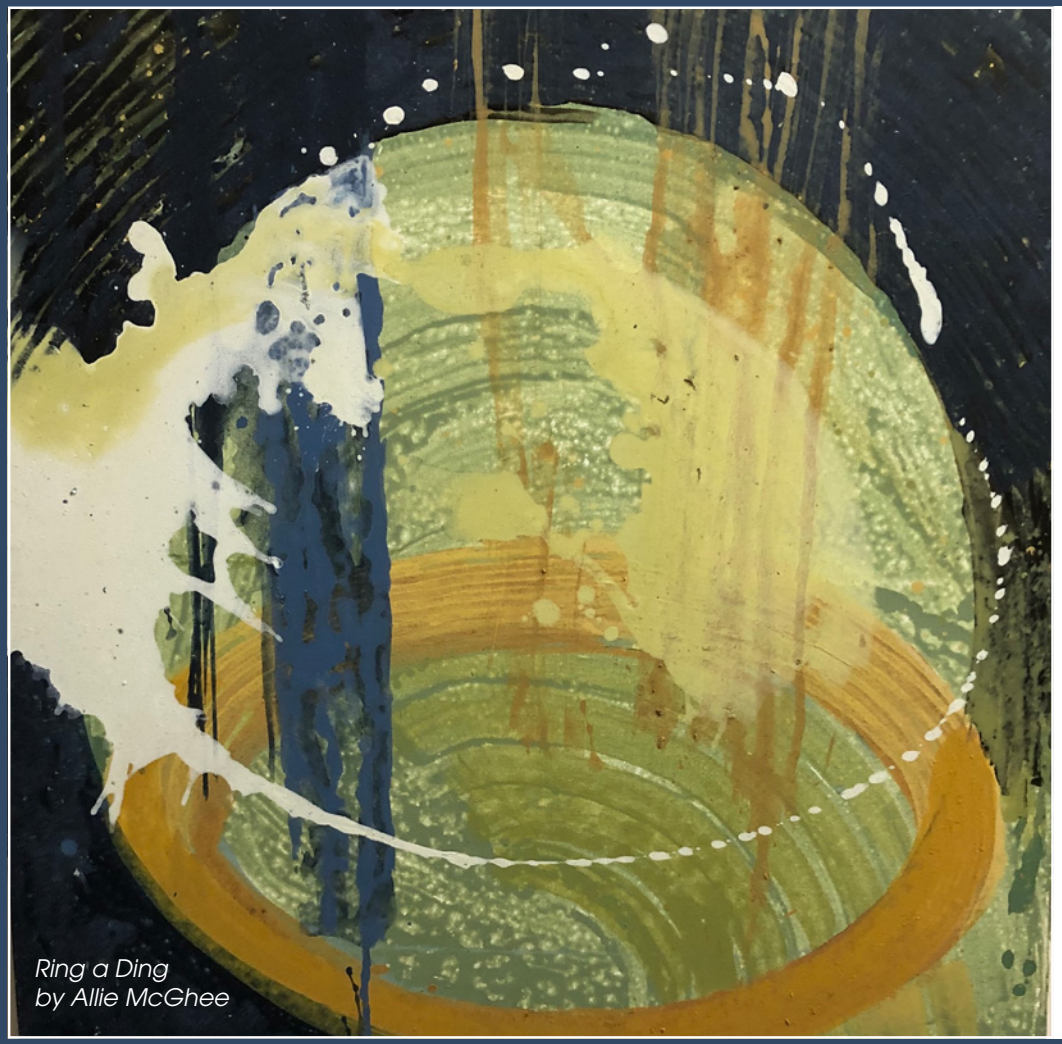


Ring a Ding
by Allie McGhee

2021
GREAT LAKES CHAMBER MUSIC FESTIVAL

JUNE 13-20 • JULY 10-24

GREAT LAKES
CHAMBER MUSIC FESTIVAL

Where Great Music Comes To Play

WELCOME

Dear Friends,

The past year has been a difficult one for all of us. As we look forward to better times, we extend our sincerest good wishes to you, our Festival family, and hope that you are well. Despite the challenges of the pandemic, we remain committed to presenting chamber music at its finest.

For summer 2021, we are balancing health and safety imperatives with audience feedback that indicates a willingness to gather in person, under the right circumstances. It's particularly heartening to me that Festival musicians are so eager to share their passion and artistry with you.

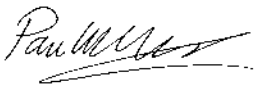
Join us for not just one, but two extraordinary summer festivals! First, we will host a week of in-person, outdoor performances with some of classical music's most acclaimed artists, such as internationally renowned pianist Alessio Bax; violinist Tessa Lark, hailed as one of the most captivating artistic voices of our time; and Grammy Award-nominated tenor Nicholas Phan. Soprano Christine Goerke celebrates her new chapter in Michigan with us, as both a performer and board member. Additionally, our Festival will feature two remarkable ensembles: the Ivalas Quartet, this year's Sphinx ensemble, and the Viano String Quartet. Both groups are a part of our Shouse Institute, directed by Philip Setzer. This year's Festival features works by three living composers: Jessie Montgomery Caroline Shaw, and Carlos Simon.

The Festival will continue to host specialized community events in Metro-Detroit including: a private performance for veterans at Piquette Square, a symposium with Wayne State University medical students and a workshop with children at Accent Pontiac. We continue our collaboration with St. Matthews & St. Joseph's Church and also will host an indoor socially distanced yoga event at Kirk in the Hills.

A month later, we will broadcast two weeks of virtual concerts to the comfort of your home. The virtual festival will feature the live June concerts together with specially recorded performances by Festival artists, presented in partnership with the Detroit Institute of Arts (DIA). Each virtual concert will include exclusive content, such as a look at our community projects and interviews with Festival artists and composers.

We cannot wait to enjoy live music once again at the Great Lakes Chamber Music Festival. I hope to see you personally in Michigan, but if not, then I am eager to share music in your home virtually.

Warmly,



Paul Watkins
Artistic Director

TABLE OF CONTENTS

Welcome 2
Festival Leadership 3
2021 Sponsors | About the Cover 4
Sunday June 13, 2021 5
Tuesday, June 15, 2021 6
Beyond the Notes: Yoga 7
Thursday June 17, 2021 8
Saturday June 19, 2021 9
Sunday June 20, 2021 11
Saturday July 10, 2021 13
Monday July 12, 2021 13
Wednesday July 14, 2021 13
Thursday July 15, 2021 14
Saturday July 17, 2021 14
Wednesday July 21, 2021 15
Thursday July 22, 2021 15
Saturday July 24, 2021 15
Community Engagement | Artistic Encounters 16
Festival Artists 18
Shouse Ensembles 22
Covid-19 Safety Protocol | Ways to Give 27
Lyrics for June 15 28
Lyrics for June 17 29-30
Lyrics for June 19 31-34
Lyrics for Juy 15, 2021 ..... 36, 38
Ticket Sales 39
Endowment Funds 40
Sponsors & Donors 41-42

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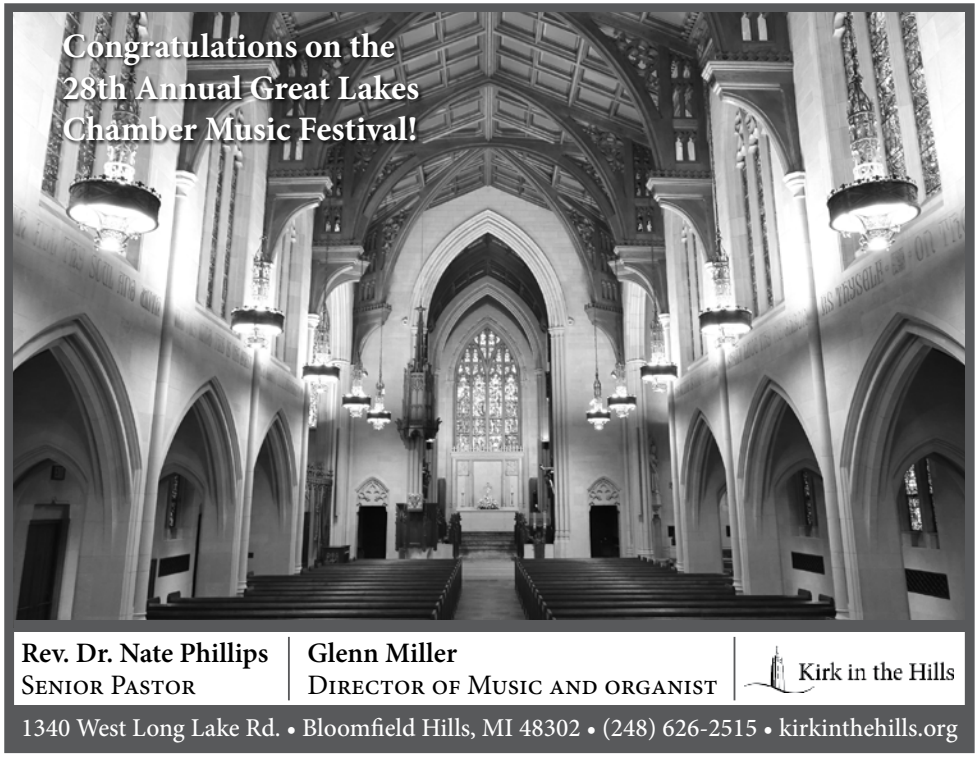
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ABOUT THE COVER

Detroit-based painter **Allie McGhee** has played a quintessential role in the city's vibrant art scene. As an accomplished abstractionist, his work depicts the communicative history of geometry and abstraction in the timeline of humanity, showcased in museums such as the Detroit Institute of Arts and the Studio Museum in Harlem. In *Ring a Ding*, featured on the cover, McGhee contemplates the ellipse of human evolution, exploring how symbols draw us into art and move us along. It's the same path for music, as we revisit the music of the past and envision new works, all connected through familiar symbols of the human experience. *Allie McGhee's participation is made possible by the Eunice and Joshua Stone Endowed Fund.*



SUNDAY, JUNE 13 | 4 P.M. & 6:30 P.M.

