valley of the moon
music festival
TANYA TOMKINS & ERIC ZIVIAN, DIRECTORS

FANTASTIC UNIVERSE
MUSIC OF THE NATURAL WORLD

JULY 16 - 31, 2022

CLASSICAL & ROMANTIC CHAMBER MUSIC ON PERIOD INSTRUMENTS

#MUSICWITHGUTS
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“...sublime listening surrounded by soaring red rocks and wide blue skies.” —AAA Magazine

August 22 – September 16, 2022

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MOAB MUSIC FESTIVAL
music in concert with the landscape®

Michael Barrett, Music Director • Leslie Tomkins, Artistic Director
Summer Festival At-a-Glance
(most concerts at Hanna Boys Center Auditorium, 17000 Arnold Drive, Sonoma)

Saturday, July 16
2:00pm  Echo from the Ravine
         Blattner Lecturer Nic McGegan: "No one can love the country as much as I do" -Beethoven. 19th-Century Composers and Nature.*
4:00pm  Live Concert with post-concert wine reception

Sunday, July 17
4:00pm  Outside the Drops Resounded!
         Live Concert with post-concert wine reception

Tuesday, July 19
7-8:30pm Alfresco Concert I
         Sugarloaf Ridge State Park

Saturday, July 23
4:00pm  All You Dear Flowers
         Live Concert with post-concert wine reception

Sunday, July 24
2:00pm  American Landscapes
         Blattner Lecturer Beth Levy: Something Borrowed, Something Blue*
4:00pm  Live Concert with post-concert wine reception

Tuesday, July 26
7-8:30pm Alfresco Concert II
         Buena Vista Winery

*Blattner Lecture Series
FESTIVAL SCHEDULE

Saturday, July 30

11:00am  Free Kids & Family Concert at Sonoma Community Center

          Stormy Weather

2:00pm  Blattner Lecturer Kate van Orden: *Conversations with Kate and Drake Driscoll*

4:00pm  Live Concert with post-concert wine reception

Sunday, July 31

11:00am  Live Concert featuring VMMF Apprentices

        Sunrise

4:00pm  Live Concert with post-concert wine reception

*Blattner Lecture Series*
Dear Friends,

We invite you to unplug, open your ears and enjoy the musical offerings of our 8th season: Fantastic Universe: Music of the Natural World. The birds, streams, and a ravine were all inspirations for this year’s composers, and most of the music was written before the invention of the lightbulb, let alone the internet. You will experience the pastoral sound of the clarinet in the “Kegelstatt” Trio, thunder in Beethoven’s “Storm Quintet,” and the madness of spring fever in Schubert’s Die Schöne Müllerin. The sun will set in the opening concert with Florence Price’s Sunset, only to rise again in the final concert with the Apprentices’ performance of Haydn’s “Sunrise Quartet.”
This summer’s theme was impelled by our personal experience during the lockdown. On many a night, unable to go to a movie theater or out to dinner, we watched the sunset from a neighborhood peak near our house in Berkeley—a show that changed nightly, performed by the clouds and the changing light in the sky. Sometimes there was even applause from the people watching! During the day we walked with friends through our own neighborhood to discover paths, gardens and forests that we hadn’t had time to notice or appreciate before.

We are delighted to be back in the spectacular setting of Sonoma to share these concerts inspired by nature with you. In collaboration with the Sonoma Ecology Center and Buena Vista Winery, we are launching our first ever Alfresco Concert Series this year, so that audiences and players alike can experience music outdoors.

Thank you for celebrating our fantastic universe with us! We look forward to meeting you outside on the Hanna patio after the concerts, and raising our glasses together to the sunset and moonrise, to music, and to friendship.

To Nature!

Yours,

Tanya & Eric
Queridos amigos,

Los invitamos a desconectarse, a que abran sus oídos y disfruten las ofertas musicales de nuestra 8va temporada: Universo Fantástico: Música del Mundo Natural. Los pájaros, arroyos, y un ravine fueron todos inspiraciones para los compositores de este año, y la mayoría de la música fue escrita antes de la invención de la bombilla, y con mayor razón del internet. Escucharán el sonido pastoral del clarinete, truenos en el “Quinteto Tormenta” de Beethoven, y la locura de la fiebre de primavera en Die Schöne Müllerin de Schubert. El sol se ocultará en el concierto de apertura con “Atardecer” de Florence Price, para volver a salir en el concierto final con la presentación de los Aprendices del Quarteti de Haydn “Sunrise”.

UNIVERSO FANTÁSTICO: MÚSICA DEL MUNDO NATURAL.
El tema de este verano se inspiró en nuestra experiencia personal durante la cuarentena. Durante muchas noches, sin poder ir a un cine o a un restaurante a cenar, vimos el atardecer desde una cima en nuestro vecindario en Berkeley —un espectáculo que cambiaba cada noche, presentado por las nubes y la luz cambiante en el cielo. ¡A veces la gente que observaba hasta aplaudía! Durante el día recorríamos con amigos nuestro propio vecindario para descubrir senderos, jardines y bosques que no habíamos tenido tiempo de observar o apreciar antes.

Nos complace estar de regreso en el espectacular escenario de Sonoma para compartir con ustedes estos conciertos inspirados en la naturaleza. En colaboración con el Sonoma Ecology Center, estamos lanzando este año nuestra primera Serie de Conciertos al Aire Libre para que tanto el público como los músicos puedan también experimentar la música en espacio abierto.

¡Gracias por celebrar nuestro fantástico universo con nosotros! Esperamos verlos en el patio luego de los conciertos, y alzar juntos nuestras copas al amanecer y al atardecer, a la música, y a la amistad.

Sinceramente,
En nombre de toda la junta y el personal de VMMF,
Tanya & Eric
ABOUT VMMF

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Education has always been the heart and soul of the Valley of the Moon Music Festival. The Apprenticeship Program is an integral part of the Festival’s mission and a launching pad for emerging performing musicians from all over the world. Each year, five exceptional young musicians are chosen to come to Sonoma for the Festival to receive lessons and coaching, and to perform on our main stage with some of the world’s leading experts in historical performance practice. The career of a chamber musician is one of the most rewarding careers in music but also one of the riskiest, and the Festival is committed to encouraging and empowering these young musicians. With its nurturing and supportive environment, in the inspiring surroundings of the Sonoma Valley, the Apprenticeship Program is the perfect complement to the training students have received at music conservatories and universities. Through this intensive exploration of Classical and Romantic chamber music on period instruments, the Apprentices further develop their interpretive skills and gain a deeper understanding of this repertoire to take with them in the next stage of their careers.

**2022-23 APPRENTICES**

Carmen Lavada Johnson-Pájaro, *violin*

Ravenna Lipchik, *violin*

Seth Van Embden, *viola*

Hana Cohon, *cello*

Axel Trolese, *fortepiano*
WHAT IS A VMMF LAUREATE?

Every year the VMMF Apprenticeship Program invites some of the finest emerging artists to join in the immersive and exploratory atmosphere of the festival, performing Classical and Romantic music on period instruments. Based on the success of our Apprenticeship Program and with the support of generous donors, we began inviting some of these fantastic musicians back as VMMF Laureates in order to continue to support their professional development. This year some of the Laureates have moved into coaching positions for the incoming Apprentices and will lead the Kids and Family Concert, taking the VMMF mentorship programs to the next level, as they expand their skills not only as performers, but as educators.

