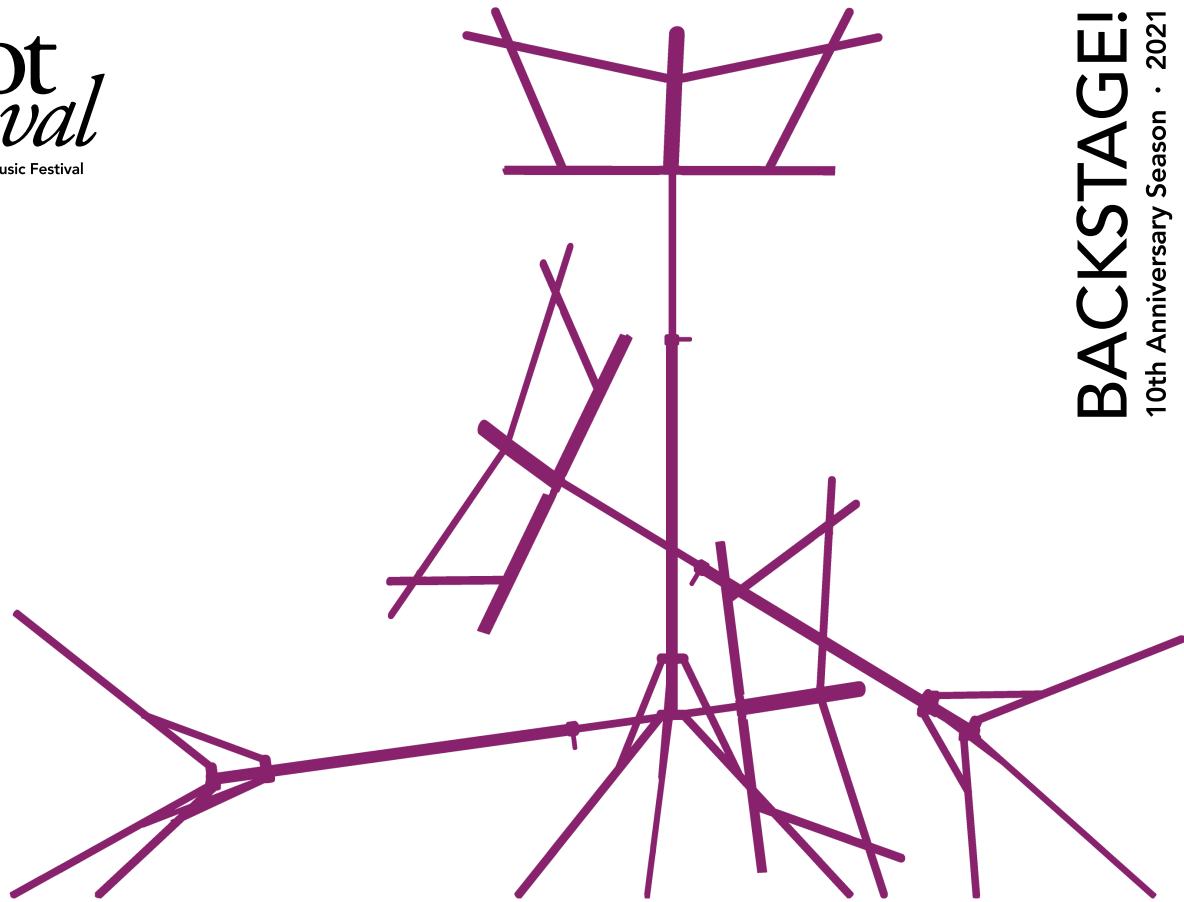


Birdfoot *festival*

New Orleans' International Chamber Music Festival



BACKSTAGE!
10th Anniversary Season • 2021

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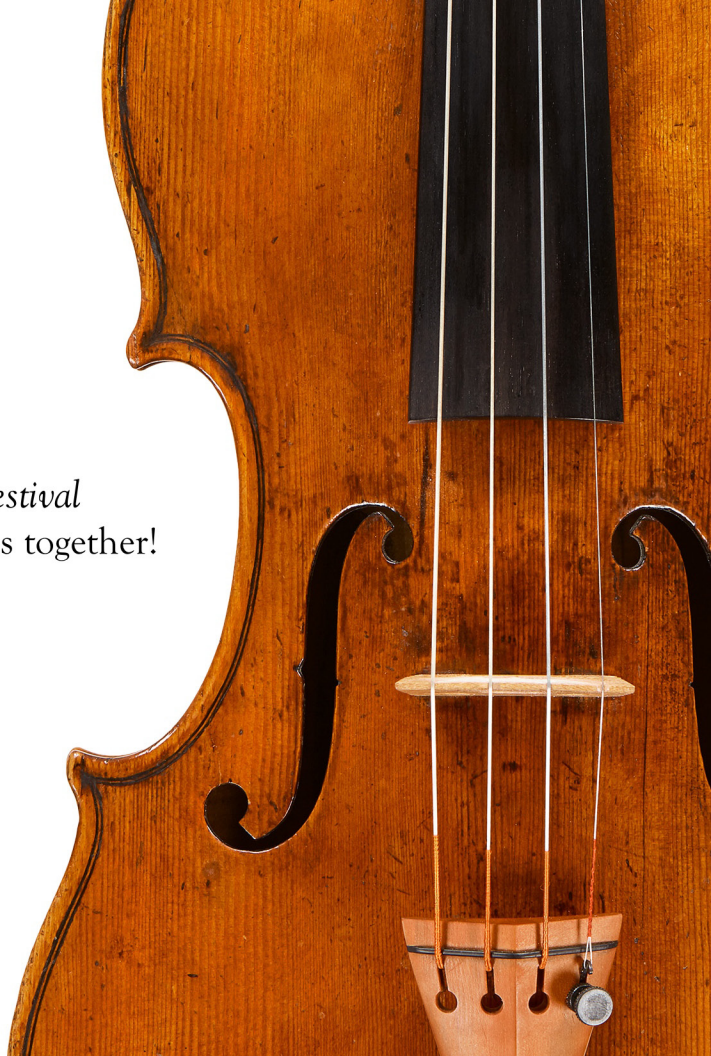
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About the Birdfoot Festival

