyo. Sato has participated in the Mostly Mozart, Aspen, Sitka, Angel Fire, Gretna, Affinis, and Kuhmo Music Festivals, and has appeared regularly with Bargemusic, Chamber Music Northwest, American String Project, Music from Japan, Caramoor, and the Washington Square Music Festival. A founding member of the Aspen Soloists and Salon Chamber Soloists, she is a member of the Elysium Chamber Ensemble, Strathmere Ensemble, and American Chamber Ensemble.

Sato recorded Allen Shawn's string quartet *Sleepless Night* on Albany Records, and *Five Not-So-Easy Pieces*, a duo album with pianist David Oei, on their label Prestissimo. She has also recorded for Deutsche Grammophon, MusicMasters, Vanguard, Delos, Elysium, and Grenadilla. Sato has taught at Queens College's Aaron Copland School of Music and the Aspen Music Festival and is a faculty member of the Hoff-Barthelson Music School and the Mannes College of Music. Sato was on the Chamber Music Conference faculty from 1995 to 2021.

Joseph Schor (1920–2015) began violin studies at age nine, eventually studying with Raphael Bronstein. After World War II, he played in the National Symphony, then toured with the Ballets Russes. In the early 1950s he joined the Radio City Music Hall Orchestra, from which he was fired (proudly) for organizing a musicians' strike. He performed with State Department tours to Russia, East Asia, and South America. He was principal second violin with the Casals Festival Orchestra and the Brandenburg Ensemble.

In 1967, Schor became concertmaster of the New York City Opera and began a long association with the New York City Ballet. He was first violinist of the Bennington String Quartet and concertmaster of the Sage City Symphony. He taught at Windham College and was a member of the American Composers Orchestra, Clarion Ensemble, and Musica Aeterna.

A founding member of the Silvermine String Quartet, Schor joined the faculty of the Chamber Music Conference in 1959. He was the Conference's music director from 1995 through 1997, and he continued on the faculty until 2008.

Violinist **Andrea Schultz** enjoys a versatile career as a solo, chamber, and orchestral musician. She performs with the Orchestra of St. Luke's, New York Chamber Ensemble, and Musica Sacra. Schultz has premiered works with Sequitur, Either/Or, Cygnus, Da Capo Chamber Players, Locrian Chamber Players, Eberli Ensemble, and New York Composers Circle. She has recorded for the Naxos, Albany, New World, and Phoenix labels. She has performed with the Mark Morris Dance Group Music Ensemble, Cassatt String Quartet, Perspectives Ensemble, Apple Hill Chamber Players, Orpheus Chamber Orchestra, and Mostly Mozart.

Schultz teaches at the Kinhaven Music School, the Wintergreen Music Festival and Academy, and the Chamber Music Conference. She and her husband, cellist Michael Finckel, curate a chamber music series in North Bennington, VT. A graduate of Yale University, the Cleveland Institute of Music, and SUNY Stony Brook, Schultz studied with Betty-Jean Hagen, Sydney Harth, Paul Kantor, Donald Weilerstein, and Joyce Robbins. She plays a 1997 violin made by Stefan-Peter Greiner. Schultz first served on the Conference faculty in 1999.

Cellist **Ashima Scripp** has toured extensively as a soloist and chamber musician, appearing at Carnegie Hall, Tokyo's Opera City, Boston's Symphony Hall and Jordan Hall, and Chicago's Symphony Center. Scripp has performed with the New Hampshire, North Country Chamber Players, VentiCordi, Hot Springs, and Kneisel Hall chamber music festivals. She joined the Walden Chamber Players in 2004 and became the ensemble's artistic director in 2012.

Scripp has served on the faculty of the Longy School of Music and Concord Academy, as well as the Killington Music Festival and the International Summer Music Academy in Regensburg, Germany. Passionate about creating unique learning opportunities for musicians of all ages, she co-founded the Cellobration Festival in Cambridge, Massachusetts, and Music at the Lake, a workshop for amateur adult cellists in Meredith, New Hampshire.

Scripp received her BM degree from the Manhattan School of Music as a student of Alan Stepansky, and her MM degree from Northwestern University as a student of Hans Jensen. She joined the Chamber Music Conference faculty in 2010.

Patricia Stenberg (1935–2002), from Jackson, Michigan, began playing oboe in seventh grade, and was inspired to become a professional musician while attending the Interlochen National Music Camp. She earned bachelor's and master's degrees in music from the University of Michigan.

Stenberg became principal oboe of the Florida West Coast Symphony in 1960, and was a member of the Florida Woodwind Quintet. In her early years in southern Florida, she was simultaneously principal oboe of the Florida West Coast Symphony, St. Petersburg Symphony, and Tampa Philharmonic. She often appeared as a soloist and as a recitalist. She recorded a solo LP, *Oboe Recital*, on Golden Crest Records.