VMMF Laureates are fluent on their instruments and already have full understanding of historical performance practice. We encourage our Laureates to pose new questions and to reset aesthetic agendas. Passing knowledge from one generation to the next is essential to the mission of VMMF. The exchange of ideas is constant, from Faculty to Laureate to Apprentice and vice versa, with musicians of all ages and levels of experience inspiring and learning from each other.
We are extremely pleased to continue our Blattner Lecture Series: free pre-concert conversations providing historical, social, and political context to the featured Festival music and composers. Your listening experience will be deepened by a wider perspective on the music being performed.

A special “thank you” to Kimberly and Simon Blattner for generously underwriting these lectures and to Kate van Orden for returning as series host.

"For many years we have shared a deep interest in Early Music played on old instruments. It is extraordinary for Sonoma to have the Valley of the Moon Music Festival and its group of talented musicians in our community. The concerts and the accompanying Blattner lectures have added so much to our knowledge. It certainly was a lucky day for us all when this group decided to make Sonoma and the wine country their home.”

— Kimberly & Simon Blattner
Saturday, July 16

Echo from the Ravine

2:00pm
Nicholas McGegan: "No one can love the country as much as I do"
-Beethoven. 19th-century composers and nature.

In this lecture, renowned conductor and early music expert Nic McGegan, in his unfailingly witty and entertaining style, will explore the early 19th-century composer’s relationship to nature.

Sunday, July 24

American Landscapes

2:00pm
Beth Levy, UC Davis: "Something Borrowed, Something Blue"

UC Davis musicologist Beth E. Levy reflects on the varied music produced by composers contemplating America’s assorted musical and cultural traditions—from Charles Ives’s transcendentalist engagement with the landscapes and soundscapes of New England, to Maurice Ravel’s nostalgic evocation of the blues, and William Grant Still’s musical tribute to Harlem Renaissance sculpture. By turns rollicking and reverent, these instrumental selections, together with a diverse selection of songs, give voice to the idea that the beauty of American music, like the beauty of its landscapes, lies in diversity and contrast.

Saturday, July 30

Stormy Weather

2:30pm
Kate van Orden in conversation with Festival Laureate cellist, Drake Driscoll: "Conversations with Kate and Drake"

Musicians have always been deeply attuned to the natural world, the sound of its elements and animal life, and that is as true today as it was when Beethoven penned the “Storm Quartet” on this afternoon’s program. Kate van Orden invites us to reconsider Romanticism’s intoxication with nature and more recent musical marvelings at the universe from the standpoint of players, whose instruments are crafted of horsehair and tropical hardwoods, ivory and gut. How do historical instruments speak for the planet and encourage us to adopt the “slow” attitude toward life and music-making so resonant with back-to-nature movements then and now? Kate’s partner in conversation is Festival Laureate cellist Drake Driscoll, who combines performing with community engagement via Vision Collective, which she co-founded in 2018.
This year we continue to offer most concerts virtually with live-streams that will be available on our website for people to view.

“The VMMF virtual series has been outstanding. I am so pleased it will continue this season and proud to sponsor it again this year.”

—Jennifer Howard
All Valley of the Moon Music Festival concerts are performed on period instruments—or authentic reproductions—from the time the music was written. Composers such as Mozart, Beethoven and Schumann never heard their music played on a modern concert grand piano, or on string instruments with nylon or metal strings. Their pianos, lacking metal frames, were woodier, and their gut-stringed violins and cellos had an earthier sound. During the festival the artists, faculty, Apprentices and Laureates enjoy an atmosphere of experimentation and collaboration, exploring the many options historical instruments inspire. We have many lively conversations about artistic choices, and there is no “right decision,” as no one can be sure how music was actually played before recording technology was invented. Treatises written by 18th- and 19th-century musicians provide hints, but are far from being how-to manuals. Be that as it may, through their sheer difference of sound, historical instruments inspire us to explore a “new” and very different sound palette from what we are used to on modern instruments.

The earliest and smallest piano you will hear this season—a fortepiano perfect for the music of Mozart and early Beethoven—is a copy of a Dulcken (Vienna, 1795) and was built in Berkeley in the 1980s by Paul Poletti and Janine Johnson. The early Romantic repertoire will be performed on an original Viennese fortepiano built in 1841 by Franz Rausch. The later songs, as well as the Dvorak Piano Quintet and the Ives Piano Trio, will be performed on a Chickering piano from the 1890s, courtesy of the UC Berkeley Music Department.
Subscriptions on Sale Now!

Jazz at Lincoln Center Orchestra with Wynton Marsalis
Sat, Sept 17 at 7:30 p.m.

Jazz for Young People
1 p.m.

Juilliard String Quartet
Beethoven Extravaganza
Sun, Nov 20 at 3 p.m.

Vienna Boys Choir
Christmas in Vienna
Sun, Nov 27 at 3 p.m.

Gretchen Parlato
Thur, Feb 9 at 7:30 p.m.

New Century Chamber Orchestra
Sat, Feb 11 at 7:30 p.m.

Yamato
The Drummers of Japan
Sat, Feb 25 at 7:30 p.m.

Branford Marsalis Quartet
Thur, March 16 at 7:30 p.m.

Yo-Yo Ma & Kathryn Stott
Sun, April 2 at 3 p.m.

32 Sounds
A film by Sam Green with live music by JD Samson
Sat, April 8 at 7:30 p.m.

Chamber Music Society of Lincoln Center
The Brahms Effect
Sun, April 30 at 3 p.m.

View the Full Season at gmc.sonoma.edu

ONLINE gmc.sonoma.edu | PHONE 707.664.4246
IN PERSON 1801 East Cotati Avenue Rohnert Park, CA 94928
ECHO FROM THE RAVINE

HAYDN, WEBER, SONGS BY KREUTZER, PRICE & SCHUBERT

The pastoral texts of Schubert’s *The Shepherd on the Rock* and Kreutzer’s *The Mill Wheel* set the tone of this season’s theme in two sublime works for clarinet and voice. This program includes *Sunset* by 20th-century American composer Florence Price, as well as a Haydn Trio, and concludes with Weber’s virtuosic Clarinet Quintet.

*This concert is generously underwritten by Lee Baxter.*

2PM Blattner Series Lecture: Nicholas McGegan

“No-one can love the country as much as I do”

–Beethoven

Piano Trio in A-flat major, H. XV:14 (1790) Franz Joseph Haydn (1732-1809)

I. Allegro moderato
II. Adagio
III. Rondo: Vivace

Elizabeth Blumenstock, violin
Elisabeth Reed, cello
Axel Trolese*, fortepiano

*Sunset* (1938) Florence Price (1887-1953)

*Das Mühlrad* for Soprano, Clarinet and Piano Conradin Kreutzer (1780-1849)

*Der Hirt auf dem Felsen* Franz Schubert (1797-1828)

*(The Shepherd on the Rock)* D. 965 (1828)

*VMMF 2022 Apprentice*
SATURDAY JULY 16

4PM CONCERT

Nikki Einfeld, soprano
Eric Hoeprich, clarinet
Eric Zivian and Axel Trolese*, piano and fortepiano

-intermission-

Clarinet Quintet in B-flat Major, Op. 34 (1811-1815)  Carl Maria von Weber (1786-1826)

I. Allegro
II. Fantasia
III. Menuetto: Capriccio Presto
IV. Rondo: Vivace

Eric Hoeprich, clarinet
Lisa Lee, violin
Elizabeth Blumenstock, violin
Seth Van Embden*, viola
Tanya Tomkins, cello

*VMMF 2022 Apprentice
OUTSIDE THE DROPS RESOUNDED

MOZART & BRAHMS

This concert begins with warm and sunny weather: Mozart’s “Kegelstatt” Trio. The nickname stems from the legend that he composed it while playing “skittles,” an outdoor bowling game. To close, we’ll celebrate stormier skies with Brahms’s song Regenlied (Rain Song) and his Sonata for Violin and Piano in G Major, which he based on that song.