TEMPLE BETH EL

REVERIES, OLD AND NEW

4 p.m. Concert Sponsored by David Nathanson
6:30 p.m. Concert Sponsored by Aviva & Dean Friedman

SOYEON KATE LEE, *piano*
TESSA LARK, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
VIANO STRING QUARTET: LUCY WANG, *violin*; HAO ZHOU, *violin*; AIDEN KANE, *viola*; TATE ZAWADIUK, *cello*

PROGRAM

Claude Debussy (1862-1918)
Cello Sonata
Prologue: Lent, sostenuto e molto risoluto
Sérénade: Modérément animé, fantasque et léger
Final: Animé, léger et nerveux
Watkins, Lee

Caroline Shaw (b. 1982)
The Evergreen
Viano String Quartet

Gabriel Fauré (1845-1924)
Piano Quartet No. 2 in G minor, Op. 45
Allegro molto moderato
Allegro molto
Adagio non troppo
Finale—allegro molto
Lee, Lark, Wu, Watkins

COMPOSER'S NOTES | *The Evergreen*

One day in January 2020, I took a walk in an evergreen forest on Swiikw (Galiano Island), British Columbia, Canada. I found myself slowing down. My steps were shorter, less frequent. I stopped trying to get to my destination with any real intention or speed. Eventually I stopped moving altogether. I looked, and listened, and felt and smelled and breathed. Like a thousand creatures before me there, some of them also human, I paused and wondered and thought, "There's wisdom in these trees." It's been said before, in ways more eloquent and complex than my little story here. Still.

This piece, The Evergreen, is my offering to one particular tree in that forest. I started writing music years ago as gifts for people (whether they knew it or not), or as companions to a piece of art or food or idea. It was a way of having someone hold my hand through the writing process, a kind of invisible friend to guide me through. This tree is towering, craggy, warped and knotted wrapped in soft green, standing silently in a small clearing where the shadows are more generous to the narrow streams of sunlight that try to speak up in late morning. To be honest, I'm not entirely sure that it's still alive, or that it's not actually an ancient deciduous tree that has tacitly agreed to be covered in moss. But still, it feels like an evergreen friend, and so I wrote some music for it and have called it The Evergreen. For the soft moss that covers it, for its strong stem that reaches up, for the gentle chaos of dripping water that surrounds it, and for the roots below, ever seeking and nourishing and building. **© Caroline Shaw**

PROGRAM NOTES

Debussy: Cello Sonata

The Cello Sonata (1915) is a product of Debussy's final years, one of three sonatas he was able to complete out of a projected set of six. These sonatas marked Debussy's first return to chamber music since the youthful String Quartet of 1893.

In the piano introduction of the first movement, a particular figure of three rapid notes is an audible allusion to Baroque music. On the other hand, the gently descending melody played by the cello soon afterwards contains a pentatonic turn that represents Debussy's personal voice. After a more animated central episode, this gentle theme will return to close the movement.

The second and third movements—*Sérénade* and *Final*—are played without a pause. Debussy loved serenades; we find several examples among his songs, as well as in his piano music. Here it is Pierrot, the unhappy, moonstruck lover of the commedia dell'arte tradition, who plays a serenade, and a rather unusual one at that. Debussy originally intended to give the sonata the subtitle *Pierrot fâché avec la lune* ("Pierrot Angry at the Moon"), and the image explains the whimsical mood changes and the many special techniques used by the cellist—*pizzicato* (plucking), harmonics, *sul tasto* (on the fingerboard), *sul ponticello* (near the bridge) and more. The last movement alternates between a lively and animated first theme and dreamlike interjections in free rhythm; the final measures place both characters side by side.

Fauré: Piano Quartet No. 2 in G minor, Op. 45

Chamber music was a predominantly Germanic art form for most of the 19th century, until the Société Nationale de Musique was founded in 1871 with the explicit goal of promoting such works in France. Gabriel Fauré's first piano quartet (C minor, Op. 15), completed in 1879, was an early representative of this new trend, and it played a major part in launching his career. A few years later, Fauré decided to write a second piano quartet, along the lines of the first—again in a minor key, with a scherzo for the second movement. Yet in spite of the similar outline, the second quartet marks a departure from the first in a number of ways. Whereas the earlier work is characterized by a relentless forward drive, the second quartet contains passages of great rhythmic energy alongside more relaxed moments, as in the unaccompanied viola melody that serves as the first

continued on page 6

continued from page 5

movement's second theme. As before, Fauré's themes are full of sophisticated modulations whose intensity only increases in the course of the development; the composer also followed his own earlier example by ending both the first and the last movements in the major mode. Yet the second-movement scherzo, which was rather playful in the first quartet, sounds rather passionate, even hectic, here. And the third movement is a unique case: it is the only known instance in all of Fauré's works where the composer admitted to a concrete extra-musical inspiration behind the music.

In a letter to his wife (written about twenty years after the fact), Fauré wrote:

> I can remember having translated—and almost involuntarily—the very distant memory of bells ringing, which at Montgauzy in the evenings... would reach us from a village called Cadirac when the wind blew from the west. Over this drone a vague reverie goes aloft, which, like all vague reveries, would be untranslatable by literary means....And that is indeed the domain of music.

One can hear the bells in the low notes of the piano and the reverie in the subsequent viola solo. Yet in his analysis of the movement, musicologist Carlo Caballero speaks of Fauré's "strong tendency to efface (dematerialize) any concrete impression," creating "the echo of an echo" by subtly altering his initial materials—capturing an experience that is more a vague feeling than an actual memory.

After this rare moment of "remembrance of lost time," the last movement brings another outburst of passion. Some powerful chord progressions recall Brahms, but the brooding, chromatic concluding section is, once again, pure Fauré. The intensity of the music keeps growing until it reaches its climax in the high-spirited coda. **© 2021 Peter Laki**



Nicholas Phan

TUESDAY, JUNE 15 | 5 P.M. & 7:30 P.M.

TEMPLE BETH EL

MOTIONS AND EMOTIONS

5 p.m. Concert Sponsored by R.H. Bluestein & Co.
7:30 p.m. Concert Sponsored by Nancy Duffy in memory of William Duffy

SOYEON KATE LEE, *piano*
PHILIP SETZER, *violin*
PAUL WATKINS, *cello*
NICHOLAS PHAN, *tenor*
IVALAS QUARTET: REUBEN KEBEDE, *violin*; TIANI BUTTS, *violin*; AIMÉE MCANULTY, *viola*; PEDRO SÁNCHEZ, *cello*

PROGRAM

Franz Schubert (1797-1828)
***Auf dem Strom* for Tenor, Cello and Piano, D. 943, Op. 119**
Phan, Lee, Watkins

Johann Sebastian Bach (1685-1750)
Two Canons from *The Art of Fugue*
Canon at the Twelfth with Counterpoint at the Fifth (17)
Canon in Augmentation and in Reverse Motion (14a)
Setzer, Watkins

Ludwig van Beethoven (1770-1827)
String Quartet No. 12 in E-flat major, Op. 127
Maestoso - Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Allegro
Ivalas Quartet

**Lyrics can be found on page 28*

PROGRAM NOTES

Schubert: *Auf dem Strom* for Tenor, Cello and Piano, D. 943, Op. 119

There are only two Schubert songs, out of more than 600, where the voice and the piano are joined by another instrument, and both date from 1828, the last year of the composer's life. *Der Hirt auf dem Felsen* ("The Shepherd on the Rock") contains an obbligato clarinet part, and *Auf dem Strom* ("On the River") features the then-new valve horn. At tonight's concert, we shall hear the latter song, with the horn part played on cello.

The poem is by Ludwig Rellstab (1799-1860), a minor poet who inspired some of Schubert's greatest songs from his final months. The song is based on two recurrent themes, one for the horn (here the cello) and one for the singer. This

continued on page 7

continued from page 6

double refrain alternates with some more turbulent episodes, portraying a perilous voyage down the river to the stormy sea, in search of a lost love, whose reflection the traveller may only hope to see by gazing at the eternal stars.

Bach: Two Canons from *The Art of Fugue*

Johann Sebastian Bach practiced "the art of fugue" his entire life, but when he started work on a collection with that name in his late fifties, he obviously wanted to summarize, and possibly surpass, all the accomplishments of a long and prolific career.

Published posthumously in 1751, *Die Kunst der Fuge* contains 20 movements (titled *Contrapuncti*), the last of which is incomplete, breaking off abruptly after measure 239. Neither the printed edition nor Bach's manuscript indicates for what instrument(s) the work had been intended; one hears it most often either on keyboard or with string ensembles.

Similarly to the other comprehensive contrapuntal masterwork of Bach's later years, *The Musical Offering*, a single theme underlies the entire cycle. In both cases, Bach gives his theme an astonishing variety of treatments, from different kinds of canons (with strict, literal imitation among the voices) to fugues of various types, where the theme is handled with more freedom and is combined with a wide range of countersubjects.