New Orleans' International Chamber Music Festival

Recognized for its fresh approach and “youthful, rule-bending style” (*The Times-Picayune*), the **Birdfoot Festival** is recognized in New Orleans and beyond for its creative programming and its collaborative and musician-responsive ethic. Now celebrating its **tenth season**, Birdfoot has already presented over one hundred and sixty concerts and events, and drawn artists and audiences from across the nation and five continents.

Empowering artists — Birdfoot provides time and space for artists to do their best work. The festival is a creative haven for musicians to collaborate, and exchange ideas, cultivating artistry that sparks the imagination and touches the soul.

Inspiring audiences — Named for the branching footprint of the Mississippi River Delta, Birdfoot draws inspiration from the live music culture of New Orleans, presenting chamber music in intimate venues. Listeners are invited into the creative process through Birdfoot's free community events, and artists and audiences mingle and chat after concerts.

Upending expectations — Approaching live performance with daring and immediacy, Birdfoot revels in the joy of making and sharing live music. The festival values collaboration as a source of fresh perspective and inspires discovery through meaningful musical experiences.

Education & Mentoring — Birdfoot's award-winning **Young Artist Program** challenges dedicated young music students to expand their musical abilities, imagination, and leadership skills through intensive chamber music coachings, workshops, and masterclasses led by international-caliber musicians.

Musical Community — In partnership with New Orleans Public Radio and Classical 104.9 FM, Birdfoot hosts **HearHearNOLA.org**, an online calendar of musical events where New Orleans' classical music presenters, musicians, and audiences can share and discover upcoming classical, contemporary, and art music performance in the area.

The Birdfoot Chamber Music Festival is an IRS 501(c)(3) non-profit organization.



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From Our President

I am excited to welcome you to Birdfoot's 10th annual celebration of chamber music. Given how difficult this past year has been for musicians and arts organizations, it feels good to be connecting with you, our audience, and the artists. The pandemic brought a complete halt to live, in-person, music performances: Musicians, having trained for the majority of their lives to perform, suddenly had most, if not all their work cancelled for the foreseeable future, a period which has now lasted for over a year. Quarantining, for artists, meant not only losing their livelihoods but also the incredible connection and fulfillment that is only experienced—by artists and audiences alike—during live performances.

Over the past year, you are likely to have worked, taught, learned, and/or socialized online. You may have also explored engaging with your favorite music or arts organizations virtually or through live and/or recorded concerts with varying degrees of success. The good news is that this exploration has forced musicians and arts organizations in particular to be innovative.

Connecting with audiences online is very different than performing in person and presents a host of challenges, technical and otherwise. However, it also presents the opportunity to make Birdfoot's programming more widely accessible locally, nationally, and globally than any one festival season ever could.

Birdfoot Festival's Artistic Director Jenna Sherry and our staff have worked closely with this season's artists to develop a live virtual festival that will reach audience members like you in the safety of your home. Whether or not you are already a Birdfoot Festival regular, we are excited to share this six-part season of Birdfoot's signature Backstage events with you. We hope you will find personal and musical connections through these programs at a time when we are all yearning to connect with others.

On behalf of the entire Birdfoot "krewe," I would like to thank all of you whose generous donations of time and funds have made it possible for Birdfoot to reach and celebrate not only its 10th season, but also all of the festival's previous seasons. If you aren't already a Birdfoot supporter, I hope this season's music and musical explorations will inspire you to join me "in that number."

I look forward to hearing from you about what you loved best.

Mark Growdon Board President



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From Our Artistic Director

Ten years ago a few of us were sitting around the kitchen table (where else?) when we decided to start a chamber music festival inspired by New Orleans. If we'd had any idea what sort of project we were embarking on, we might not have begun. Luckily, we didn't.

So in honor of Birdfoot's 10th birthday, and a year that has defied the most valiant attempts to plan, the festival offers you a musical ode to creativity, resilience, and to the place where this series was born, that place where so much art was first imagined: the kitchen table, backstage of backstages.