This concert is generously underwritten by Sondra Schlesinger in memory of Milton Schlesinger.

Trio in E-flat major, K. 498, ”Kegelstatt” (1786)  Wolfgang Amadeus Mozart (1756-1791)

I. Andante
II. Menuetto
III. Rondeaux: Allegretto

Eric Hoeprich, clarinet
Seth Van Embden*, viola
Eric Zivian, fortepiano

O kühler Wald, Op. 72, no. 3 (1877)  Johannes Brahms (1833-1897)

Regenlied, Op. 59, no. 3 (1870-1873)

Nachklang, Op. 59, no. 4 (1870-1873)

Kyle Stegall, tenor
Eric Zivian, piano

*VMMF 2022 Apprentice
Violin Sonata no. 1 in G major, Op. 78, "Regensonate" (1878-79)  
Johannes Brahms (1833-1897)

I. Vivace ma non troppo  
II. Adagio – Più andante – Adagio  
III. Allegro molto moderato

Lisa Lee, violin  
Eric Zivian, piano
Come early and hike, bring a picnic dinner and relax in the evening air with your friends, while listening to Festival faculty musicians collaborate with emerging artists. The repertoire will feature solo violin, cello duos, and string trio repertoire from Bach to Kummer. If you haven’t heard of Kummer, you must not be a cellist!

This concert is a collaboration with our new friends at the Sonoma Ecology Center.

_Biologist Dan Levitis, Sonoma Ecology Center, introduction_

_A Prelude for the Violin_  
Thomas Baltzar (1630-1663)

_Duet for Two Cellos, Op. 22, no. 2_  
Friedrich August Kummer (1797-1879)  
_Rondo: Allegro_

_Divertimento for String Trio, K. 563_  
Wolfgang Amadeus Mozart (1756-1791)  
_Menuetto: Allegretto_

_Duet for Two Cellos, Op. 22, no. 1_  
Friedrich August Kummer (1797-1879)  
_Andantino_
TUESDAY JULY 19

7PM CONCERT

Overture in the French Style, BWV 831
Johann Sebastian Bach (1685-1750)

Echo
Arranged by Eric Zivian

Elizabeth Blumenstock, violin
Liana Bérubé, viola
Tanya Tomkinds, Hana Cohon*, Nick Reeves, cellos

*VMMF 2022 Apprentice
Fasten your seatbelts for Schubert’s epic song cycle *Die Schöne Müllerin* performed by award-winning duo, tenor Kyle Stegall with Music Director Eric Zivian at the fortepiano. What begins as a happy stroll through the countryside ends in a despairing fantasy of flowers emerging from the protagonist’s grave when his love is dashed. This program opens with Beethoven’s 7 Variations for cello and piano on a theme from the “The Magic Flute”.

*This concert is generously underwritten by Alice Corning in memory of Millicent Tomkins.*

7 Variations on “Bei Männern, welche Liebe fühlen”, WoO 46 (1801)  
Hana Cohon*, cello  
Audrey Vardanega, fortepiano

- intermission -

*Die Schöne Müllerin* (1823)  
Franz Schubert (1797-1828)

I. Das Wandern  
II. Wohin?  
III. Halt!  
IV. Danksagung an den Bach  
V. Am Feierabend  
VI. Der Neugierige

*VMMF 2022 Apprentice*
SATURDAY JULY 23

4PM CONCERT

VII. Ungeduld
VIII. Morgengruß
IX. Des Müllers Blumen
X. Tränenregen
XI. Mein!
XII. Pause
XIII. Mit dem grünen Lautenbande
XIV. Der Jäger
XV. Eifersucht und Stolz
XVI. Die liebe Farbe
XVII. Die böse Farbe
XVIII. Trockne Blumen
XIX. Der Müller und der Bach
XX. Des Baches Wiegenlied

Kyle Stegall, tenor
Eric Zivian, fortepiano
This program explores the distinctive voices of 20th-century American composers from Gottschalk to Ives to Burleigh. Included is a movement from a violin sonata by the French composer Maurice Ravel, who was under the spell of the blues and jazz emerging across the Atlantic. The concert ends with the rollicking Suite for Violin and Piano by William Grant Still, composer, conductor and arranger of the Harlem Renaissance and the first American composer to be produced by the New York City Opera.

This concert is generously underwritten by Michael Sack.

2PM Blattner Series Lecture: Beth E. Levy
"Something Borrowed, Something Blue"

*Evening* (1921) Charles Ives (1874-1954)

*O loving heart* (1863) Louis Moreau Gottschalk (1829-1869)

*When stars are in the quiet skies* (1891) Charles Ives

*Housatonic at Stockbridge* (1921) Charles Ives

Kyle Stegall, tenor and Eric Zivian, fortepiano

Piano Trio (1904-1915) Charles Ives

I. Moderato
II. TSIAJ (“This scherzo is a joke”): Presto
III. Moderato con moto

The Delphi Trio Liana Bérubé, violin; Tanya Tomkins, cello; Allegra Chapman, piano
-intermission-

**Chanson d’amour** (1893)  
Amy Beach (1867-1944)

**Poème** (1949)  
William Grant Still (1895-1978)

**Till I Wake** (1915)  
Harry Burleigh (1866-1949)

Kyle Stegall, tenor and Eric Zivian, piano

**Violin Sonata No. 2 for Violin and Piano** (1923-1927)  
Maurice Ravel (1875-1937)

II. Blues: Moderato

Rachell Ellen Wong†, violin and Eric Zivian, piano

**Suite for Violin and Piano (1943)**  
William Grant Still (1895-1978)

I. African Dancer  
II. Mother and Child  
III. Gamin

Rachell Ellen Wong†, violin and Audrey Vardanega, piano

†VMMF Laureate
Festival artists Bettina Mussumeli and Jodi Levitz, joined by 2022 Festival Laureate Drake Driscoll, perform selections from string duos and trios by Beethoven, Rolla and others. You will also have the opportunity to enjoy a short talk by a representative from Buena Vista Winery, in which you will learn about their fascinating history and commitment to sustainability.

This concert is generously underwritten by Anne and Jeffrey Katz.