Tonight we are going to hear two of the two-part canons from *The Art of Fugue*. In the *Canon at the Twelfth with Counterpoint at the Fifth*, the second voice enters a twelfth (that is, an octave and a fifth) above the first voice, but otherwise plays the exact same music. That is not the case in the *Canon in Augmentation and Reverse*, where the second voice repeats the notes of the first voice at half the speed, and inverts the melody as well, replacing every ascending interval by a descending interval of the same size, and vice versa. Halfway through the piece, the roles are reversed: now the lower voice moves faster and the upper voice more slowly.

Beethoven: String Quartet No. 12 in E-flat major, Op. 127

In the fall of 1822, a Russian aristocrat and amateur cellist named Prince Nikolai Galitzin commissioned three string quartets from Beethoven. More than two years passed before the Quartet in E flat, the first of the three, reached the Prince, who must have been more than a little surprised when he first opened the score. What he saw was like no other quartet he had ever played, even by Beethoven. And it was only the beginning: the E-flat major quartet was to be followed by two more extraordinary works for Galitzin, plus a fourth and a fifth quartet to complete the group of Beethoven's legendary late quartets.

The Quartet in E-flat opens with a few majestic chords, suddenly interrupted as a new Allegro theme begins. The chords return twice more, only to be brushed aside each time by a free development of the Allegro music. The music wanders relentlessly and unpredictably, without ever reaching a resting point; even the end of the movement sounds somewhat inconclusive.

This enigmatic opening is followed by a slow theme-and-variation movement of unprecedented complexity. A lyrical melody of otherworldly beauty is followed by five variations: the first, largely ornamental; the second, playful; the third, extremely slow and intense; the fourth, seemingly returning to the style of the first, yet introducing many fascinating surprises; and the last one developing a "free fantasia" on the theme.

Next comes a *Scherzando vivace* where a simple rhythmic pattern generates uncommon dramatic energy. The trio, or middle section, is a breathless *Presto*; the *Scherzando* returns after a startling general rest. At the end of the movement, the trio section is briefly recalled before the abrupt ending.

In the finale, Beethoven let go of all the dramatic tensions that had weighed so heavily on the first three movements. Yet Beethoven reserved a final surprise by adding a mysterious coda in which the harmonic adventures of earlier movements suddenly reappear, as in a dream, followed by a sudden awakening. **© 2021 Peter Laki**

THURSDAY, JUNE 17 | 9:30 A.M.

KIRK IN THE HILLS
BEYOND THE NOTES: YOGA

IVALAS QUARTET
GAIL MONDRY, *yoga instructor*

Music Meets Mindfulness — Enjoy a 60-minute yoga class for every body with returning yoga maestra and Festival board member Gail Mondry, accompanied by the Ivalas Quartet, in the undercroft room at Kirk in the Hills (east entrance). This is an indoor event, with social distancing, for individuals who have been COVID-19 vaccinated. Bring your own mat, towel and proof of vaccination. All individuals are required to wear a face mask during entry and exit from the event. Masks may be removed once in place to begin yoga. Water will be provided.

Tickets: $20 in advance; no walk-up tickets.



THURSDAY, JUNE 17 | 5 P.M. & 7:30 P.M.

TEMPLE BETH EL

DREAMS OF THE PAST

5 p.m. Concert Sponsored by Marguerite Munson Lentz & David Lentz
7:30 p.m. Concert Sponsored by Cecilia Benner

SOYEON KATE LEE, *piano*
TESSA LARK, *violin*
PHILIP SETZER, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
DUŠAN BALARIN, *lute*
NICHOLAS PHAN, *tenor*

PROGRAM

Frank Bridge (1879-1941)	**Phantasy for Piano Quartet, H. 94** Andante con moto - Allegro vivace - Andante con moto *Lee, Setzer, Wu, Watkins*
Georg Philipp Telemann (1681-1767)	**Fantasia No. 7 for Solo Violin** *Lark*
Benjamin Britten (1913-76)	***Lachrymae* for Viola and Piano, Op. 48** *Wu, Lee*
John Dowland (1563-1626)	***If My Complaints Could Passions Move*** *Phan, Balarin*
John Blow (1649-1708)	***O Turn Not Those Fine Eyes Away*** *Phan, Watkins, Balarin*
Henry Purcell (1659-95)	***Sweeter than Roses*** *Phan, Watkins, Balarin*
Purcell Arr. Rene Schiffer	***She Loves and She Confesses*** *Phan, Setzer, Lark, Watkins, Balarin*
Blow	***Of All the Torments*** *Phan, Balarin*
Purcell Arr. Rene Schiffer	***Evening Hymn*** *Phan, Lark, Setzer, Watkins, Balarin*

**Lyrics can be found on page 29*

PROGRAM NOTES

Bridge: Phantasy for Piano Quartet, H. 94

With a single exception, all the works on this program are by English composers. Each composition dates from either the Baroque era or the early 20th century, suggesting a dialogue between two eras. Both Frank Bridge and Benjamin Britten were clearly thinking of the music of the past when composing the works we're about to hear. In 1910, Bridge (who much later became Britten's teacher) entered his Phantasy for a composition prize established by Walter Willson Cobbett, an influential patron of chamber music and the author of Cobbett's *Cyclopedic Survey of Chamber Music*. Cobbett wanted to revive the English tradition of the "phantasy," a genre of instrumental consort music that flourished in the 16th and 17th centuries. He specified that only single-movement works consisting of several distinct sections—like the phantasies of old—were eligible for the prize. (Twenty-two years later, the 19-year-old Britten was to win the prize with his Phantasy, Op. 2.)

In spite of the early-music inspiration behind the project, Bridge wasn't trying to write in an archaic style; instead, he worked in a lush, late Romantic idiom that shows the influence of Fauré. (He later adopted a much modernistic idiom.)

The form of the composition may be likened to an "arch." In it, Bridge strove to create organic unity with contrasting materials—a goal that was accomplished very convincingly in this work, which has been described as "early Bridge at his finest."

Telemann: Fantasia No. 7 for Solo Violin

We will never know for sure whether Telemann knew J. S. Bach's unaccompanied works for violin and cello. It is far from certain but not impossible, given their long-standing personal and professional connection. (Telemann was the godfather of Bach's son Carl Philipp Emanuel, who later inherited Telemann's job as music director for the city of Hamburg.) In any case, Telemann, far more famous than Bach in his own time, had a different approach to unaccompanied string writing. His twelve violin fantasias (1735), which vary in the number and character of the movements they contain, are much shorter and simpler than Bach's sonatas and partitas, although they don't lack their own technical challenges.

The seventh fantasia is in four movements, arranged in the slow-fast-slow-fast pattern of the church sonata. At the same time, the characters of the individual movements derive from suites: they could almost be titled *Air-Courante-Sarabande-Gavotte*. In all movements, Telemann explores the expressive potential of rapid string changes and melodies spanning wide ranges, requiring great flexibility on the part of the player.

Britten: *Lachrymae* for Viola and Piano, Op. 48

John Dowland's "Flow, my tears" is one of the most celebrated pieces of the English Renaissance repertoire. Published as a lute solo in 1596 and as a song four years later, it became a universal favorite under the title *Lachrymae*

continued on page 9

continued from page 8

("tears"). In 1950, Benjamin Britten, who had a great love for early music, composed an homage to Dowland in the form of a set of variations on Dowland's song, "If My Complaints Could Passions Move," but using "Flow, My Tears" in one of the variations as well. The piece, written for the great viola virtuoso William Primrose, is a set of "reflections" (Britten's word) on Dowland, who used to pun on his own name: *Semper Dowland, semper dolens* ("Always Dowland, always doleful"). The variations range from melancholy to passionate; the original melody appears not at the beginning, as is normally the case, but at the very end of the work, as a kind of appendix.

Dowland, Blow, Purcell Songs

Mr. Phan's selection of old English songs begins with the Dowland piece that inspired Britten. "If My Complaints Could Passions Move," from the *First Book of Songs* (1597), evokes Shakespeare's time, while the rest of the songs are a century younger: both John Blow and his one-time student Henry Purcell lived during the Stuart Restoration that followed the English Revolution. The two songs by Blow, "O Turn Not Those Fine Eyes Away" and "Of All the Torments" show the influence of more recent Italian operatic music in their richly ornamented vocal parts. They were published in a large collection of vocal music entitled *Amphion Anglicus* (1700). The Purcell songs "Sweeter than Roses" and "She Loves and She Confesses, Too" had their origins in stage dramas. The first was performed as part of a tragedy, "Pausanias, the Betrayer of His Country" by Richard Norton (1695); the lyrics of the second came from an earlier play, "The Mistress" by Abraham Cowley, although Purcell set it as an independent song in 1683. The recital ends on a spiritual note with the *Evening Hymn*, a poem by William Fuller, Bishop of Lincoln, set as a *passacaglia* (variations on a ground bass). The intimate meditation ends with an extended and richly ornamented *Alleluia*. **© 2021 Peter Laki**



Tien-Hsin Cindy Wu



Tessa Lark

SATURDAY, JUNE 19 | 5 P.M. & 7:30 P.M.