The kitchen table seems like a good place to start this year—after all, it has become office, school, hair salon; and the list could go on—for so many this year. It also seems like a good place to start at a time when we are hungry to share things that inspire hope and creativity.

While planning this year's festival, I stumbled on a quote—in a column by another illustrious chef—by baker and writer Kate Lebo, who states that “Recipes are rituals that promise transformation.” Like tasting a soup as the flavors come together, rehearsing a piece of music is just such a ritual, a process of building up layers of sound until textures come together and notes become music. While the end results may be wonderful in themselves, there is magic in experiencing how the ingredients are transformed through the process.

This year, Birdfoot's entire season invites you to join the musicians in an exploration of music and the creative process.

See you *Backstage*,

Jenna Sherry Artistic Director



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Jones Walker LLP congratulates the **2021 Birdfoot Festival** on its 10th anniversary season.

We support The Birdfoot Festival in its mission to bring artists and audiences together to create and discover chamber music through meaningful and inspiring musical experiences.

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Rhythm: Dvořák & Price

Birdfoot Backstage with the Jasper String Quartet

Sunday, March 14, 2021, 2:30–3:30 PM CDT

Online (via Zoom and YouTube)

Join Birdfoot and the Jasper String Quartet *Backstage* to explore the vital role rhythm plays in communicating both feeling and narrative through music by Antonín Dvořák and Florence Price.

Jasper String Quartet:

J Freivogel, violin Karen Kim, violin Andrew Gonzalez, viola Rachel Henderson Freivogel, cello

Program

Selections from:

Antonín Dvořák: String Quartet no. 14 in A-flat major, Op. 105 (1895)

Florence B. Price: String Quartet in G Major (1929)

Schedule:

2:20 PM Zoom waiting room opens

2:30 PM *Birdfoot Backstage* begins

~3:10 PM Performance and Q&A

Events will last 60–70 minutes.

This event is sponsored by an anonymous donor.

*Note: This event features excerpts of works which the Jasper String Quartet will perform in full on a virtual concert titled **Spark Joy**, March 18, 2021. More information at [Jasper Chamber Concerts](#).*

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Texture: Katherine Balch

Birdfoot Backstage with the Argus Quartet

Sunday, March 28, 2021, 2:30–3:30 PM CDT

Online (via Zoom and YouTube)

When do small everyday sounds transform into music? Join Birdfoot and the Argus Quartet to explore the exquisite textures of soft sounds, and the beautiful lines between noise, sound, and silence.

Argus Quartet:

Clara Kim, violin Giancarlo Latta, violin Maren Rothfritz, viola Audrey Chen, cello

Program

Katherine Balch: Drip Music (2019)

*Commissioned for the Argus Quartet by Concert Artists Guild,
with support from the Adele and John Gray Endowment Fund*

Schedule:

2:20 PM Zoom waiting room opens

2:30 PM *Birdfoot Backstage* begins

~3:10 PM Performance and Q&A

Events will last 60–70 minutes.

This event is sponsored by an anonymous donor.



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Voices: Haydn & Mozart

Birdfoot Backstage with Jenna Sherry, Mayumi Sargent, Elisabeth Smalt, & Lucile Perrin

Sunday, April 11, 2021, 2:30–3:30 PM CDT

Online (via Zoom and YouTube)

Join Birdfoot Artistic Director and violinist Jenna Sherry and a quartet of special guests to explore some exceptional fugues and joyful musical moments that blur the line between the individual and the group.

Artists: Mayumi Sargent, violin Jenna Sherry, violin Elisabeth Smalt, viola Lucile Perrin, cello

Program

Selections from:

W. A. Mozart: String Quartet in G major, K. 374

Joseph Haydn: Fugues from the Op. 20 String Quartets

J. S. Bach: Selected Fugues

Schedule:

2:20 PM Zoom waiting room opens

2:30 PM *Birdfoot Backstage* begins

~3:10 PM Performance and Q&A

Events will last 60–70 minutes.

This event is sponsored by the Birdfoot 10th Anniversary Consortium and Blake & Catherine.

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Time: Lili Boulanger

Birdfoot Backstage with the Linos Piano Trio

Sunday, April 25, 2021, 2:30–3:30 PM CDT

Online (via Zoom and YouTube)

Join Birdfoot and the Linos Piano Trio to discover the music and musical universe of composer Lili Boulanger.

Linos Piano Trio:

Konrad Elias-Trostmann, violin Vladimir Waltham, cello Prach Boondiskulchok, piano

Program

Lili Boulanger: Deux Pièces en trio (1918)

D'un matin de printemps (Of a spring morning)

D'un soir triste (Of a sad evening)

Schedule:

2:20 PM Zoom waiting room opens

2:30 PM *Birdfoot Backstage* begins

~3:10 PM Performance and Q&A

Events will last 60–70 minutes.