Serenade for String Trio in C major, Op. 10
(1902)  
Ernst von Dohnányi (1877-1960)

Marcia: Allegro
Romanza: Adagio non troppo

Serenata no. 3 in A major  
Alessandro Rolla (1757-1821)

Andante sostenuto

Cello Suite no. 1 in G major, BWV 1007  
Johann Sebastian Bach (1685-1750)

Prelude
Allemande
Sarabande

12 Duets for Violin and Viola, Op. 60 (1898)  
Robert Fuchs (1847-1927)

Mässig bewegt, zart
In ruhiger Anmuth
Kräftig bewegt
Waltzer
String Trio in G major, Op. 9, no. 1 (1797-1798)  
Ludwig van Beethoven (1770-1827)

Presto

Bettina Musumeli, violin
Jodi Levitz, viola
Drake Driscoll†, cello

†VMMF Laureate
Presented in partnership with the Sonoma Community Center.

Our dazzling Festival Apprentices and Laureates take the stage in a 35-minute musical experience designed to engage audiences of all ages.

Gather with your family at the Sonoma Community Center to enjoy a free Kids and Family Concert. Whether you are 4 or 84, this concert will be fun for the whole family and a great introduction to music of all kinds—from Vivaldi to Bluegrass. Arrive early and you too can participate with your kids in a variety of learning and crafts activities.

This concert is generously underwritten by Kate van Orden and Dan Eakins.
Saturday, July 30
10:30am - 12:30pm

Sonoma Community Center
276 E Napa Street

FREE
KIDS & FAMILY CONCERT
Presented in partnership with the Sonoma Community Center.

Program:
10:30am: Arts & Crafts
11:00am: Concert
11:40am: Meet the Musicians!

Freezer Pops for everyone!

Use Smartphone
Scan to RSVP
Celebrating Beethoven’s love of Mozart and nature, this program opens with his Violin Sonata no. 2 in A major, followed by a chamber version of Mozart’s Piano Concerto in D minor. 2021 Apprentice Suren Barry returns as a Festival Laureate to perform the solo part of this stormy work. Beethoven steals the show at the end with his rarely heard masterpiece, “The Storm Quintet” for strings. Listen for the thunder and birds in the final movement!

This concert is generously underwritten by April Funcke and Ivan Radivojevic.

2:00PM Blattner Series Lecture:  
Kate van Orden & Drake Driscoll  
"Conversations with Kate and Drake"

Violin Sonata in A-major, Op. 12 no. 2 (1797)  
Ludwig van Beethoven (1770-1827)

I. Allegro vivace  
II. Andante, più tosto Allegretto  
III. Allegro piacevole

Ravenna Lipchik*, violin  
Axel Trolese*, fortepiano

---

*VMMF 2022 Apprentice
SATURDAY JULY 30

4PM CONCERT

Piano Concerto in D minor, K. 466 (1785)  
Wolfgang Amadeus Mozart (1756-1791)

I. Allegro
II. Romanze
III. Rondo: Allegro assai

Suren Barry†, solo fortepiano  
Carmen Lavada Johnson-Pájaro*, violin  
Alisa Rose, violin  
Seth Van Embden*, viola  
Hana Cohon*, cello

-intermission-

String Quintet in C major, Op. 29, "Storm"  
Ludwig van Beethoven (1770-1827)

(1801)

I. Allegro moderato
II. Adagio molto espressivo
III. Scherzo: Allegro
IV. Presto

Rachell Ellen Wong†, violin  
Carmen Lavada Johnson-Pájaro*, violin  
Seth Van Embden*, viola  
Andrew Gonzalez†, viola  
Tanya Tomkins, cello

†VMMF Laureate  
*VMMF 2022 Apprentice
In Berlioz’s *Harold in Italy*, transcribed for viola and piano by Franz Liszt, the Romantic hero finds himself in the bracing mountain air. The unique and powerful voice of Fanny Mendelssohn Hensel brings this program to a dazzling conclusion in her Piano Trio, performed by the Festival’s 2022 Apprentices.

*This concert is generously underwritten by Martin and Kathleen Cohn.*

**Fantasiestücke in A minor for Piano Trio,**

*Op. 88 (1847)*

I. Mit Energie und Leidenschaft  
II. Lebhaft, doch nicht zu rasch  
III. Langsam, mit inniger Empfindung  
IV. Mit Feuer

- Ravenna Lipchik*, violin  
- Drake Driscoll†, cello  
- Suren Barry†, fortepiano

*From Harold en Italie op.16, H. 68 (1834)*

Hector Berlioz (1803-1869)

I. Harold aux montagnes. Scènes de mélancolie

- Jodi Levitz, viola  
- Eric Zivian, fortepiano

†VMMF Laureate  
*VMMF 2022 Apprentice
11AM CONCERT

-PARIMA-

Piano Trio in D minor, Op. 11 (1846-1847)  Fanny Mendelssohn Hensel (1805-1847)

I. Allegro molto vivace
II. Andante espressivo
III. Lied: Allegretto
IV. Finale: Allegro moderato

Carmen Lavada Johnson-Pájaro*, violin
Hana Cohon*, cello
Axel Trolese*, fortepiano

*VMMF 2022 Apprentice
The final concert opens with a ray of light and hope for the future, as our 2022 Apprentices perform Haydn’s “Sunrise” String Quartet. Rebecca Clarke’s *Dumka* for violin and viola is the perfect appetizer to Dvořák’s fantastic Piano Quintet, which will wrap up the Festival and send you forth on a spirited high note.

*This concert has been generously underwritten by Christina and Ken Hecht.*

**String Quartet in B-Flat major, Op 76 no. 4, “Sunrise” (1797)**
Franz Joseph Haydn (1732-1809)

I. Allegro con spirito  
II. Adagio  
III. Menuetto: Allegro  
IV. Finale: Allegro, ma non-troppo

Carmen Lavada Johnson-Pájaro*, violin  
Ravenna Lipchik*, violin  
Seth Van Embden*, viola  
Hana Cohon*, cello

**Dumka, Duo Concertante for Violin and Viola (1941)**
Rebecca Clarke (1886-1979)

Bettina Mussumeli, violin  
Jodi Levitz, viola  
Eric Zivian, piano

*VMMF 2022 Apprentice*
Piano Quintet in A major, op. 81 (1887)  
Antonín Dvořák (1841–1904)

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

Rachell Ellen Wong†, violin  
Alisa Rose, violin  
Andrew Gonzalez†, viola  
Tanya Tomkins, cello  
Suren Barry†, piano

†VMMF Laureate
SUREN BARRY | PIANO

VMMF Laureate
Sponsored by Andrea Stillman

Born in Montreal and raised in Ottawa, pianist Suren Barry is now based in these two cities as a performer and educator. A sought-after soloist and chamber musician, Suren has been a featured performer at the Ottawa International Chamber Music Festival over the past decade, appearing in Rob Kapilow’s “What Makes It Great” lectures, the Fall Concert Series, “Generation Next,” “Mozart!,” and several other events. Additionally, Suren has performed in the Master Piano Recital Series at Southminster, at the “Im Hayastan” (My Armenia) Festival in Yerevan, at Festival Pontiac Enchanté, and in many other recital series in Canada and the United States. Alongside pianist Carson Becke, Suren forms half of Duo Octavian, an ensemble committed to expanding the repertoire with their own two-piano arrangements of various works and with arrangements by other composers.

Suren is a passionate advocate for improvisation on stage and in the classroom, both as a way to enliven the classical concert-going experience and to expand students’ creative horizons. To this end, Suren made improvising in the piano concertos of Mozart the focus of his thesis research, for which he was awarded a prestigious doctoral fellowship from the Social Sciences and Humanities Research Council (SSHRC), and also received the generous support of the Sylva Gelber Award Foundation for pursuing improvisation-related performance projects.