TEMPLE BETH EL

POETIC VISIONS

5 p.m. Concert Sponsored by Comerica
7:30 p.m. Concert Sponsored in honor of Rev. Msgr. Anthony Tocco by Virginia & Michael Geheb

ALESSIO BAX, *piano*
TESSA LARK, *violin*
PHILIP SETZER, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
CHRISTINE GOERKE, *soprano*
VIANO STRING QUARTET: LUCY WANG, *violin*; HAO ZHOU, *violin*; AIDEN KANE, *viola*; TATE ZAWADIUK, *cello*

PROGRAM

Johannes Brahms (1833-97)
Two Songs for Voice, Viola and Piano, Op. 91
Gestillte Sehnsucht (Assuaged Longing)
Geistliches Wiegenlied (Sacred Lullaby)
Goerke, Wu, Bax

Ottorino Respighi (1879-1936)
Il Tramonto
Goerke, Setzer, Lark, Wu, Watkins

Felix Mendelssohn (1809-47)
***Frage from 12 Lieder*, Op. 9**
Goerke, Bax

Mendelssohn
String Quartet No. 2 in A minor, Op. 13
Adagio - Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto
Presto - Adagio non lento
Viano String Quartet

**Lyrics can be found on page 31*

PROGRAM NOTES

Brahms: Two Songs for Voice, Viola and Piano, Op. 91

The two "Viola Songs" are the only songs by Brahms in which the voice and piano are joined by another instrument. This happened, evidently, for a personal reason. The song published as second, *Geistliches Wiegenlied* ("Sacred Lullaby") was written in 1864, for the great violinist Joseph Joachim and his wife, the singer

continued on page 10

continued from page 9

Amalie Weiss, who had just had their first child, named, not coincidentally, Johannes. The song remained unpublished until Brahms revised it twenty years later, adding *Gestillte Sehnsucht* ("Assuaged Longing") at that point. By this time, the Joachims' marriage had come to an end, and Brahms tried (unsuccessfully) to reunite his friends on the concert stage, if not in life.

Gestillte Sehnsucht is based on a poem by Friedrich Rückert, a favorite of Lieder composers from Schubert to Mahler. *Geistliches Wiegenlied* is a setting of a Spanish poem by Lope de Vega as translated into German by Emanuel Geibel. In this song, the viola plays the traditional carol *Resonet in laudibus,* known in Germany as *Joseph, lieber Joseph mein* ("Joseph, my beloved Joseph").

Respighi: *Il Tramonto*

English Romantic poetry enjoyed great popularity in Italy at the turn of the last century. Percy Bysshe Shelley, who had died in a sailing accident off the Italian coast, was particularly dear to the peninsula's literati, especially after a new translation of his poems had come out in 1905. Ottorino Respighi based no fewer than three works on Shelley's poems: two, *Aretusa* (1911) and *La Sensitiva* (1914-15) for voice and orchestra, and *Il Tramonto* ("The Sunset," 1914) for voice and string quartet.

Shelley's "Sunset" narrates the incomprehensible tragedy of a young man who died next to his lady after a night of love, and of the woman's silent grief. Our (and Respighi's) knowledge about the poet's own tragic death at the age of 30 adds an additional element of poignancy to the poem and its setting.

With simple vocal lines set over exquisite, frequently modulating harmonies, this soulful lament exudes tranquility and shows considerable restraint throughout. Thematic unity and homogeneity of texture were high priorities for Respighi, who eschewed major contrasts between the love scene and the subsequent narrative of mourning. Happiness and despair are both experienced calmly: the music portrays human beings who live and die in harmony with a higher truth which we all have to accept.

Mendelssohn: String Quartet No. 2 in A minor, Op. 13 and *Frage from 12 Lieder*, Op.9

Few composers in the 1820s were more familiar with Beethoven's recent works than Mendelssohn. The String Quartet in A minor, written in 1827, shows how up-to-date the 18-year-old master was. There is a passage in the first movement that sounds almost like a direct quote from Beethoven's quartet in the same key (Op. 132), published only that same year (and written two years earlier).

But Mendelssohn made other allusions in this piece as well, most notably to the short song *Frage* ("Question") which he had written, set to his own words, shortly before the quartet. This song will be performed before the quartet at tonight's concert. The question *Ist es wahr?* ("Is it true?"), which appears in the Adagio introduction to the quartet, in another allusion to late Beethoven, in this case the *Muss es sein?* ("Must it be?") motto of the Quartet in F, Op. 135.

The first movement is fiery and tempestuous; its coda is particularly dramatic, ending on a declamatory formula straight out of an operatic recitative, delivered with great passion by the first violin. The second movement begins like a "song without words" - to borrow the name Mendelssohn would give later to his celebrated series of short piano pieces. The music soon becomes much more animated, although the initial "song without words" eventually returns.

The third movement is an *Intermezzo* opening with a gentle melody, soon followed by a much faster, contrapuntal episode. This episode fulfills the function of a "trio" or middle section, but unlike most trios, it is longer and more substantial than the opening "main" section. Both the main section and the "trio" theme are heard together in the movement's coda.

The finale begins with the same dramatic recitative with which the first movement ended. This time it leads into an "aria"—a melodic theme of great emotional intensity. As the movement continues, several elements from the previous movements reappear: first the Beethovenian passage from the first movement, then a contrapuntal idea from the second, and finally the opening of the "Is it true?" motto. Such connections between the movements were highly unusual at the time, as was the slow ending. These innovations are particularly striking if we recall that Op. 13 was Mendelssohn's first string quartet. Although it has a higher opus number than the Quartet in E-flat, Op. 12, the latter was actually written two years after the present work. **© 2021 Peter Laki**



Christine Goerke

SUNDAY, JUNE 20 | 4 P.M. & 6:30 P.M.

TEMPLE BETH EL

STRINGS, SINGING AND STRUMMING

4 p.m. Concert Sponsored by Beverly Baker & Dr. Edward Treisman
6:30 p.m. Concert Sponsored by Jerome Bookstein in memory of Lorraine Bookstein

ALESSIO BAX, *piano*
TESSA LARK, *violin*
PHILIP SETZER, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
IVALAS QUARTET: REUBEN KEBEDE, *violin;* TIANI BUTTS, *violin;* AIMÉE MCANULTY, *viola;* PEDRO SÁNCHEZ, *cello*

PROGRAM

Wolfgang Amadeus Mozart (1756-91)
Violin Sonata in E minor, K. 304
Allegro
Tempo di menuetto
Setzer, Bax

Jessie Montgomery (b. 1981)
Strum
Ivalas Quartet

Johannes Brahms (1833-97)
Piano Quartet No. 1 in G minor, Op. 25
Allegro
Intermezzo: Allegro ma non troppo - Trio: Animato
Andante con moto
Rondo alla Zingarese: Presto
Bax, Lark, Wu, Watkins

COMPOSER'S NOTES

Strum

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within Strum I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a *texture motive* and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration. **© Jessie Montgomery**

PROGRAM NOTES

Mozart: Violin Sonata in E minor, K. 304

The five months Mozart spent in Paris in 1778 were among the hardest periods in his life. In addition to an unsuccessful search for a position and other professional frustrations, he suffered a personal tragedy in the French capital when his mother, who was accompanying him on the journey, fell ill and died. The emotional turmoil and uncommon dramatic intensity of the E-minor Sonata for Violin and Piano has a lot to do with these hardships.

The opening theme of the first movement is rather unusual as the violin and the piano introduce it in unison, without any underlying harmonies. The theme has a strikingly wide melodic range and rare expressive power. As in all classical sonata movements in the minor mode, the music soon modulates into the brighter major, but Mozart keeps returning to the minor mode, to prolong the darker, dramatic mood. The brief development section uses contrapuntal imitation in a most poignant way, and the recapitulation begins with a surprise: the previous unison is replaced by the violin playing the melody against a striking rhythmic accompaniment, repeatedly interrupted by suspenseful rests, in the piano.

The second and last movement, marked *Tempo di Minuetto*, is based on a descending bass line that evokes what was known as the "lament" figure in the Baroque era. The middle section's bittersweet dissonances, on the other hand, seem to anticipate Romanticism: the melodic contour and the harmonies are very similar to the last of Schubert's Moments musicaux. The return of the minuet is complete with a coda where the melody becomes fragmented, punctuated by frequent rests, until a few energetic bars provide the final closure.

Brahms: Piano Quartet No. 1 in G minor, Op. 25

Brahms's first two piano quartets, written at the age of 28, are among the earliest products of what his biographers would later call his "first maturity." His music became much more complex harmonically and structurally, and expressed an ever-widening range of moods from emotional turbulence to boisterous play and all the shades in between.

The G minor quartet opens with a rather austere melody that soon explodes in a passionate Romantic statement. A warmly lyrical second theme brings total contrast; from then on, moments of intense drama and great tenderness alternate as the movement wends its way through a sonata form of gigantic proportions.

The expressive theme of the second-movement *Intermezzo* is announced by the viola against a throbbing accompaniment in the cello. There is a more

continued on page 12

continued from page 11

animated middle section, which is hinted at again at the very end, in a short and ethereal coda.

Next comes an *Andante con moto* in E-flat major, a lyrical song with a more rhythmic middle section. In his insightful book on Brahms, the British musicologist Malcolm MacDonald observed that this movement "somehow resolves the expressive tensions that had shadowed the work until this point, making possible the sheer animal vitality of the finale."

That finale is Brahms's first essay in what was known as the *style hongrois*, a characteristic manner imitating the music-making of Hungarian Gypsies. Brahms had been introduced to this style by his two Hungarian violinist friends, Eduard Reményi and Joseph Joachim, himself the author of a "Concerto in Hungarian Style" written the same year as Brahms's quartet. Upon hearing Brahms's Rondo, Joachim admitted in a letter to his friend: "In the last movement you beat me on my own turf."