In 1980, Stenberg founded the Sarasota Pops Orchestra, a community ensemble that she conducted. Stenberg taught at Florida Technological University, Stetson University, University of South Florida, and New College. Stenberg was active in the women's music fraternity Sigma Alpha Iota throughout her career, and served as president for some time. Stenberg was on the faculty of the Chamber Music Conference from 1979 until 2001.

Clarinetist **Jo-Ann Sternberg** leads a diverse career as a chamber musician, orchestral player, educator, and interpreter of new music. A member of the Saratoga Chamber Players, Wind Soloists of New York, Richardson Chamber Players, and the Riverside Symphony, she also regularly performs with the Orpheus Chamber Orchestra, American Composers Orchestra, American Symphony, Mark Morris Dance Company, Chamber Music Society of Lincoln Center, and Musicians from Marlboro, and on Broadway. Sternberg studied at Tufts University/New England Conservatory with Peter Hadcock, at the Yale School of Music with David Shifrin, and at The Juilliard School with Charles Neidich.

Currently, Sternberg serves on the faculty of the Princeton University Music Performance Program and the Music Advancement Program at The Juilliard School, and maintains an active teaching studio. She is an advisor for New England Conservatory's Entrepreneurial Musicianship Program and coaches chamber ensembles for the New York Youth Symphony. Sternberg is the founder and artistic director of the Maine Chamber Music Seminar at Snow Pond. She first served on the Chamber Music Conference faculty in 1997.

Jim Stubbs has been principal trumpet with American Ballet Theatre, American Symphony Orchestra, Brooklyn Philharmonic, American Composers Orchestra, Joffrey Ballet, Chautauqua Symphony Orchestra, Opera Orchestra of New York, and the Israel Philharmonic Orchestra. He was an associate member of the Metropolitan Opera for 25 years, and has performed with the New York Philharmonic, La Scala, and the Berlin Philharmonic Orchestra, among others. Stubbs can be heard on the Columbia, RCA, Vox, CRI, Kultur, and BMG labels. He performed with conductors such as Leonard

Bernstein, Herbert von Karajan, Karl Böhm, Valery Gergiev, John Lanchberry, Igor Stravinsky, Aaron Copland, and Dennis Russell Davies.

Stubbs was a professor at the College of New Jersey and at the University of North Carolina at Charlotte, and holds bachelor's and master's degrees from the Manhattan School of Music. In 2008 he and his wife Lauren Goldstein Stubbs co-founded the West Coast Chamber Players, which performs in British Columbia. Stubbs was a guest faculty member at the Conference between 2000 and 2019.

Lauren Stubbs performed as principal bassoon with the American Composers Orchestra, Opera Orchestra of New York, P.D.Q. Bach, New Jersey Symphony Orchestra, Joffrey Ballet, Westchester Symphony, Paul Taylor Dance Company, American Ballet Theatre, and National Ballet of Canada. She has performed frequently with the Metropolitan Opera and the New York Philharmonic, and has been a soloist with the Civic Orchestra of Victoria, British Columbia. She is principal bassoon of the Palm Court Orchestra in Victoria.

Stubbs received her bachelor's and master's degrees in music from The Juilliard School. She has recorded on Columbia Records, CRI, Leonarda Productions, and RCA. Stubbs has performed with Orpheus, Parnassus, Orchestra of St. Luke's, Speculum Musicae, the Group for Contemporary Music, and the Solstice Ensemble, and is a founding member of the New York Bassoon Quartet. In 2008 she and her husband Jim Stubbs co-founded the West Coast Chamber Players, which performs in British Columbia. Stubbs was a faculty member at the Chamber Music Conference from 1982 to 2019.

Oboist **Matt Sullivan** has performed extensively on four continents and is recognized internationally both as a virtuoso performer and teacher and as an important advocate for the modern oboe. The *New York Times* has praised his "gorgeously lyrical playing" and the *New Yorker* has called his inventive performances "the cutting edge." His innovative compositions for oboe, English horn, and digital horn, along with his solo and chamber music performances and recordings, have been featured on National Public Radio and on Voice of America. In addition to his active teaching and solo recital schedule, he is a member of Musicians' Accord, the Richardson Chamber Players (Princeton University), the Westchester Chamber Orchestra, First Avenue, and the Weekend of Chamber Music Festival in Sullivan County, New York. Sullivan was on the faculty of the Chamber Music Conference from 2008 until 2017.