Suren holds a Bachelor of Music from Carleton University, a Master of Music in Piano Performance and Literature from the Eastman School of Music, a Doctorate of Music from McGill’s Schulich School of Music, and is currently pursuing a master’s degree in Historical Performance at The Juilliard School.
The artistry of violinist Liana Bérubé is inextricably intertwined with self-knowledge and self-compassion. Her openly expressive aesthetic, described as “searching mastery” (Charleston Gazette-Mail), has been heard in North America, Europe, Asia, and Australia. She is co-founder and violinist of the Delphi Trio.

Concerto performances include appearances with Thirteen Strings Chamber Orchestra, Sinfonia Toronto, Bear Valley Music Festival Orchestra, Oakland Symphony, Eureka Symphony, San Jose Chamber Orchestra, and San Francisco Chamber Orchestra. She has been heard on NPR, CBC, VH1, WFMT Chicago, and Dutch Radio 4, and has collaborated with artists such as Emmanuel Ax, Toby Appel, Anthony Marwood, Elizabeth Blumenstock, Monica Huggett, and the Alexander String Quartet. Concert appearances include Chamber Music Concerts Ashland, Great Lakes Chamber Music Festival, Orlando Festival, Artist Series of Sarasota, Kronos Festival, Morrison Artist Series, Harry Jacobs Chamber Music Society, Valley of the Moon Music Festival, the Verbier Festival, and the Schleswig-Holstein Musik Festival.

Liana strongly believes in listening to intuition, subconscious, and instinct, in order to express the innate knowledge of personal truth through art.
Elizabeth Blumenstock is a long-time concertmaster, leader, and soloist with the San Francisco Bay Area’s Philharmonia Baroque Orchestra and American Bach Soloists, and is concertmaster of the International Handel Festival in Göttingen, Germany. In Southern California, she has been Artistic Director of the Corona del Mar Baroque Music Festival since 2011.

She performs with several accomplished and interesting smaller ensembles including the Galax Quartet, Ensemble Mirable, Live Oak Baroque, Voices of Music, and Music for Severall Friends. Ms. Blumenstock teaches for The Juilliard School’s Historical Performance program, the San Francisco Conservatory of Music, the American Bach Soloists Festival and Academy, the International Baroque Institute at Longy, and the Valley of the Moon Music Festival. Her discography includes some 100 albums for such labels as harmonia mundi usa, Dorian/Sono Luminus, Koch, Naxos, Reference Recordings, and Virgin Veritas. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.
Allegra Chapman | Piano

San Francisco-based pianist Allegra Chapman is an omnivorous soloist and chamber musician, adventurous curator, and passionate educator. Her performances have been described as “fervid but impeccably controlled” by the San Francisco Chronicle and “brilliant” by the San Francisco Classical Voice. She is the pianist of the Delphi Trio with violinist Liana Bérubé and cellist Tanya Tomkins, the award-winning Chordless duo with soprano Sara LeMesh, and a member of Left Coast Chamber Ensemble. As a presenter, Allegra is the founding co-artistic director and executive director of the critically acclaimed festival Bard Music West, a San Francisco-based branch of the Bard Music Festival.

Allegra has performed internationally as soloist and chamber musician at venues including Alice Tully Hall, San Francisco Jazz Center, and Xi’an Concert Hall. She particularly enjoys collaborating in multidisciplinary projects and has worked with renowned choreographer Pam Tanowitz and soloed with the Charles and Moulton Dance Company. Her music video with Chordless, “The Night in Silence” won the “Best Music Video” award at the 2020 Tokyo International Short Film Festival and screened at four other film festivals. Allegra studied with Jeremy Denk and Peter Serkin at the Bard College Conservatory of Music, Seymour Lipkin and Julian Martin at The Juilliard School, and Sharon Mann at the San Francisco Conservatory of Music. She is currently on faculty at San Francisco Conservatory’s Pre-College division.
Hana Cohon is a cellist from Seattle Washington. Her music-making has taken her around the world, performing in venues such as Carnegie Hall, Walt Disney Concert Hall, the Forbidden City Concert Hall in Beijing, and Shanghai Symphony Hall. In the summers, Hana has attended festivals including Tanglewood Music Festival, Aspen Music Festival, Spoleto Festival USA, and Heifetz International Music Festival. She recently appeared with the San Francisco and Colorado Symphonies, and is looking forward to joining the New World Symphony in Miami this fall.

Hana is a founding member of the Pacific Crest Trio, which performs a collection of styles including jazz, folk, Brazilian choro, and original compositions. Hana holds an undergraduate degree from Northwestern University, a master’s degree from the New England Conservatory, and a Professional Studies Certificate from San Francisco Conservatory.
Cellist Drake Driscoll has established herself as a versatile performer and advocate for social change through music. Drake is the Executive Director and Co-founder of The VISION Collective, an ensemble dedicated to building meaningful relationships with and among refugees and new Americans by sharing music between diverse communities.

Drake is also a member of the United Nations Chamber Music Society and was a Gluck Community Service fellow at The Juilliard School. A passionate arts administrator in the field of education and community engagement, Drake is currently the Coordinator for the Learning and Engagement Programs team at Carnegie Hall.

Drake has a private studio of cello students in New York City and is a mentor and substitute coach of chamber music at The Juilliard School’s Pre-College program. Drake was a member of the 2020-2021 Global Leaders Program cohort, receiving an Executive Graduate Certificate in Social Entrepreneurship, Cultural Agency, Teaching Artistry, and Civic Leadership. She recently graduated from The Juilliard School with a Master of Music degree where she was the recipient of the 2020 Entrepreneurship Grant, the Norman Benzaquen Career Advancement Grant, and the Robert Sherman Award for Music Education and Community Outreach.
Canadian lyric coloratura soprano, Nikki Einfeld, has been widely recognized for her “high flying virtuosity” (New York Times) as well as “a bright, lithe tone, pinpoint accuracy and a saucy stage demeanor” (San Francisco Chronicle).

Highlights of Ms. Einfeld’s recent operatic engagements include appearances with Calgary Opera as Gilda in Rigoletto; the Controller in Jonathan Dove’s Flight with Opera Parallele; Diana in The Chastity Tree; Flavia Gemmira in Cavalli’s opera Eliogabolo with West Edge Opera; Curley’s Wife in Carlisle Floyd’s Of Mice and Men with Manitoba Opera; Susanna in Le Nozze di Figaro with Vancouver Opera and New Orleans Opera; Konstanze in Die Entführung aus dem Serail with West Bay Opera; the title role of Lucia di Lammermoor with Syracuse Opera and Green Mountain Opera Festival; and Ophelia in Hamlet with Opera Lyra Ottawa. A champion of contemporary works, her opera premieres in the past few years have included the role of Justice Ruth Bader-Ginsberg in the opera Scalia/Ginsberg by Derrick Wang, Christopher Stark’s From the Field as Dorethea Lang, Allen Shearer’s Howard’s End America as Margaret, Aleksandra Vrebalov’s Abraham In Flames as Fear and Doubt, and the title role in Death with Interruptions by Kurt Rohde.