Brahms perfectly captured the wild accents, the impetuous runs, and fiery melodies of the Gypsy fiddlers. Yet he also added many spices of his own making to the mix: a superb "orchestration" for four instruments, where the *pizzicatos* (plucked notes) of the strings and the carefully controlled dynamics contribute a great deal to the general effect. Near the end, a brilliant piano cadenza vividly evokes the sound of the *cimbalom*, the Hungarian hammered dulcimer. That episode is followed by a slower passage in which the wistful central melody of the rondo is taken up by the string instruments in contrapuntal imitation—certainly not a Gypsy musical practice! But moments such as these only serve as foils to the irresistible Gypsy tunes and, in spite of their more serious appearance, only add to the fun. **© 2021 Peter Laki**



Ivalas Quartet

ABOUT THE PROGRAM NOTES WRITER:



Peter Laki

PETER LAKI, a native of Budapest Hungary, graduated from the Franz Liszt Academy (now University) of Music in 1979 and received his Ph. D. from the University of Pennsylvania in 1989. He served as Program Annotator of the Cleveland Orchestra from 1990 to 2005 and taught courses at Case Western Reserve University, Kent State University, John Carroll University and Oberlin College between 1990 and 2007. In 2007, he joined the faculty of Bard College in upstate New York as Visiting Associate Professor of Music. Dr. Laki is the author of numerous musicological articles. He served as the editor of *Bartók and His World*, a collection of essays and documents published for the Bard Music Festival by Princeton University Press in 1995. He writes program notes for many orchestras and performing arts organizations around the country and has lectured at many international conferences.



SATURDAY, JULY 10 | 7 P.M.

REVERIES, OLD AND NEW

Sponsored by the Paul Katz Endowed Cello Fund in memory of Morris D. Baker

SOYEON KATE LEE, *piano*
TESSA LARK, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
VIANO STRING QUARTET: LUCY WANG, *violin*; HAO ZHOU, *violin*; AIDEN KANE, *viola*; TATE ZAWADIUK, *cello*

PROGRAM

Claude Debussy (1862-1918)
Cello Sonata
Prologue: Lent, sostenuto e molto risoluto
Sérénade: Modérément animé, fantasque et léger
Final: Animé, léger et nerveux
Watkins, Lee

Caroline Shaw (b. 1982)
The Evergreen
Viano String Quartet

Gabriel Fauré (1845-1924)
Piano Quartet No. 2 in G minor, Op. 45
Allegro molto moderato
Allegro molto
Adagio non troppo
Finale—allegro molto
Lee, Lark, Wu, Watkins

Program notes for this concert can be found on pages 5 and 6.


Viano String Quartet

MONDAY, JULY 12 | 7 P.M.

SHOUSE SHOWCASE: SEEKING HOME

Sponsored by James Tocco in memory of Rose & Vincent Tocco

IVALAS QUARTET: REUBEN KEBEDE, *violin;* TIANI BUTTS, *violin;* AIMÉE MCANULTY, *viola;* PEDRO SÁNCHEZ, *cello*
VIANO STRING QUARTET: LUCY WANG, *violin;* HAO ZHOU, *violin;* AIDEN KANE, *viola;* TATE ZAWADIUK, *cello*

PROGRAM

Carlos Simon (b. 1986)
WARMTH FROM OTHER SUNS (2020)
Ivalas Quartet

Antonín Dvořák (1841-1904)
String Quartet No. 13 in G major, Op. 106
Allegro moderato
Adagio ma non troppo
Molto vivace
Finale. Andante sostenuto - Allegro con fuoco
Viano String Quartet

Program notes for this concert will be provided verbally by the artists.

WEDNESDAY, JULY 14 | 7 P.M.

MOTIONS AND EMOTIONS

Sponsored by the Eugene Istomin Endowed Piano Fund

SOYEON KATE LEE, *piano*
PHILIP SETZER, *violin*
PAUL WATKINS, *cello*
NICHOLAS PHAN, *tenor*
IVALAS QUARTET: REUBEN KEBEDE, *violin;* TIANI BUTTS, *violin;* AIMÉE MCANULTY, *viola;* PEDRO SÁNCHEZ, *cello*

PROGRAM

Franz Schubert (1797-1828)
***Auf dem Strom* for Tenor, Cello and Piano, D. 943, Op. 119**
Phan, Lee, Watkins

Johann Sebastian Bach (1685-1750)
Two Canons from *The Art of Fugue*
Canon at the Twelfth with Counterpoint at the Fifth (17)
Canon in Augmentation and in Reverse Motion (14a)
Setzer, Watkins

continued on page 14

continued from page 13

Ludwig van Beethoven (1770-1827)
String Quartet No. 12 in E-flat major, Op. 127
Maestoso - Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Allegro
Ivalas Quartet

Program notes for this concert can be found on pages 6 and 7.

THURSDAY, JULY 15 | 7 P.M.

A SOUL'S JOURNEY

Sponsored by David Nathanson

ALESSIO BAX, *piano*
TIEN-HSIN CINDY WU, *violin*
NICHOLAS PHAN, *tenor*

PROGRAM

Ralph Vaughan Williams (1872-1958)
"Along the Field"
Phan, Wu

Franz Liszt (1811-86)
Dante Sonata
Bax

Program notes for this concert will be provided verbally by the artists.
**Lyrics can be found on page 32, 34*


Tien-Hsin Cindy Wu

SATURDAY, JULY 17 | 7 P.M.

DREAMS OF THE PAST

Sponsored by the Henry Meyer Endowed Violin Fund

SOYEON KATE LEE, *piano*
TESSA LARK, *violin*
PHILIP SETZER, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
DUŠAN BALARIN, *lute*
NICHOLAS PHAN, *tenor*

PROGRAM

Frank Bridge (1879-1941)
Phantasy for Piano Quartet, H. 94
Andante con moto - Allegro vivace - Andante con moto
Lee, Setzer, Wu, Watkins

Georg Philipp Telemann (1681-1767)
Fantasia No. 7 for Solo Violin
Lark

Benjamin Britten (1913-76)
***Lachrymae* for Viola and Piano, Op. 48**
Wu, Lee

John Dowland (1563-1626)
If My Complaints Could Passions Move
Phan, Balarin

John Blow (1649-1708)
O Turn Not Those Fine Eyes Away
Phan, Watkins, Balarin

Henry Purcell (1659-95)
Sweeter than Roses
Phan, Watkins, Balarin

Purcell
Arr. Rene Schiffer
She Loves and She Confesses
Phan, Setzer, Lark, Watkins, Balarin

Blow
Of All the Torments
Phan, Balarin

Purcell
Arr. Rene Schiffer
Evening Hymn
Phan, Lark, Setzer, Watkins, Balarin

Program notes for this concert can be found on pages 8 and 9.
**Lyrics can be found on page 29*

WEDNESDAY, JULY 21 | 7 P.M.

POETIC VISIONS

Sponsored by the Ruth Laredo Endowed Piano Fund

ALESSIO BAX, *piano*
TESSA LARK, *violin*
PHILIP SETZER, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
CHRISTINE GOERKE, *soprano*
VIANO STRING QUARTET: LUCY WANG, *violin*; HAO ZHOU, *violin*; AIDEN KANE, *viola*; TATE ZAWADIUK, *cello*

PROGRAM

Johannes Brahms (1833-97)
Two Songs for Voice, Viola and Piano, Op. 91
Gestillte Sehnsucht (Assuaged Longing)
Geistliches Wiegenlied (Sacred Lullaby)
Goerke, Wu, Bax

Ottorino Respighi (1879-1936)
Il Tramonto
Goerke, Setzer, Lark, Wu, Watkins

Felix Mendelssohn (1809-47)
***Frage from 12 Lieder*, Op. 9**
Goerke, Bax

Mendelssohn
String Quartet No. 2 in A minor, Op. 13
Adagio - Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto
Presto - Adagio non lento
Viano String Quartet

Program notes for this concert can be found on pages 9 and 10.

THURSDAY, JULY 22 | 7 P.M.

SHOUSE SHOWCASE: IMPRESSIONIST TO REALIST

Sponsored by the Beverly Franzblau Baker Endowed Young Artist Chair

IVALAS QUARTET: REUBEN KEBEDE, *violin;* TIANI BUTTS, *violin;* AIMÉE MCANULTY, *viola;* PEDRO SÁNCHEZ, *cello*
VIANO STRING QUARTET: LUCY WANG, *violin;* HAO ZHOU, *violin;* AIDEN KANE, *viola;* TATE ZAWADIUK, *cello*

PROGRAM

Sergei Prokofiev (1891-1953)
String Quartet No. 2 in F major, Op. 92
Allegro sostenuto
Adagio
Allegro
Viano String Quartet

Claude Debussy (1862-1918)
String Quartet in G minor
Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré – En animant peu à peu – Très mouvementé et avec passion
Ivalas Quartet

Program notes for this concert will be provided verbally by the artists.

SATURDAY, JULY 24 | 7 P.M.

STRINGS, SINGING AND STRUMMING

Sponsored by Josette Silver

ALESSIO BAX, *piano*
TESSA LARK, *violin*
PHILIP SETZER, *violin*
TIEN-HSIN CINDY WU, *viola*
PAUL WATKINS, *cello*
IVALAS QUARTET: REUBEN KEBEDE, *violin;* TIANI BUTTS, *violin;* AIMÉE MCANULTY, *viola;* PEDRO SÁNCHEZ, *cello*

PROGRAM

Wolfgang Amadeus Mozart (1756-91)
Violin Sonata in E minor, K. 304
Allegro
Tempo di menuetto
Setzer, Bax

Jessie Montgomery (b. 1981)
Strum
Ivalas Quartet

Johannes Brahms (1833-97)
Piano Quartet No. 1 in G minor, Op. 25
Allegro
Intermezzo: Allegro ma non troppo - Trio: Animato
Andante con moto
Rondo alla Zingarese: Presto
Bax, Lark, Wu, Watkins

Program notes for this concert can be found on pages 11 and 12.