Pianist **Emma Tahmizian** received the gold medal at the Robert Schumann International Competition at age 19 and additional prizes at the Leeds, Tchaikovsky, Van Cliburn, Montréal, Bach, and Smetana competitions. She has toured throughout Europe and North America, including performances at Zankel Hall, Weill Recital Hall, 92nd Street Y, Jordan Hall, Kennedy Center, Smithsonian Institution, MoMA, and Ambassador Auditorium.

She was featured at MIDEM Classique, Cannes and in live-recital broadcasts on Radio Swiss Geneva, Radio Netherlands, WQXR, WNYC, and WGBH. A champion of

contemporary music, she has premiered and recorded many new works, including pieces by Sebastian Currier and Ronn Yedidia, written for or dedicated to her. Her recordings are available from Koch International, New World Records, Bridge Records, and Classico.

A graduate of The Juilliard School and the Bulgarian National Music Conservatory, she has conducted lectures, seminars, master classes, and workshops in conservatories and universities, and performed and taught at international festivals, most notably the Bowdoin International Music Festival. She was on the faculty of the Chamber Music Conference in 2000, 2001, and 2003.

Violist **Kate Vincent** is originally from Perth, Western Australia. Her solo playing has been described as having “vivid color and palpable verve” (*Fanfare Magazine*). Currently a resident of Los Angeles, Vincent moved to the West Coast from Boston, where she held the position of artistic and executive director of the Firebird Ensemble. Vincent has served as principal and associate principal violist with numerous East Coast ensembles, including Boston Modern Orchestra Project, Opera Boston, and Opera Unlimited. In Los Angeles she performs regularly with the Los Angeles Opera and Los Angeles Chamber Orchestra. Vincent has been a guest artist on the Dilijan Chamber Music Series, with the Eclipse Quartet, and on the Monday Evening Concert Series. Vincent has toured throughout Australia, Canada, Germany, Holland, and Russia performing chamber music and has recorded for labels such as New World Records, BMOP/sound, Tzadik, Oxingale, and Steeplechase. Vincent joined the faculty at The Colburn School in 2019 and has been on the faculty of the Chamber Music Conference since 2004.

Born in Ukraine, clarinetist **Pavel Vinnitsky** emigrated to Israel, where he appeared with numerous orchestras and ensembles before coming to the United States in 2003. He performs regularly with the Metropolitan Opera Orchestra and has appeared with the Philadelphia Orchestra, Chicago Symphony, American Symphony, Orchestra of St. Luke’s, New York City Opera and Ballet, and American Ballet Theatre Orchestra. In 2011 Vinnitsky was appointed principal clarinetist with the Stamford Symphony Orchestra.

Vinnitsky is a member of Le Train Bleu and the Memling Ensemble, and appears frequently with the Wind Soloists of New York, St. Luke’s Chamber Ensemble, International Contemporary Ensemble, Sylvan Winds, Wall Street Chamber Players, and others. Vinnitsky has appeared at some of the world’s major klezmer music festivals and is a founding member of the Jewish Arts Ensemble of New York.

Vinnitsky is on the faculty of the New York University Steinhardt School. He holds degrees in clarinet performance from Tel Aviv University and Yale University. He has been on the Chamber Music Conference faculty since 2012.

Stephen Walt is artist-associate in bassoon and director of woodwind chamber music at Williams College, where he also performs with the Williams Chamber Players and the Berkshire Symphony. In June 2019 Walt retired from the Albany Symphony Orchestra

after 37 seasons with the orchestra. He was a senior lecturer in bassoon at the University of Massachusetts from 1999 until 2017.

Walt has performed with orchestras, opera companies, and chamber ensembles throughout the United States, including the Borromeo, Lark, Muir, Amernet, and Shanghai String Quartets. Walt has been a guest artist at the Monadnock Festival, Musicorda, Music Festival of the Hamptons, and Music from Greer (Arizona), and has appeared on the Mohawk Trail Concerts and Williamstown Chamber Concerts series. He has been a member of the Berkshire Bach Ensemble since 1995. His primary teachers were Sherman Walt and Arthur Weisberg. He has recorded for Naxos, CRI, Decca, Koch International, Gasparo, Nonesuch, and Albany Records. Walt has been on the Chamber Music Conference faculty since 1994.

Tobias Werner is artistic director of Pressenda Chamber Players, teaches at Georgetown University, and is an Arts for the Aging teaching artist. He was cellist in residence and co-artistic director at Garth Newel Music Center from 1999 until 2012. He has performed at festivals including Villa Musica Mainz, the Bravo! Vail Music Festival, and the Maui Classical Music Festival; and at Carnegie Hall, the Library of Congress, the National Gallery of Art, and Bargemusic.