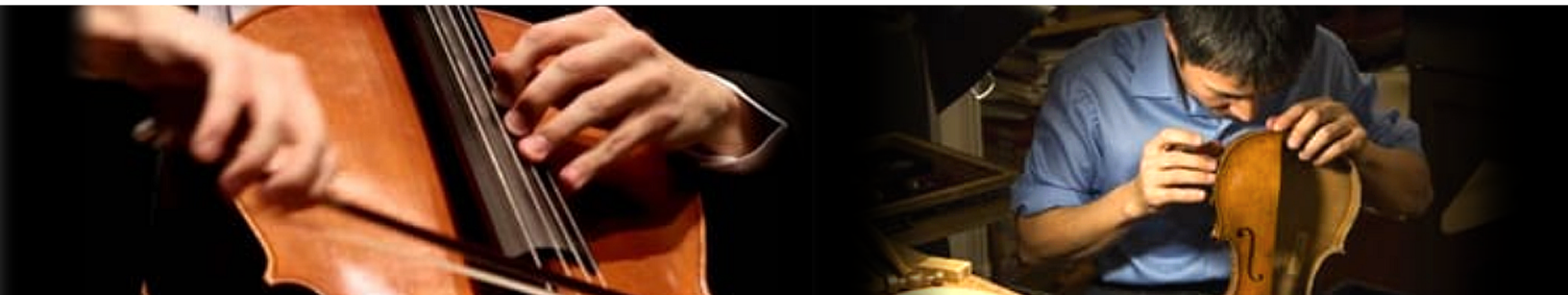
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Gratitude: Beethoven

Birdfoot Backstage with the Borromeo String Quartet

Sunday, May 16, 2021, 2:30–3:30 PM CDT

Online (via Zoom and YouTube)

Join the Birdfoot Festival and the Borromeo String Quartet to explore Beethoven's transcendent *Heiliger Dankgesang* (Holy Song of Thanksgiving).

Borromeo String Quartet:

Nicholas Kitchen, violin Kristopher Tong, violin Mai Motobuchi, viola Yeesun Kim, cello

Program

Ludwig van Beethoven: String Quartet no. 15 in A minor Op. 132 (1825)

III. *"Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart"*
(Holy song of thanksgiving of a convalescent to the Deity, in the Lydian mode)

Schedule:

2:20 PM Zoom waiting room opens

2:30 PM *Birdfoot Backstage* begins

~3:10 PM Performance and Q&A

Events will last 60–70 minutes.

This event is sponsored by Geoffrey Hamlyn and an anonymous donor.



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Memory: Brahms

Birdfoot Backstage with Jenna Sherry, Shuann Chai, & Teunis van der Zwart

Sunday, May 23, 2021, 2:30–3:30 PM CDT

Online (via Zoom and YouTube)

Join the Birdfoot Festival to explore Brahms's masterful Horn Trio and the role that sound plays in evoking time and memory.

Artists:

Jenna Sherry, violin Shuann Chai, piano Teunis van der Zwart, natural horn

Program

Selections from:

Johannes Brahms: Horn Trio in E-flat Major Op. 40 (1865)

Schedule:

2:20 PM Zoom waiting room opens

2:30 PM *Birdfoot Backstage* begins

~3:10 PM Performance and Q&A

Events will last 60–70 minutes.

This event is underwritten in honor of Isaac and James Growdon.



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Jenna Sherry

Artistic Director, violin

From New Orleans, violinist **Jenna Sherry** is currently based in London. A versatile chamber musician who also specializes in historical performance, Jenna has collaborated with cellist Steven Isserlis, pianist Danny Driver, composers Unsuk Chin and Julian Anderson, and performed at venues including the Kennedy Center, Barbican Hall, and in the Aldeburgh Festival, the Warsaw Autumn Festival, and the Salzburg Chamber Music Festival.

Jenna has recorded Unsuk Chin's *Double Bind?* for solo violin and electronics for BBC broadcast, collaborating with the composer and the work's original creators at IRCAM and most recently performing the piece with the Experimental Studio des SWR in Cologne's Acht Brücken Festival.

In 2020, with pianist Dániel Lőwenberg, she released a recording of sonatas by Dohnányi and Brahms with BMC Records (Budapest).

(continued on next page)

Jenna Sherry *(continued from previous page)*

Jenna is the violinist/violist of EnsembleExperimental (ensemble of the SWR ExperimentalStudio in Freiburg), and regularly plays with groups such as the Irish Chamber Orchestra, Spira Mirabilis, and John Eliot Gardiner's Orchestre Révolutionnaire et Romantique.

She has participated in chamber music festivals around the world, including the Geelvinck Fortepiano Festival (NL), Taos Chamber Music School and Festival (USA), and the International Musicians Seminar Prussia Cove (UK) where she regularly attends the invitation-only Open Chamber Music sessions.

Selected as Marshall Scholar by the British government in 2008, Jenna received a Masters in Performance with David Takeno at the Guildhall School of Music and Drama. She previously received her Bachelors of Music and French from Indiana University where she studied with Mark Kaplan as a Herman B. Wells Scholar. While growing up in New Orleans, her formative teachers were Mary Anne Fairlie and Valerie Poulette. More recent inspiration has come from work with Ferenc Rados, András Keller, and Pavlo Beznosiuk.