The Great Lakes Chamber Music Festival remains dedicated to promoting the arts to our community through performances, workshops and collaboration.

FRIDAY, JUNE 11 | 1 P.M.

SYMPOSIUM AT WSU MEDICAL SCHOOL

Sponsored by the Charles H. Gershenson Trust

The Viano String Quartet will present a workshop to students in the Wayne State University School of Medicine. In partnership with WSU faculty, the musicians will perform and demonstrate how they communicate nonverbally. The goal is to create an opportunity for medical students to observe and learn lessons in non-verbal communication, an "art form" in which chamber musicians must excel to survive.

This event is not open to the public.

THURSDAY, JUNE 17 | 11 A.M. PUBLIC EVENT

ST. MATTHEW'S & ST. JOSEPH'S EPISCOPAL CHURCH COMMUNITY CONCERT

Sponsored by Betty Blair

This program is supported by the Michigan Council for Arts & Cultural Affairs, administered by Culture Source

DCWS BRASS QUINTET: MICHAEL GAUSE, *trumpet;* NEIL MUELLER, *trumpet;* NATALIE FRITZ, *horn;* DAVID JACKSON, *trombone;* DAVID ZERKEL, *tuba*

A quintet of brass musicians from Detroit Chamber Winds & Strings will perform an outdoor concert on the grounds of St. Matthew's & St. Joseph's Episcopal Church in Detroit (8850 Woodward Ave, Detroit, MI 48202). **This concert is free and open to the public. No tickets required.**

THURSDAY, JUNE 17 | 2 P.M.

PIQUETTE SQUARE VETERANS CONCERT

Sponsored by Betty Blair

DCWS BRASS QUINTET: MICHAEL GAUSE, *trumpet;* NEIL MUELLER, *trumpet;* NATALIE FRITZ, *horn;* DAVID JACKSON, *trombone;* DAVID ZERKEL, *tuba*

A quintet of brass musicians from DCWS will perform an outdoor concert at Piquette Square, a 150-unit apartment project built by Southwest Solutions in Detroit to house and care for homeless veterans. In 2019, they performed for veterans and had the opportunity to speak and interact with the veterans afterward.

This event is not open to the public.

MONDAY, JUNE 21 | 1 P.M.

KIRK IN THE HILLS ACCENT PONTIAC PERFORMANCE AND WORKSHOP

Sponsored by Betty Blair

This program is supported by Phillip and Elizabeth Filmer Memorial Charitable Trust

The Ivalas Quartet will host a workshop for Accent Pontiac students, helping them realize their own compositions and interpret each other's works. Accent Pontiac focuses on strengthening Pontiac's youth and community through equitable access to intensive and consistent music-making.

This event is not open to the public.

ARTISTIC ENCOUNTERS

TEMPLE BETH EL

Sponsored by Barbara & Paul Goodman

Artistic Encounters are 90-minute professional coachings of Shouse Institute ensembles in a setting similar to a master class.

Ivalas Quartet, Viano String Quartet

TIME | 11 A.M.

SCHEDULE

JUNE 14 | PHILIP SETZER
JUNE 16 | PAUL WATKINS

This event is first come first serve, with limited seating. Tickets are free but must be reserved in advance to confirm your spot.

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PAUL WATKINS

Artistic Director & Cello

Sponsored by Gail & Ira Mondry

Acclaimed for his inspirational performances and eloquent musicianship, Paul Watkins enjoys a remarkably varied and distinguished career as a soloist, chamber musician and conductor. He is the Artistic Director of the Great Lakes Chamber Music Festival and in 2019, he was appointed Professor of Cello at the Yale School of Music.

He regularly appears as concerto soloist with orchestras throughout the world. Recent concerto highlights include a BBC Proms appearance performing the world premiere of his brother Huw Watkins' Cello Concerto and a tour with the European Union Youth Orchestra under the baton of Bernard Haitink.

A much sought–after chamber musician, Paul was a member of the Nash Ensemble from 1997 until 2013, when he joined the Emerson String Quartet. With the Quartet he has travelled extensively, performing at major international festivals including Tanglewood, Aspen, Ravinia, Edinburgh, Berlin and Evian, and has collaborated with eminent artists such as Emanuel Ax, Yefim Bronfman, Evgeny Kissin, Renée Fleming and Barbara Hannigan. He is a regular guest artist at the Chamber Music Society of Lincoln Center, where he recently performed the complete Beethoven cello sonatas with Alessio Bax.

He has conducted all the major British orchestras and a wide range of orchestras throughout the world. In recent seasons he made his conducting debuts with the Minnesota Orchestra, Detroit Symphony, Omaha Symphony and at the Lake Tahoe Music Festival. He was the first ever Music Director of the English Chamber Orchestra, and also served as Principal Guest Conductor of the Ulster Orchestra from 2009 to 2012.

Watkins has made over 70 recordings, including 18 solo albums for Chandos. Recent critically acclaimed releases include the Walton, Delius, Elgar and Lutoslawski concertos, as well as discs of British and American sonatas with his brother, Huw Watkins. His first recording as a conductor, of the Britten and Berg violin concertos with Daniel Hope, received a Grammy nomination.

Paul plays on a cello made by Domenico Montagnana and Matteo Goffriller in Venice, c.1730.



PHILIP SETZER

Shouse Institute Director & Violin

Sponsored by Isabel & Lawrence Smith

Violinist Philip Setzer, a founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian, and later at the Juilliard School with Oscar Shumsky. In 1967, Setzer won second prize at the Marjorie Merriweather Post Competition in Washington, DC, and in 1976 received a Bronze Medal at the Queen Elisabeth International Competition in Brussels. He has since appeared with the National, Memphis, New Mexico, Puerto Rico, Omaha and Anchorage Symphonies, Aspen Chamber Symphony and on several occasions with the Cleveland Orchestra. He has also participated in the Marlboro Music Festival.

Setzer has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in *The New York Times* on the occasion of Isaac Stern's 80th birthday celebration. He also teaches as Distinguished Professor of Violin and Chamber Music at SUNY Stony Brook, and has given master classes at schools around the world, including The Curtis Institute, London's Royal Academy of Music, The San Francisco Conservatory, UCLA, The Cleveland Institute of Music and The Mannes School. His in-depth appreciation of Shostakovich's string quartets led to Emerson Quartet's fruitful theatrical collaborations with Simon McBurney for "The Noise of Time" and with James Glossman for "Shostakovich and the Black Monk: A Russian Fantasy."

Violin: Samuel Zygmuntowicz (NY, 2011)



DUŠAN BALARIN

Lute

Sponsored by Beaumont Health Foundation

Peruvian-American lutenist Dušan Balarin is an adventurous soloist and accompanist on various lutes and early guitars. His background as an improvising guitarist in South American Jazz and his keen interest in classical studies fuel his imagination for performing chamber and orchestral works from the 16th, 17th and 18th centuries.

Dušan's perspective of early music lies somewhere between performance and creation. His passion for inventive collaboration has led him to work with performing artists and ensembles such as Ingrid Matthews, Nell Snaidas, Alchymy Viols, The Haymarket Opera, Bourbon Baroque, The Bach and Beethoven Experience, Las Aves, Tonos del Sur, Forgotten Clefs, Deux Classical Vocal Duo, Denton Bach Society, and with Voyage Sonique in Early Music America's 2018 Emerging Artist Showcase.

Dušan apprenticed with British lute virtuoso Nigel North and went on to receive his M.M. in Historical Performance on lute and theorbo from the Jacobs School of Music. In Fall of 2021, Dušan will be attending the Juilliard School as a graduate recipient of the Historical Performance Scholarship.

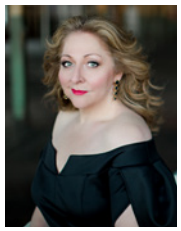


ALESSIO BAX

Piano

Sponsored by Jill and Steven Stone

Combining exceptional lyricism and insight with consummate technique, Alessio Bax is without a doubt "among the most remarkable young pianists now before the public" (*Gramophone*). He catapulted to prominence with First Prize wins at both the Leeds and Hamamatsu International Piano Competitions, and is now a familiar face on five continents, not only as a recitalist and chamber musician, but also as a concerto soloist who has appeared with more than 150 orchestras, including the London, Royal, and St. Petersburg Philharmonic Orchestras, the Boston, Dallas, Cincinnati, Sydney, and City of Birmingham Symphony Orchestras, and the NHK Symphony in Japan, collaborating with such eminent conductors as Marin Alsop, Vladimir Ashkenazy, Sir Andrew Davis, Sir Simon Rattle, Yuri Temirkanov, and Jaap van Zweden. Bax constantly explores many facets of his career. He released his eleventh Signum Classics album, *Italian Inspirations*, whose program was also the vehicle for his solo recital debut at New York's 92nd Street Y as well as on tour. He recently embarked on a trio tour of Spain with violinist Joshua Bell and cellist Steven Isserlis. Bax and his regular piano duo partner, Lucille Chung, gave recitals at New York's Lincoln Center and were featured with the St. Louis Symphony and Stéphane Denève. He has also presented the complete works of Beethoven for cello and piano with cellist Paul Watkins in New York City. Next season he will make his debut with the Milwaukee Symphony, performing Brahms' second piano concerto and will return for the fourth time for two recitals at the historic Teatro Colón in Buenos Aires.