Werner has appeared as soloist with American and European orchestras, and has recorded on the ECM, Dabringhaus & Grimm, Bayer Records, and Orfeo labels. Recent recordings include Mozart, Brahms, Dvořák, and Martinů with the Garth Newel Piano Quartet, the Bach cello suites, and the Beethoven sonatas for piano and cello with Victor Asuncion.

Werner studied at the Musikhochschule Freiburg and at Boston University. His teachers included Andrés Díaz, Christoph Henkel, and Xavier Gagnepain. He plays on an 1844 J.F. Pressenda cello. He has been on the faculty of the Chamber Music Conference, and also its music director, since 2015.

Calvin Wiersma, violinist, is associate professor of violin and chamber music at Ithaca College. He has been on the faculties of the Purchase Conservatory of Music, the Lawrence Conservatory of Music, and the Longy School of Music and has conducted clinics and master classes throughout the world.

In addition to his teaching activities, Wiersma appears throughout the world as a soloist and chamber musician. He was a founding member of the Meliora Quartet, was a member of the Manhattan String Quartet for 20 years, and was a founding member of the Figaro Trio. A noted performer of contemporary music, Wiersma is a member of Cygnus and the Locrian Chamber Players, and he has appeared with Speculum Musicae, Ensemble 21, Ensemble Sospeso, and the New York New Music Ensemble. He has commissioned countless works both with these ensembles and for solo violin.

Wiersma is a graduate of Oberlin College and the Eastman School of Music. He served on the faculty of the Chamber Music Conference from 2007 to 2016.

Championing musical works from all periods, **James Wilson** performs on baroque and modern cello, with repertoire ranging from late 17th-century compositions to new

works written for him. As recitalist and chamber musician, he has appeared at Lincoln Center, Carnegie Hall, the Kennedy Center, the Vienna Musikverein, the Kölner Philharmonie, the National Concert Hall in Taipei, and the Sydney Opera House. He has performed in international festivals, including the Hong Kong Arts Festival, the City of London Festival, the Deutsches Mozartfest, the Kuhmo Chamber Music Festival, the Mostly Mozart Festival, and the Aspen Music Festival.

As a former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players, Wilson has recorded and toured extensively. His performances have been broadcast in Germany, Canada, China, Finland, and the United States. A resident of New York City and Staunton, Virginia, Wilson is artistic director of the Chamber Music Society of Central Virginia, and he teaches cello and chamber music at Columbia University. Wilson served on the Chamber Music Conference faculty from 2009 to 2017.

Paul Wolfe (1926-2016) began learning piano and violin at a young age, performing his debut recital at age 12. He attended the High School of Music and Art (New York City), Queens College, The Juilliard School, and Columbia University, where he received an accounting certificate and a master's degree in music. By age 15 he was conducting the WNYC Radio Orchestra, and during college he played violin in the New York Symphony under Leopold Stokowski.

Wolfe was a founding member of the Silvermine Quartet in 1959, with Joseph Schor, Jacob Glick, and Alexander Kouguell. He served as artistic director and conductor of the Sarasota Orchestra (formerly the Florida West Coast Symphony) from 1961 until 1996, when he became conductor laureate. Wolfe also conducted the Florida West Coast Youth Orchestra from 1961 to 2002, and was violinist with the Florida String Quartet for 35 years. He co-founded the Sarasota Music Festival in 1965. Wolfe was on the faculty of the Chamber Music Conference between 1956 and 2006 and was its music director from 1978 to 1981.

Violinist and violist **Masako Yanagita**, winner of top honors in international competitions, has concertized around the world. At present, she is the concertmaster of the Springfield Symphony in Massachusetts as well as the Queens Symphony in New York. She is also active as a chamber musician, teacher, and coach. As a chamber music coach, she is on the faculty at the Greenwood Music Camp and at Princeton Play Week.

Yanagita began her violin studies in Japan at an early age, and came to the United States to study with William Kroll at Mannes College of Music. She has recorded many chamber music and solo works, including the entire Schubert repertoire for violin/viola and piano with her late husband, pianist Abba Bogin. She resides in New York City and Charlemont, Massachusetts. She has been on the Chamber Music Conference faculty since 1984.

Flutist **Patricia Zuber** performs with many orchestras in the New York City area, including the American Symphony Orchestra and the Metropolitan Opera Orchestra. Her Broadway credits include *Beauty and the Beast*, *Swan Lake*, *Jekyll and Hyde*,

Ragtime, and *La Bohème*. She is piccoloist with the Northeastern Pennsylvania Philharmonic, with which she has appeared as a concerto soloist. Zuber is an avid recitalist, performing solo recitals as well as chamber music with Duo Zuber. She performs in the summer with the Santa Fe Opera. Zuber was on the Conference faculty from 2004 to 2006.