In 2017, Jenna joined the faculty of the Royal Conservatory in The Hague's School for Young Talent. Jenna previously taught at the Yehudi Menuhin School (UK), a specialist music school for students between 8–18 years old.

Jenna co-founded the Birdfoot Festival in 2011 and serves as its Artistic Director.

For more information about Ms. Sherry, visit JennaSherry.com.



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Photo: Martha Holland

Jasper String Quartet

(photo, from left)

Andrew Gonzalez, viola

J Freivogel, violin

Karen Kim, violin

Rachel Henderson Freivogel, cello

Celebrating its fifteenth anniversary in 2021, the **Jasper String Quartet** is recognized as one of the leading American string quartets on the performance stage today.

A recipient of Chamber Music America's prestigious Cleveland Quartet Award, the quartet has been hailed as "sonically delightful and expressively compelling" (*The Strad*) and their latest recording of music by Aaron Jay Kernis and Claude Debussy was described by Gramophone as "flawless in ensemble and intonation, expressively assured and beautifully balanced." *The New York Times* named their album *Unbound* as one of the 25 Best Classical Recordings of 2017.

Based in Philadelphia, the Jasper String Quartet is the Professional Quartet-in-Residence at Temple University's Center for Gifted Young Musicians and Featured Artist-in-Residence at Swarthmore College for the 2020–22 academic years. In addition, the Quartet is the Founder and Artistic Director of Jasper Chamber Concerts.

For more information, please visit www.JasperQuartet.com.



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Photo: Jeffrey Hornstein

Argus Quartet

(photo, from left)

Clara Kim, violin

Maren Rothfritz, viola

Giancarlo Latta, violin

Audrey Chen, cello

The **Argus Quartet** is dedicated to encouraging the joys of human connection, community, and discovery by bringing a wide-ranging repertoire to life through bold and meaningful programming and a vibrant commitment to collaboration and education, winning recognition as a "vivacious foursome . . . [that] plays canonical standards with authority and verve and approaches modern music with care and assurance" (*The New Yorker*). Praised for playing with "supreme melodic control and total authority" and "decided dramatic impact" (*Calgary Herald*), the Quartet has quickly emerged as one of today's most dynamic and versatile ensembles, winning First Prize at both the 2017 M-Prize Chamber Arts Competition and the 2017 Concert Artists Guild Victor Elmaleh Competition.

Since then, increasingly busy concert seasons have taken the Quartet to some of the country's most prestigious venues and festivals, including Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully Hall, Chamber Music Society of Detroit, the Ravinia Festival, the Albany Symphony's American Music Festival, and Music Academy of the West. (continued)

Argus Quartet *(continued from previous page)*

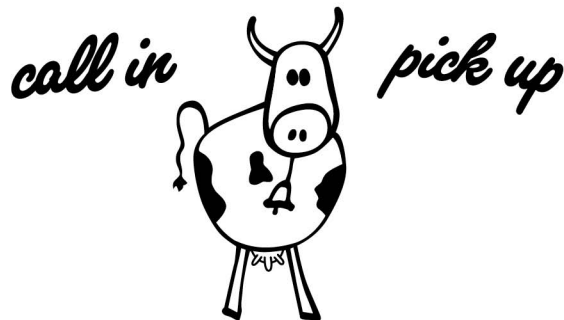
Highlights of the 2019–20 season included a debut performance for Lincoln Center's Great Performers series, along with a return engagement in New York for the Schneider Concerts at the New School.

The group has worked with many of today's leading musical voices, including Martin Bresnick, Chris Cerrone, Ted Hearne, Garth Knox, Andrew Norman, Christopher Theofanidis, and Augusta Read Thomas. Recent commissions include new quartets by Katherine Balch, Donald Crockett, Eric Guinivan, Thomas Kotcheff, and Juri Seo. A recording of Seo's works for string quartet was released in May 2019 on Innova Recordings. The Quartet has received grants from the Koussevitsky Foundation, Chamber Music America, and the Caramoor Center for Music and the Arts in support of their commissioning efforts.

Education and outreach are an important part of the Argus Quartet's mission. The Quartet has worked with students through residencies and masterclasses at Yale and Princeton, James Madison University, Rockport Music, the Milken School, the Young Musicians Foundation, California State University (at Long Beach and Northridge), and Los Angeles City College.

Based in New York City, the Quartet was founded in Los Angeles in 2013, where its members shared many meals at their favorite taco truck on Argus Drive.

For more information, please visit www.ArgusQuartet.com.



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**Mayumi
Sargent** violin



**Elisabeth
Smalt** viola



**Lucile
Perrin** cello

Mayumi Sargent

Born into an international musical family based in Mallorca (Spain), violinist **Mayumi Sargent** received her Bachelor's degree from the Hochschule für Musik und Tanz Köln (Cologne, Germany) where she studied modern violin with Ariadne Daskalakis and received baroque violin lessons from Richard Gwilt. She graduated with a "Cum Laude" from the Master's Instrument in Historic Perspective at the Conservatorium van Amsterdam (Netherlands), where she studied baroque violin with Antoinette Lohmann and modern violin with Johannes Leertouwer.