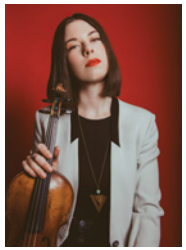


CHRISTINE GOERKE

Soprano

Sponsored by Kathleen O'Toole Schein & Randolph Schein

Christine Goerke has appeared in the major opera houses of the world including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Seattle Opera, Opera Company of Philadelphia, Pittsburgh Opera, New York City Opera, Glimmerglass Opera, Royal Opera House Covent Garden, Paris Opera, Théâtre du Châtelet, Théâtre du Capitole in Toulouse, Deutsche Oper Berlin, La Scala, Maggio Musical Fiorentino, Teatro Real in Madrid, Teatro Municipal de Santiago, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, starting with the Mozart and Handel heroines and now earning critical acclaim for the dramatic Strauss and Wagner roles. Goerke has also appeared with a number of the leading orchestras including the New York Philharmonic Orchestra, Boston Symphony Orchestra (in Boston, Carnegie Hall, and the Tanglewood Festival), Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Radio Vara (at the Concertgebouw), Sydney Symphony, New Zealand Symphony, the Orchestra of the Age of Enlightenment, the BBC Symphony Orchestra at the BBC Proms, and the Hallé Orchestra at the Edinburgh International Festival. Goerke's recording of Vaughan Williams' A Sea Symphony with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for "Best Classical Recording and Best Choral Performance." Goerke was recently named Associate Artistic Director of the Michigan Opera Theatre.



TESSA LARK

Violin

Sponsored by Martha Pleiss

Violinist Tessa Lark is one of the most captivating artistic voices of our time, consistently praised by critics and audiences for her astounding range of sounds, technical agility, and musical elegance. In 2020 she was nominated for a Grammy in the Best Classical Instrumental Solo category and received one of Lincoln Center's prestigious Emerging Artist Awards: the special Hunt Family Award. Other recent honors include a 2018 Borletti-Buitoni Trust Fellowship and a 2016 Avery Fisher Career Grant, Silver Medalist in the 9th Quadrennial International Violin Competition of Indianapolis, and winner of the 2012 Naumburg International Violin Competition. A budding superstar in the classical realm, she is also a highly acclaimed fiddler in the tradition of her native Kentucky, delighting audiences with programming that includes Appalachian and bluegrass music and inspiring composers to write for her.

Lark has been a featured soloist at numerous U.S. orchestras, recital venues, and festivals since making her concerto debut with the Cincinnati Symphony Orchestra at age sixteen. Lark has appeared with the Louisville Orchestra and the Buffalo Philharmonic; the Albany, Indianapolis, Knoxville and Seattle symphonies, and presented by such venues as Carnegie Hall, New York's Lincoln Center, Amsterdam's Concertgebouw, the Music Center at Strathmore, the Isabella Stewart Gardner Museum in Boston, San Francisco Performances, Ravinia, the Seattle Chamber Music Society, Australia's Musica Viva Festival, and the Marlboro, Mostly Mozart, Bridgehampton, and Music@Menlo festivals.

Tessa plays a ca. 1600 G.P. Maggini violin on generous loan from an anonymous donor through the Stradivari Society of Chicago.



SOYEON KATE LEE

Piano

Sponsored by Franziska Schoenfeld

First prize winner of the Naumburg International Piano Competition and the Concert Artist Guild International Competition, Korean-American pianist Soyeon Kate Lee has been lauded by *The New York Times* as a pianist with "a huge, richly varied sound, a lively imagination and a firm sense of style," and by *The Washington Post* for her "stunning command of the keyboard."

Lee has been a guest soloist with the Cleveland Orchestra, London Symphony Orchestra, Louisiana Philharmonic Orchestra, San Diego Symphony, among others in the United States; the Daejeon Philharmonic, Ulsan Symphony Orchestra (South Korea), Orquesta de Valencia (Spain) and the Orquesta Sinfónica Nacional (Dominican Republic).

Solo recital appearances include programs at Carnegie Hall's Zankel Hall and Weill Recital Hall, Alice Tully Hall, Kennedy Center for the Performing Arts, Cleveland's Severance Hall, Ravinia Festival's "Rising Stars" series, Auditorio de Musica de Nacional in Madrid, and Finland's Maanta Music Festival.

She frequently collaborates in many chamber music festivals throughout the United States including the Santa Fe Chamber Music Festival and Music Mountain, and has been a member of the Lincoln Center Chamber Music Society Two program, where her performance of the Mozart Piano Trio was broadcast on PBS Live from Lincoln Center.

A graduate of the Juilliard School, Lee was awarded every prize given to a pianist at Juilliard including the William Petschek Piano Debut Award at Lincoln Center. Her discography spans two volumes of Scarlatti Sonatas, Liszt Opera Transcriptions, two volumes of Scriabin works, and Clementi Sonatas on the Naxos label and her eco-awareness album, Re!nvented, label garnered her a feature review in the *Gramophone* Magazine and the Classical Recording Foundation's Young Artist of the Year Award.

Lee is the co-founder and artistic director of Music by the Glass, a concert series dedicated to bringing together young professionals in New York City. Lee is an Associate Professor of Piano at the Cincinnati-College Conservatory of Music.

JESSIE MONTGOMERY

Composer

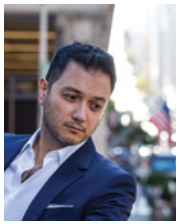
Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as "turbulent, wildly colorful and exploding with life" (*The Washington Post*).

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, *Caught by the Wind* (2016) for the Albany Symphony and the American Music Festival, and Banner (2014) – written to mark the 200th anniversary of The Star-Spangled Banner – for The Sphinx Organization and the Joyce Foundation.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded their highest honor, the Sphinx Medal of Excellence.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie continues to maintain an active performance career as a violinist appearing regularly with her own ensembles.

She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University. She is Professor of violin and composition at The New School. She is currently the Mead Composer-in-Residence with the Chicago Symphony Orchestra, a position she will hold until the conclusion of the 2023-2024 concert season.



NICHOLAS PHAN

Tenor

Sponsored by Linda & Maurice Binkow

Described by the *Boston Globe* as "one of the world's most remarkable singers," American tenor Nicholas Phan is increasingly recognized as an artist of distinction. An artist with an incredibly diverse repertoire that spans nearly 500 years of music, he performs regularly with the world's leading orchestras and opera companies. Phan is also an avid recitalist and a passionate advocate for art song and vocal chamber music; in 2010, Phan co-founded Collaborative Arts Institute of Chicago (CAIC), an organization devoted to promoting this underserved repertoire.

A celebrated recording artist, Phan's most recent album, *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for the 2020 Grammy Award for Best Classical Solo Vocal Album. His album, *Gods and Monsters*, was nominated for the same award in 2017. Phan's growing discography also includes a Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony, as well as the world premiere recording Elliott Carter's *A Sunbeam's Architecture*.

Sought after as a curator and programmer, in addition to his work as artistic director of CAIC, Phan has also created programs for broadcast on WFMT and WQXR, and served as guest curator for projects with the Philadelphia Chamber Music Society, Laguna Beach Music Festival, Apollo's Fire, and San

Francisco Performances, where he served as the vocal artist-in-residence from 2014-2018. Phan's programs often examine themes of identity, highlight unfairly underrepresented voices from history, and strive to underline the relevance of music from all periods to the currents of the present day.

CAROLINE SHAW

Composer

Caroline Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the Grammy-winning Roomful of Teeth, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, Seattle Symphony, Anne Sofie von Otter with Philharmonia Baroque, the LA Philharmonic, Juilliard 415, the Orchestra of St. Luke's with John Lithgow, the Dover Quartet, TENET, The Crossing, the Mendelssohn Club of Philadelphia, the Calidore Quartet, Brooklyn Rider, the Baltimore Symphony, and Roomful of Teeth with A Far Cry. Caroline's film scores include Erica Fae's *To Keep the Light* and Josephine Decker's *Madeline's Madeline* as well as the upcoming short *8th Year of the Emergency* by Maureen Towey. She has produced for Kanye West (*The Life of Pablo; Ye*) and Nas (*NASIR*), and has contributed to records by The National, and by Arcade Fire's Richard Reed Parry. Once she got to sing in three part harmony with Sara Bareilles and Ben Folds at the Kennedy Center, and that was pretty much the bees' knees and elbows. Caroline has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven opus 74, Mozart opera, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

CARLOS SIMON

Composer

Carlos Simon is a multi-faceted and highly sought-after composer, whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism.

Recent commissioning highlights include premiere works with: New York Philharmonic; Los Angeles Philharmonic; Los Angeles Opera; Philadelphia Orchestra; and Washington National Opera at the Kennedy Center, where he is Composer in Residence. The Philadelphia Enquirer described his music as "perfectly engaging and propulsive."

Simon's latest album *My Ancestor's Gift*, which was released in April 2018 on Navona Records, epitomises Simon's work incorporating spoken word and historic recordings alongside traditional classical music, crafting a multi-faceted record that speaks to audiences past and future.

In 2017, Carlos Simon joined the inaugural class of the Gabriela Lena Frank Academy of Music. He then went on to be named a Sundance/Time Warner Composer Fellow in 2018, seeing him work at the legendary Skywalker Ranch and he was a recipient of the Sphinx Medal of Excellence in 2021.