A highly adept interpreter of a wide range of repertoire Ms. Einfeld performs regularly on the concert and recital stage with recent appearances at the San Francisco Symphony, Marin Symphony, Merced Symphony and Victoria Symphony. As a member of the Left Coast Chamber Ensemble she enjoys performing a wide range of repertoire every season from Baroque to commissioned works. Future collaborations in the 2022/23 season include performing and directing two world premiere opera’s by Kurt Rohde (4:30 Movie) and Anthony Green (Tenderhooks).
ERIC HOEPRICH | CLARINET
Sponsored by Kit and Hayne Leland

Eric Hoeprich is a specialist in performing on historical clarinets, in music from the Baroque to the late Romantic. Educated at Harvard University and the Royal Conservatory of Music in The Hague, he is currently on the faculties of the Royal Conservatory of Music (The Hague) and the Royal Academy of Music in London, having previously taught at the Paris Conservatoire and Indiana University.

A founding member of Frans Brüggen’s Orchestra of the 18th Century, Hoeprich has performed frequently as a soloist with this orchestra as well as with many of the major early music ensembles and several “enlightened” modern orchestras. In the 1980s, he founded two wind ensembles, Nachtmusique and the Stadler Trio (three basset horns), which have toured around the world. His dozens of recordings have appeared on labels such as Deutsche Grammophon, Philips, EMI, SONY, Harmonia Mundi, Glossa and Decca.

His interest in historical clarinets has led to the publication of a general text on the clarinet, published by Yale University Press (The Clarinet, 2008), as well as numerous journal articles and contributions to The New Grove Dictionary. Hoeprich has amassed a collection of more than 100 antique clarinets, which has also led to restoration and construction of replicas of period originals; he maintains a workshop at his home near London.
PERFORMING ARTISTS

ANDREW GONZALEZ | VIOLA
VMMF Laureate | Sponsored by Maud Hallin

Hailed by the Strad Magazine for his "warm-hearted playing and mellow tone", Philadelphia-based violist Andrew Gonzalez enjoys a fulfilling career as both a soloist and chamber musician, performing in prestigious venues throughout the United States, Asia, and Europe. As a sought-after chamber musician, he has collaborated with respected ensembles such as the Orpheus Chamber Orchestra, the Sejong Soloists, and members of the Guarneri, Juilliard, Tokyo, and Vermeer quartets. Also an avid orchestra player, Andrew performs frequently with the New York Philharmonic, Orchestra of Saint Luke’s, and Orpheus Chamber Orchestra, among others. In the fall of 2020, Andrew became the new violist of the Jasper String Quartet.

Passionate about historical performance, Andrew Gonzalez also performs on Baroque viola and the violoncello da spalla. A student of Cynthia Roberts of The Juilliard School’s Historical Performance program, Andrew has performed at Valley of the Moon Music Festival, Helicon, American Bach Soloists, the Boston Early Music Festival, and many others. Andrew is also a founding member of the New Amsterdam Consort, a New York-based ensemble that centers around late Renaissance and early Baroque music.

A recent graduate of The Juilliard School, Andrew earned his bachelor’s and master’s degrees studying with renowned violists Michael Tree, Heidi Castleman, Steven Tenenbom, and Hsin-Yun Huang. Andrew also teaches chamber music in the Heifetz Institute’s Program for the Exceptionally Gifted. He performs on a 1930 Frederick Haenel viola modeled after a Gaspar da Salo.
CARMEN LAVADA JOHNSON-PÁJARO | VIOLIN

Apprentice
Sponsored by the Cremona Foundation

Violinist Carmen Lavada Johnson-Pájaro, a native of Birmingham, Alabama, is a community-based artist living in New York City. Raised in a family of music lovers, Carmen began her musical studies with jam sessions in the living room and eventually found her way to the world of historical performance.

She is currently pursuing a master’s degree in Historical Performance at The Juilliard School, studying with Elizabeth Blumenstock, Robert Mealy, and Cynthia Roberts. Her ’21/22 season includes performances with Washington Bach Consort, Teatro Nuovo, New York Baroque Incorporated, Twelfth Night, Bach Akademie Charlotte, Washington National Cathedral, Early Music Access Project, and Juilliard415.

Beyond traditional performing, Carmen’s commitment to community engagement and education has led to years of nonprofit work as well as work in schools, shelters, and detention centers across the world. Carmen holds degrees in Violin Performance from the New England Conservatory and the Eastman School of Music, where she was a Lois Rogers and Links Scholar.
PERFORMING ARTISTS

LISA LEE | VIOLIN
Sponsored by Helen and Blair Pascoe

A Fulbright Scholar and graduate of The Curtis Institute of Music and the Guildhall School of Music and Drama, violinist Lisa Lee has garnered top prizes in the Irving M. Klein International String, Tadeusz Wronski International Violin, San Francisco Symphony Concerto and Pacific Symphony Orchestra Young Artist, and the Seventeen Magazine/General Motors National Concerto competitions.

Along with friends and founders of the Valley of the Moon Festival, she received the 2021 San Francisco Classical Voice award for “Best Instrumental Ensemble Performance”. A new recording for violin and guitar with guitarist David Tanenbaum was also recently released to critical acclaim. Ms. Lee is on faculty at the San Francisco Conservatory of Music and the Young Chamber Musicians Program and can be found in chamber music recordings on the Naxos, Koch, And Delos labels.

JODI LEVITZ | VIOLA
Sponsored by Mary Wildavsky

Jodi Levitz, Professor of Viola at the Frost School of Music at the University of Miami, and Artistic Director of Stamps Ensembles, boasts an international reputation as a consummate artist and a passionate advocate of exploring new musical possibilities for the viola. While still a student at The Juilliard School she won first-place at the D’Angelo and Hudson Valley competitions and the position of principal viola soloist with the critically acclaimed Italian chamber group I Solisti Veneti.
She performs as soloist throughout Europe, South America, North America and Asia, and records for the Concerto, Dynamic, Naxos and Erato labels. Her vast chamber music experience runs the gamut from violist of the Chicago String Trio and the Ives Quartet to historically informed recordings of works of Hummel with Fortepiano (Dynamic) and works of Schumann with Benvenue Fortepiano Trio (Avie).

A highly acclaimed educator and pedagogue, she has served on the faculties of the Ars Musica Academy at Imola, Progetto Orchestra in Vicenza, and co-artistic director of the Zephyr International Chamber Music Festival. In summer 2022, she returns as a core faculty member at the Blackburn Academy at Festival Napa, as well as the International Music Festival of the Adriatic (IMFA) in Duino Italy, the Online Solo Strings Intensive (OSSI), and the Summer Strings Academy for Girls.

RAVENNA LIPCHIK | VIOLIN
Apprentice
Sponsored by the Cremona Foundation

Violinist Ravenna Lipchik made her debut with the Milwaukee Symphony at the age of eight playing the Bach Double Violin Concerto. Now a Grammy-winning artist for her work with the Experiential Orchestra on Ethel Smyth’s The Prison, her chamber music career has taken her around the world.
She has performed and toured with the New Zealand String Quartet, the American Contemporary Music Ensemble (ACME) and Shattered Glass ensemble. Ravenna is a member of the Overlook String Quartet in NYC. She received her modern violin training at the San Francisco Conservatory and The Juilliard School, where she is continuing her studies in the renowned Historical Performance program.