Mayumi has performed in Germany with the Kölner Kammerorchester, Neuen Rheinischen Kammerorchester Köln, Kölner Akademie, Orchester Düsseldorfer Altstadtherbst, and for the contemporary composers' collective Zeitklang. She is currently a member of the EOS Kammerorchester (contemporary jazz) and will be performing with Concerto Köln in November 2021.

In the Netherlands, Mayumi is a member of the Nieuwe Philharmonie Utrecht, the Spanish baroque music group La Pícara, and is co-founder of PuraCorda (a string quartet dedicated to 19th- and early 20th-century Historically Informed Performances). She plays regularly with the Nederlandse BachVereniging and has had the pleasure to work as concertmaster under the baton of Jos van Veldhoven and Peter van Heyghen. She has recently had the privilege of performing Schoenberg's *Verklärte Nacht* on gut strings with the Narratio Quartet for the opening concert of the 10th European Early Music Academy in Vannes, France.

In Spain, Mayumi has played with Orquestra de Cambra Illa de Menorca, has been invited to coach the Joven Orquesta Barroca de Andalucía, and besides co-organizing two different music festivals and a youth competition in Mallorca, she is co-founder and concertmaster of Ensemble Tramuntana.

Elisabeth Smalt

Violist **Elisabeth Smalt** is based in Amsterdam and works exclusively as a chamber musician, in styles varying from period instrument performance to extremely new music.

Her interest in authentic performance practice was developed during her studies with Wim ten Have (one of the founders of the Orchestra of the 18th Century), and later with Jed Wentz and his ensemble Musica ad Rhenum, with which she made several recordings.

She is at this moment a member of the Nepomuk Fortepiano Quintet, which released world premiere recordings of the early 19th century composers John Baptist Cramer and Franz Limmer as well as quintets by Ries, Schubert, Hummel, Dussek and Onslow, all on authentic instruments.

She is also active in a duo with the fortepiano player Riko Fukuda, and together they are directing the project "the Schumanns in Rotterdam" around letters that Elisabeth recently found of the Schumanns in correspondence with her great-great grandfather, a concert organiser in Rotterdam.

In the Brussels-based ensemble Oxalys she plays Impressionist and Romantic repertoire. Oxalys has won several prizes for their recent Reger and Mahler CDs on the label Fuga Libera, and plays on all the main international podia.

Her other commitments are the Prisma String Trio (classical string trio repertoire with an emphasis on Bohemian and Hungarian music), the Amsterdam Bridge Ensemble (piano quartets) and Trio Scordatura, with which she plays spectral and 21st century music using unusual tuning systems and instruments such as the viola d'amore and the Adapted Viola of Harry Partch.

In 2001 she commissioned an exact copy of the Partch viola (played like a viol) and is one of the few musicians to perform his music in this authentic way. She has given Dutch premières of works for viola by Radulescu, Tenney, Harrison, Denyer, Partch and others. As the viola player of Amsterdam's Zephyr Kwartet she premiered between 1999 and 2007 many new works by composers from Holland and abroad; in 2005 she co-curated their programme "Claude Vivier: Love Songs", directed by Pierre Audi, at the Holland Festival 2005.

Elisabeth is a regular visitor to the IMS Prussia Cove chamber music festival in Cornwall and is the musical director of Amsterdam's KlankKleurFestival (Sound-Colour Festival), a collaboration between chamber musicians and visual artists. CD recordings of her solo- and chamber performances have appeared on Q-disk, Vanguard Classics, Explicit, Fuga Libera, Tzadik, Megadisc, New World Records, Mode Records and Brilliant Classics.

For more information, please visit www.ElisabethSmalt.nl.

Lucile Perrin

Passionate about musical culture, cellist **Lucile Perrin's** musical path has taken her across several countries. Her interest in historical performance and training in France, Italy, the UK and Germany led her to perform regularly with John Eliot Gardiner's Orchestre Révolutionnaire et Romantique. Since 2018, she has also been a member of Orchestre Les Siècles, conducted by François-Xavier Roth. Together with these orchestras and Julien Chauvin's Le Concert de la Loge, she has taken part in a number of symphonic recordings and performed in venues such as the Philharmonie de Paris, Carnegie Hall, Barbican Hall, Aldeburgh Festival, Wiener Konzerthaus, and the Harris Theater in Chicago.

A keen chamber musician, Lucile has played with the Solomon quartet, Stradivaria, and Julien Chauvin at the Musée du Louvre concert series. A great musical friendship with the pianist Karine Sélo led Lucile to found the Trio Impromptu and collaborate with composer Jerome Ducros, regularly performing his trio and presenting his quintet *La Mort du Poète* at festival Les Vacances de Monsieur Haydn. She also recently collaborated and recorded Arnaud Petit's project 'Memories'. Lucile has also played continuo for various ensembles, including Ensemble Alia Mens, La Cavatine, Gabrielli Consort, Ensemble Matheus.