BETTINA MUSSUMELI | VIOLIN

Sponsored by Robert and Rori Smith

Violin soloist, pedagogue, and clinician Bettina Mussumeli enjoys a storied and varied career as a concert artist on the great stages of the world. While completing her Artist Diploma at The Juilliard School she was offered the position of co-concertmaster and violin soloist of the world famous Italian chamber orchestra I Solisti Veneti.

With this orchestra, she toured for nine years as featured soloist and recorded numerous discs. A gifted performer on original instruments, she also recorded works by Salomone Rossi, Alessandro Scarlatti and Arcangelo Corelli with noted harpsichordist and scholar Emanuela Marcante. Ms. Mussumeli returned to the United States in 2001 to join the faculty of the San Francisco Conservatory of Music as professor of violin and chamber music.

While in San Francisco, Bettina was first violinist of the Ives Quartet for 10 years, with whom she recorded a benchmark collection of the Quincy Porter
Elisabeth Reed teaches Baroque cello and viola da gamba at the San Francisco Conservatory of Music where she is co-director of the Baroque Ensemble. Recent teaching highlights include master classes at The Juilliard School, the Shanghai Middle School, the Royal Academy of Music and the National Viola da Gamba Society Conclave.

A soloist and chamber musician with Voices of Music, Archetti, Pacific Musicworks, and Wildcat Viols, she has also appeared with the Smithsonian Chamber Players, the American Bach Soloists and the Seattle, Portland, Pacific, and Philharmonia Baroque Orchestras. She can be heard on the Virgin Classics, Naxos, Focus, Plectra, and Magnatunes recording labels and has many HD videos on the Voices of Music Youtube channel. She also teaches viola da gamba and Baroque cello at the University of California at Berkeley. She is a Guild-certified practitioner of the Feldenkrais Method of Awareness Through Movement.
Nick Reeves is a 20-year-old cellist from Oakland, California who is passionate about chamber music, solo cello music, and experimental musical genres. As a chamber musician, he attended Sphinx Performance Academy for three years and made appearances performing at venues, such as the Obama White House in 2016 and the NAMM show in 2017.

Currently, Nick collaborates and performs with pianist and mentor Jerry Kuderna throughout the Bay Area. As a soloist, Nick loves performing the Bach Cello Suites and has appeared at The Oakland Symphony’s Mixtape series and Yo-Yo Ma’s 2018 Oakland Block Party. While involved with Musaics of the Bay, Nick has premiered four works and collaborated with Tanya Tomkins, Peter Myers, Nigel Armstrong, Audrey Vardanega and Gabriel Cabezas. Nick has also been heard on the Revolutions Per Minute radio show hosted by pianist Sarah Cahill. Apart from his main focus as a classical musician, Nick loves jazz and experimental music. In these genres, he has played in an experimental music group backing poet Gregg Eisenberg and frequently collaborates and records with friend and saxophonist Nathan Nakadegawa-Lee. Nick is currently studying with Richard Hirschl at Roosevelt University’s Chicago College of Performing Arts.
Grammy-nominated rebel expressionist Alisa Rose wears many hats, blurring the lines between violinist, fiddler, composer, and improviser. With roots in both classical and American roots music, she attracts attention for her expressive lyrical voice and her stylistic fluidity.

She co-founded Scroggins & Rose whose two critically acclaimed albums defined their rule-breaking contemporary roots music stylings where detailed virtuosic precision meets the freedom of improvisation. Constantly collaborating, Alisa also comprises half of the fiery duo RossoRose with classical pianist Amy Zanrosso. The two explore the electrifying collaborative process between composer and performer.

Throughout her career, Alisa demonstrates diversity and versatility as an in-demand musician. Performing at Carnegie Hall, Coachella, and on many international tours, she has appeared on the Tonight Show, PBS, and NPR and collaborated with indie artist Feist and received a Grammy nomination in 2009 for her work on the album Quartet San Francisco Plays Brubeck.

Alisa teaches privately as well as at the San Francisco Conservatory of Music, where she received her B.M. and M.M. in Chamber Music studying with Camilla Wicks and Bettina Mussumeli.
Kyle Stegall’s reputation as “an outstanding communicator” (Gramophone) combined with his “clear-toned voice” (Klassiek Centraal-Belgium), have led him to exciting collaborations with some of the most celebrated musicians and conductors of our time including Manfred Honeck, William Christie, Masaaki Suzuki, and Joseph Flummerfelt.

Committed to repertoire across the range of the art form, Mr. Stegall’s seasons include performances on concert, recital, and opera stages. A frequent evangelist and tenor soloist in the cantatas and passions of J.S. Bach, his high-arching tenor makes him a natural choice as a “genuine, first-rate, haute-contre” (Musical America) in French Baroque repertoire. Passionate about supporting new works of artistic potency, Mr. Stegall has sung debut performances of both operas and songs, and his forthcoming solo album will feature music of living composers exclusively.

This season features performances in Austin and Houston, recordings and stage productions with Boston Early Music Festival, and his debut with Ars Lyrica Houston. He is thrilled to return to the Valley of the Moon Music Festival for collaborations with his artistic partner, pianist Eric Zivian.
AXEL TROLESE | PIANO

Apprentice
Sponsored by Nancy and Tony Lilly

Pianist Axel Trolese has studied with Louis Lortie, Benedetto Lupo, Maurizio Baglini and Denis Pascal, between the most important academies in Paris, Bruxelles and Rome. In 2022, he received the Giuseppe Sinopoli scholarship from the President of the Italian Republic and the Accademia di Santa Cecilia.

His discography includes the complete Debussy’s etudes (The Late Debussy, 2016) and the first volume of a project on Albéniz’s Iberia (Albéniz: Iberia, Book I & II, 2021). A new publication containing Liszt’s two-piano transcription of the Dante-Symphony is expected soon in collaboration with pianist Luigi Carroccia. Axel Trolese has played in many prestigious concert halls and festivals including Rome’s Auditorium Parco della Musica, Venice’s La Fenice Theatre, Paris’ Salle Cortot, Beijing’s Millennium Concert Hall, Milan’s Società del Quartetto and London’s Keyboard Charitable Trust. Axel Trolese teaches at the Conservatory of Rovigo in Northern Italy.
TANYA TOMKINS | CELLO

Sponsored by the Directors Fund
Delphi Trio sponsored by Bob and Terri Ryan

Artistic Director and Co-Founder of the Valley of the Moon Music Festival, cellist Tanya Tomkins is equally at home on Baroque and modern instruments. She spent 14 years in the Netherlands where she performed with many chamber ensembles throughout Europe. She has performed on many chamber music series to critical acclaim, including the Frick Collection, “Great Performances” at Lincoln Center, the 92nd Street Y, San Francisco Performances, and the Concertgebouw Kleine Zaal.

She is renowned for her interpretation of the Bach Cello Suites, having recorded all of them for the Avie label and performed them many times at venues such as New York’s Le Poisson Rouge, Seattle Early Music Guild, Vancouver Early Music Society, and The Library of Congress. For the past 20 years Tanya has been one of the principal cellists in San Francisco’s Philharmonia Baroque Orchestra and Portland Baroque Orchestra, and has appeared with both numerous times as soloist.