Born in a musical family, Lucile qualified for the 'Médaille d'Or' at the Conservatoire de Bordeaux at the age of 14 and left her hometown to study with cellist Philippe Müller. A few years later she won a scholarship to become the principal cellist of the Italian Youth Orchestra based at the Scuola di musica di Fiesole, later studying with cellist Jérôme Pernoo at the Royal College of Music in London. Lucile's formative teachers in the UK include Catherine Rimer, Leonid Gorokhov, and Alison McGillivray at the Guildhall School of Music & Drama. She has also worked with Olaf Rimer at the Hochschule für Musik Franz Liszt in Weimar. Additional work with David Watkins and Anner Bylsma has been a great source of inspiration.

Passionate about music education, in 2018 she joined the faculty at the Académie Philippe Jaroussky where she teaches young children.



Photo: Kaupo Kikkas

Linus Piano Trio

(photo, from top left)

Vladimir Waltham, cello

Prach Boondiskulchok, piano

Konrad Elias-Trostmann, violin

First Prize and Audience Prize winner of the Melbourne International Chamber Music Competition 2015, the **Linus Piano Trio** is increasingly recognised as one of Europe's most creative and dynamic trios.

Drawing on the rich and varied cultural and musical backgrounds of its members, which encompass five nationalities, as well as specialisms in historically-informed performance and new music, the Linus Piano Trio possesses a colourful and distinctive musical voice. Praised for its "slow-burning, gripping performance" by *The Strad*, and an "astounding performance" by the *Hannoversche Allgemeine Zeitung*, the trio's reputation has taken it to prestigious venues worldwide including the Barbican and Wigmore Halls, Melbourne Recital Centre, Muziekgebouw Eindhoven, Holzhausenschlösschen in Frankfurt, Théâtre Saint-Louis in France, and the György Ligeti Saal in Graz.

Founded in October 2007, the Linus Piano Trio studied at the Guildhall and then at the Musikhochschule Hannover with Oliver Wille and Markus Becker.

(continued on next page)

Linos Piano Trio

(continued from previous page)

The ensemble has also received the guidance of Sir András Schiff, Peter Cropper, Ferenc Rados, Rainer Schmidt and Eberhard Feltz. The trio first came to prominence in the Tunnell Trust Showcase for Young Musicians, and in 2014 was awarded the Royal Philharmonic Society's Albert and Eugenie Frost Prize for an outstanding ensemble.

In 2016 the trio embarked on its current ongoing project 'Stolen Music', a rapturously-received series of creative arrangements of orchestral masterpieces such as Wagner's Prelude to *Tristan and Isolde*, and Dukas's *Sorcerer's Apprentice*.

Since 2017 they have held the position of 'Artists-in-Residence' at Trinity Laban Conservatoire in London.

The Linos Piano Trio recorded the complete Piano Trios by C. P. E. Bach to celebrate the 300th anniversary of his birth, and the CDs were issued by CAVi-music in May 2020. The release received several five-star reviews across the European press, with *Gramophone* magazine describing the playing as "smart, efficient and alert to Bach's quicksilver changes of mood and material". The trio was immediately invited to make a further recording, this time in a partnership between Bayerischer Rundfunk and CAVi-music. For this second CD, the Linos Piano Trio have recorded a selection of four large-scale works from their 'Stolen Music' project, inspired by a famous quote of Igor Stravinsky: "*good composers borrow, great ones steal*". The disc will be released later in 2021.

Learn more about the Linos Piano Trio at www.LinosPianoTrio.com.



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Photo: Richard Bowditch

Borromeo String Quartet

(photo, from left)

Mai Motobuchi, viola

Nicholas Kitchen, violin

Yeesun Kim, cello

Kristopher Tong, violin

Considered “simply the best there is” by The Boston Globe, the **Borromeo String Quartet** is one of the most sought-after string quartets in the world, each season performing more than one hundred concerts of classical and contemporary literature across three continents. Audiences and critics alike have championed the Borromeo Quartet’s revealing explorations of the complete quartet cycles of Beethoven, Brahms, and Bartok, and its affinity for making challenging repertoire approachable.

The quartet performs in the world’s most illustrious concert halls and music festivals, and serves as the faculty quartet-in-residence at the New England Conservatory, the Taos School of Music, and the Heifetz Institute, where first violinist Nicholas Kitchen serves as artistic director.

In 2003, the Borromeo String Quartet made classical music history with its pioneering record label, the “Living Archive Recorded Performance Series,” making it possible to order DVDs and CDs of most of the group’s concerts around the world. The series promotes the importance and impact of the live performance, *(continued on next page)*

Borromeo String Quartet

(continued from previous page)

and allows listeners the chance to explore in greater depth the music they have just heard in concert, as well as experience new and rarely performed works.

In 2006, the Aaron Copland House honored the Borromeo's commitment to contemporary music by creating the Borromeo Quartet Award, an annual initiative that will premiere the work of important young composers to audiences internationally. In 2000, the quartet completed two seasons as a member of Lincoln Center's Chamber Music Society Two. On NPR, the BSQ served as Ensemble-in-Residence for the 1998–99 season of "Performance Today", and was recently featured on "Tiny Desk" in a broadcast celebrating Beethoven's 250th birthday.

The Borromeo Quartet have received many awards throughout their illustrious career, including Lincoln Center's Avery Fisher Career Grant and Martin E. Segal Award, and Chamber Music America's Cleveland Quartet Award. They were winners of the Young Concert Artists International Auditions and won top prizes at the International String Quartet Competition in Evian, France.

Learn more about the Borromeo String Quartet at www.BorromeoQuartet.org.

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Shuann Chai
piano



Teunis van der Zwart
natural horn

Shuann Chai

Shuann Chai is an active and engaging performer, recognised for her interpretations on a wide range of historical pianos as well as the modern piano.

She began piano lessons at age 5 in a group class at the local YWCA and had a number of wonderful teachers in her early years, including Jack Radunsky, a former student of the pianist/composer Percy Grainger. Shuann earned degrees from Oberlin (majoring in Biology, as well as Piano with a Fortepiano minor) and the New England Conservatory. She also had the privilege of private studies with pianists such as Norma Fisher and Claus-Christian Schuster, and worked extensively with Canadian pianist Anton Kuerti.

As a soloist and chamber musician she has performed in the Kleine Zaal of the Concertgebouw (Amsterdam), De Doelen (Rotterdam), the Orlando Festival (Limburg, Netherlands); Festival La Folle Journée, Suntory Hall, Izumi Hall (Japan); Bach en Combrailles, the American Church of Paris (France); Troldsalen (Norway), National Concert Hall (Taipei), St. Cecilia's Hall (Edinburgh), Jordan Hall (Boston), and the Forbidden City Concert Hall (Beijing), to name but a few.

Shuann has given masterclasses and lecture recitals at institutions such as Temple University, the University of California at Davis, CodArts Rotterdam, the Conservatorium of Amsterdam, Gulanyu Piano Academy (Xiamen, China) and Central Conservatory in Beijing.

She has also been active in community outreach on both sides of the Atlantic, having performed hundreds of concerts in care facilities, senior living centers, music schools, and libraries.

In 2012 Shuann's debut CD of three Beethoven Sonatas on the fortepiano was released, garnering enthusiastic reviews in publications such as *Fanfare Magazine* ("...bristling with excitement... a real ear-opener"), *BBC Music Magazine* ("Stimulating... Chai has a keen sense for the colouristic possibilities of her instrument"), and the *Classical Music Sentinel* ("...played with a determination and urgency that makes Beethoven's music sound larger than life"). Future recording projects include a CD of early songs by Alban Berg with contralto Noa Frenkel as well as a recording of Brahms's chamber music with violinist Shunske Sato and cellist Hidemi Suzuki.

Among other things, Shuann Chai is grateful for having three inspiring musical companions: a concert grand Steinway signed by jazz legends Herbie Hancock and Ahmad Jamal; an original Erard piano (1861), and an original 1820 Rosenberger fortepiano, generously provided on permanent loan by the National Musical Instruments Foundation of the Netherlands (NMF).

Learn more about Shuann at www.ShuannChai.com.

Teunis van der Zwart

Upon becoming a prizewinner in the Bad Harzburg Natural Horn Competition 1989, **Teunis van der Zwart** decided to become a worldwide ambassador for the natural horn. He is a renowned specialist for his instrument, both as a soloist, chamber music player, and teacher, and since 2008, has been increasingly active as conductor of orchestras and choirs.

As a hornplayer, Mr. van der Zwart has made numerous recordings and concert tours with outstanding ensembles for early music including the Amsterdam Baroque Orchestra, Orchestre des Champs-Élysées, wind sextet Nachtmusique, Akademie für Alte Musik Berlin, Bach Collegium Japan, and Collegium Vocale Gent. For fifteen years, van der Zwart was the principal horn player of the Freiburg Baroque Orchestra, a position he still holds with the Orchestra of the 18th Century. He has regularly performed as a soloist with both of these orchestras and recorded Mozart's horn concertos for Harmonia Mundi France and Glossa.

With the Orchestra Libera Classica (Japan) and Hidemi Suzuki, van der Zwart recorded Joseph Haydn's horn concerto for TDK. In 2008, he recorded Brahms' horn trio with Isabelle Faust, violin, and Alexander Melnikow, piano, for Harmonia Mundi France, and in 2007, he recorded the Ries Double Concerto for two horns with the Kölner Akademie, conducted by Michael Willens. With both the Orchestra of the 18th Century and the Netherlands Bach Society, van der Zwart recorded the *Quoniam* of J. S. Bach's Mass in B Minor. As a soloist he has worked with such conductors as Frans Brüggen, Philippe Herreweghe, Hidemi Suzuki, and René Jakobs.

As a chamber music player, soloist, teacher, and lecturer, Teunis van der Zwart regularly appears in numerous concert series and festivals throughout Europe, the United States, Australia, and Japan. He teaches both at the Conservatory of Amsterdam and the Royal Conservatoire in The Hague (NL). At both conservatories he is a regular conductor of the baroque orchestras. He is the founder and musical leader of the Sinuet Chamber Orchestra.

Learn more about Mr. van der Zwart at TeunisVanDerZwart.nl.



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