On modern cello, she is a long-time participant at the Moab Music Festival in Utah, Music in the Vineyards in Napa, and a member of the Left Coast Chamber Ensemble and she is currently a member of the Bay Area-based Delphi Trio. As an educator, Tanya has given master classes at Yale, The Juilliard School, and the San Francisco Conservatory of Music, and together with Eric Zivian runs the Apprenticeship Program at the Valley of the Moon Music Festival.
SETH VAN EMBDEN | VIOLA

Apprentice
Sponsored by the Cremona Foundation

Seth Van Embden enjoys a diverse and multifaceted career as a violist and educator in Chicago. A member of the Civic Orchestra of Chicago and Illinois Symphony, Seth also frequently performs with the Milwaukee Symphony and was named a New World Symphony fellow for 2022-2023. In chamber music, Seth is a member of Crossing Borders Music, a string quartet which collaborates with and promotes musicians and compositions from a wide array of cultures and underrepresented peoples. Seth is a keen advocate for early music and often performs with Bourbon Baroque of Louisville, Kentucky. Additionally, he is co-founder of Ensemble Affect whose mission is to promote the reach of historically-informed performance by providing free early music concerts across Chicago. As an educator, Seth is on faculty at the Oak Park School of Music and Joliet Junior College. He studied with the soloist Helen Callus and Philadelphia Orchestra principal violist CJ Chang, as well as with Li-Kuo Chang and Lynne Ramsey.
Festival appearances include the Ravinia Festival in Highland Park, Illinois, IMS Prussia Cove, and the Carnegie Hall Workshops. Audrey is passionate about providing emerging artists with opportunities to determine their own artistic careers by creating new communities and rethinking patronage.

Audrey is the Founder and Artistic Director of Musaics of the Bay, a nonprofit chamber music series dedicated to connecting musicians, composers and visual artists for collaborations, residency programs, mentorship and creating new work in the Bay Area and beyond. Along with pianist/composer Christos Vayenas, she is the co-founder and COO of Arium TV. She is also the Director of Operations for The Autumn Salon, an invite-only NYC and Boston-based Salon series devoted to bringing together world-class musicians with audiences in intimate settings.

Praised as a “[musically] eloquent” (San Francisco Classical Voice) player “with the kind of freedom, authority, and strength...that one expects from the world’s finest pianists” and a “bewitching musical presence” (The Piedmont Post), American pianist Audrey Vardanega has performed as a solo and collaborative pianist across Europe, China, and the United States.
Audrey was born and raised in Oakland, California. She earned her Bachelor of Arts in Political Science from Columbia University and received her Masters in Music from Mannes The New School under the tutelage of Richard Goode. Audrey lives in Berkeley and New York City; she enjoys cooking and spending time with her shih-tzu and morkie, Romeo and Bear.

RACHELL ELLEN WONG | VIOLIN

VMMF Laureate
Sponsored by Kelly and Randolph Hicks

Recipient of a prestigious 2020 Avery Fisher Career Grant — the only baroque artist in the respected program’s history — and Grand Prize winner of the inaugural Lillian and Maurice Barbash J.S. Bach Competition, violinist Rachell Ellen Wong is a rising star on both the historical performance and modern violin stages.

Her growing reputation as one of the top historical performers of her generation has resulted in appearances with such respected ensembles as the American Bach Soloists and The Academy of Ancient Music, and tours with Bach Collegium Japan, Les Arts Florissants, and others. In 2020 she made her conducting debut leading Vivaldi’s Four Seasons with the Seattle Symphony.

Among the orchestras with which Ms. Wong has appeared as soloist are Orquesta Sinfónica Nacional de Panamá, Seattle Symphony, and Orquesta Sinfónica (Costa Rica); she has appeared in concerts with pianists Anton Nel and Byron Schenkman, and the New Zealand String Quartet;
and made a 16-concert, four-city tour of New Zealand with the New Zealand String Quartet which included the New Zealand premiere of Alexander Ekman’s Cacti for onstage string quartet and ballet with the Royal New Zealand Ballet. A recent graduate of The Juilliard School, Ms. Wong performs on a baroque violin from the school of Joachim Tielke, and on a modern violin by Carlo de March. Ms. Wong is represented by Artist Manager Marianne LaCrosse of CTM Classics.

ERIC ZIVIAN | PIANO

Music Director and Co-Founder of the Valley of the Moon Music Festival, Eric Zivian was born in Michigan and grew up in Toronto, Canada, where he attended the Royal Conservatory of Music. He graduated from the Curtis Institute of Music, where he received a Bachelor of Music degree. He went on to receive graduate degrees from The Juilliard School and the Yale School of Music. He studied piano with Gary Graffman and Peter Serkin and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer.

Mr. Zivian has given solo recitals in Toronto, New York, Philadelphia, and the San Francisco Bay Area. He has performed Mozart and Beethoven concertos with the Toronto Symphony Orchestra, and the Beethoven Triple Concerto.
with the Santa Rosa Symphony and the Philharmonia Baroque Orchestra. He performed the Beethoven Choral Fantasy with Philharmonia Baroque in April 2018.

Since 2000, Mr. Zivian has performed extensively on original instruments, playing fortepiano in the Zivian-Tomkins Duo and the Benvenue Fortepiano Trio. He is also a member of the Left Coast Chamber Ensemble and has performed with the Empyrean Ensemble and Earplay. He is a frequent guest artist on the San Francisco Conservatory’s faculty chamber music series. Mr. Zivian’s compositions have been performed widely in the United States and in Tokyo, Japan. He was awarded an ASCAP Jacob Druckman Memorial Commission to compose an orchestral work, Three Character Pieces, which was premiered by the Seattle Symphony in March 1998.
Beth E. Levy is an Associate Professor of musicology at the University of California, Davis and Vice President of the Society for American Music. Her book Frontier Figures: American Music and the Mythology of the American West (2012) received awards from the American Musicological Society, the Society for American Music, and the PEN Center USA, and her contribution to Aaron Copland and His World won the 2005 Irving Lowens Article Award. Her other research interests include ecomusicology, music in the Marx Brothers movies, and the community and historical pageant in California.
McGegan’s approach — intelligent, infused with joy and never dogmatic — has led to appearances with many of the world’s major orchestras, including Cleveland, Chicago, Los Angeles, New York, Philadelphia, San Francisco, Hong Kong, Sydney, and the Royal Concertgebouw, and regular collaboration with choreographer Mark Morris on numerous projects. His discography includes more than 100 releases spanning five decades, including more than 40 with Philharmonia Baroque Orchestra and Chorale, and close to 20 with Capella Savaria.

He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas”. McGegan is committed to the next generation of musicians, frequently conducting and coaching students in regular engagements at Yale, The Juilliard School, Harvard, the Colburn School, Aspen Music Festival, and more.
Kate van Orden is Dwight P. Robinson Jr. Professor of Music at Harvard University. She specializes in the cultural history of early modern France, Italy, and the Mediterranean, popular music (mostly 16th-c, but also in the 1960s), and cultural mobility. Her latest project is Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800 (I Tatti Research Series 2), an edited volume.


van Orden is President Elect of the International Musicological Society, the first woman elected president, and will serve from 2022 to 2027. She grew up playing bassoon on a sheep farm in Iowa and studied music in The Netherlands, where she began her career; you can hear her in concerts with period instrument bands and in recordings on Sony, Virgin Classics, and Harmonia Mundi.
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