TIEN-HSIN CINDY WU

Violin/Viola

Sponsored by Adrienne Ruby-Fink & Herschel Fink

Praised by the *Seattle Times* as "Simply marvelous" and Taiwan's *Liberty Times* for "astonishingly capturing the spirit of the music," violinist/violist Tien-Hsin Cindy Wu enjoys a versatile career as a soloist, chamber musician, and educator throughout North America, Europe and Asia. Cindy has collaborated in concerts with renowned artists such as Yefim Bronfman, Lynn Harrell, Gary Graffman, Leila Josefowicz, Kim Kashkashian, Ida Kavafian, Cho-Liang Lin, Anthony Marwood, Midori, Thomas Quasthoff, Yuja Wang, and members of the Alban Berg, Brentano, Cleveland, Emerson, Guarneri, Miró, and Tokyo string quartets at prominent venues such as the Kennedy Center, Library of Congress, Carnegie Hall, Lincoln Center, and festivals such as Bridgehampton Chamber Music Festival, Great Lakes Chamber Music Festival, La Jolla Summerfest, the Marlboro Music Festival, Music@Menlo, and Santa Fe Chamber Music Festival. She has also collaborated as a guest violist with the Dover Quartet, Orion Quartet, and Shanghai Quartet. Cindy is a recipient of many awards including the Milka Violin Artist Prize from the Curtis Institute of Music, and third prize at the International Violin Competition of David Oistrakh. She has taught at institutions as the Thornton School of Music of the University of Southern California, the Encore School for Strings, and is currently on faculty at the Curtis Institute of Music's Summer Program. Passionate about programming, she is the Music Director of the New Asia Chamber Music Society, the creator of Sunkiss'd Mozart, and has curated programs for the Da Camera Society in Los Angeles as the Artistic Partner. Cindy plays on a 1734 Domenico Montagnana violin, 1918 Stefano Scarampella violin, and a 2015 Stanley Kiernoziak viola.



IVALAS QUARTET

Sphinx Ensemble

Sponsored by Honigman LLP

Founded in Ann Arbor in 2016, the Ivalas Quartet is composed of violinists Reuben Kebede and Tiani Butts, violist Aimée McAnulty, and cellist Pedro Sánchez. Currently, the quartet serves as the Graduate Quartet in residence at The University of Colorado – Boulder where they study under the renowned Takács Quartet. Ivalas has performed with artists such as the Calidore String Quartet, Imani Winds, Danielle Belen, David Ying, and Patricia Terry-Ross. In January 2020, they had their Carnegie Hall debut when they participated as a young artist quartet at the 2020 Association of Performing Arts Professionals (APAP) conference in NYC. The quartet has also been heard on WRCJ 90.9 FM's Classical Brunch series and appeared at the inaugural Detroit Music Weekend. Maintaining their commitment to community engagement, Ivalas has also represented the Sphinx Organization playing for students in Flint and the Metro Detroit area. The quartet has been awarded first prize in the 2019 WDAV Young Artists Chamber Music Competition as well as first prize in the 2018 Briggs Chamber Music Competition and was named a semifinalist group at both the M-Prize competition and Concert Artists Guild competition in New York. Ivalas has been a fellowship quartet at festivals such as the Aspen Music Festival and School, Bowdoin International Music Festival, Great Lakes Chamber Music Festival, Colorado Music Festival, Crested Butte Music Festival and the Anchorage Chamber Music Festival. Ivalas has been coached by members of the Emerson, Pacifica, American, Escher, Calidore, Brentano, St. Lawrence, Ying, Turtle Island, and Jupiter string quartets, as well as Paul Katz, Jeffrey Zeigler, Mikhail Kopelman, Kirsten Docter, Richard Aaron, Danielle Belen, Stephen Shipps, Meta Weiss, Erika Eckert, Andrew Jennings and Kathryn Votapek.



VIANO STRING QUARTET

Sponsored by Jaffe Raitt Heuer & Weiss

Praised for their "huge range of dynamics, massive sound and spontaneity" (American Record Guide), the Viano String Quartet are First Prize winners of the 2019 Banff International String Quartet Competition. Formed in 2015 at the Colburn Conservatory of Music in Los Angeles, where they are Ensemble-in-Residence through the 2020-21 season, the quartet has performed in venues such as Wigmore Hall, Place Flagey, Konzerthaus Berlin, and Segerstrom Center for the Arts.

Since the 2020 Covid lockdown, the Viano String Quartet has been actively presenting virtual and socially distanced live concerts for various organizations, including the Great Lakes Chamber Music Festival, Friends of Chamber Music of Troy, Salt Lake Chamber Music Society, Dallas Chamber Music Society, Schneider Series at the New School, and the Banff International String Quartet Festival. With their colleagues in the Calidore String Quartet, they presented a movement of the Mendelssohn Octet while distanced across countries in a film project "The Way Forward." As part of the Banff International String Quartet Competition prize, the quartet is in residence at the Meadows School of Music at the Southern Methodist University through the 2022-23 season. For two weeks each semester, they will perform side-by-side concerts, coach chamber ensembles, and initiate projects within the SMU community.

Their 2019-20 season saw performances on three continents, including debuts in Berlin, Paris, Bremen, Brussels, Vancouver, and Beijing, among other cities. The quartet also gave several performances within Los Angeles at Boston Court, the Music Guild, and Zipper Hall, and produced a recording with the Canadian Broadcasting Corporation. They have collaborated with world-class musicians such as pianists Emanuel Ax and Elisso Virsaladze, violists Paul Coletti and Paul Neubauer, violinist Noah Bendix-Balgley, and vocalist Hila Plitmann.

ABOUT THE SHOUSE INSTITUTE

The Catherine Filene Shouse Institute began in 1997 and has since become the Festival's major educational program, helping young chamber ensembles bridge the gap between graduate school and their careers. Participating ensembles benefit from professional development activities like coachings, main stage concert appearances, performances with senior Festival artists and special audience engagement events. Led by Director Philip Setzer, the Shouse Institute's guiding principle is anchored in offering unique and invaluable learning opportunities for young artists at an important transition in their lives.

The program's alumni ensembles include the Pacifica, Parker, Jasper, Jupiter, Escher, Calidore, Harlem, and Catalyst string quartets, the Claremont Trio, Eighth Blackbird, and a host of other fine ensembles. Many have gone on to international careers, winning prizes like Grammy, Naumberg, Fischoff, and the $100,000 M Prize. In 2014, the Festival began a partnership with the Sphinx Organization to host an alumni ensemble as part of Shouse and has since hosted five winds or strings groups and one individual cellist.

The Shouse Institute is supported in part by the National Endowment for the Arts.

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COVID-19 SAFETY PROTOCOL

The Great Lakes Chamber Music Festival remains dedicated to providing high caliber concert experiences in a safe manner. Precautions have been taken to ensure the health and safety of patrons, artists and staff.

1.) All individuals are required to wear a mask upon entry to the performance venue and it must remain on until they exit the event (vocal artists excepted). Hand sanitizer will be available.

2.) Maintain six feet of social distance from those outside your household.

3.) All seating is assigned; seats will be disinfected prior to each concert.

4.) Printed concert flyers will be taped to the seat by a gloved and masked member of staff. Extra programs will not be provided.

5.) If you are feeling ill and have purchased a ticket, you are asked not to attend. You can donate your ticket for a tax deduction or receive a full refund. Please let us know as soon as possible so that we can offer your ticket to others.

6.) All live performances will be held outdoors under a tent at Temple Beth El, rain or shine. There will be two performances each day of the same program, with each performance at limited capacity to maintain social distancing. Concerts will be about one hour long, without intermission.

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As we look towards the future of the Festival, it is our strong base of supporters that allows us to take on bigger and more ambitious projects. Your support of the Great Lakes Chamber Music Festival touches all aspects of the Festival—from quality of our artists and the inventiveness of our programming to the success of our Shouse Institute.

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Great Lakes Chamber Music Festival Benefactors make a gift of $1,650 per year in support of the Festival. Benefactors receive 14 tickets to be used on Festival subscription concerts, private receptions with the artists, and tickets to the Festival's annual dinner on Opening Night.

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The Cadenza Circle recognizes the vision and confidence of donors that make a gift to the Festival in their estate plans. These gifts include bequests, charitable gift annuities, life insurance beneficiary designations, charitable remainder trusts, and retirement plan beneficiary designations. If you have left the Festival a gift in your estate plan, please contact BethAnne Kunert, Development Officer, (kunert@art-ops.org) so that you can be listed as a Cadenza Circle member in our program book.

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This is a lifetime giving program for the Festival's most loyal and generous donors. The Tocco Society recognizes our founding Artistic Director, James Tocco, through his vision and leadership. Members of the Tocco Society join our current Artistic Director, Paul Watkins, in discussions about artistic programming in future seasons.

MAKE A DONATION
Our supporters are members of our larger Festival family, and your investment in us ensures outstanding chamber music as a staple in our community. Every amount counts!

Thank You!

Franz Schubert: *Auf dem Strom* for Tenor, Cello and Piano, D. 943, Op. 119
(1797-1828)

Auf dem Strom

Nimm die letzten Abschiedsküsse,
Und die wehenden, die Grüsse,
Die ich noch ans Ufer sende,
Eh' Dein Fuss sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fasst mich zitternd Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!

Kann des Auges sehnend Schweifen
Keine Ufer mehr ergreifen,
Nun so schau' ich zu den Sternen
Auf in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begegn' ich ihrem Blick.

Authorship: Ludwig Rellstab (1799-1860), "Auf dem Strom"

On the River

Take these last farewell kisses,
and the wafted greetings
that I send to the shore,
before your foot turns to leave.
Already the boat is pulled away
by the waves' rapid current;
but longing forever draws back
my gaze, clouded with tears.

And so the waves bear me away
with relentless speed.
Ah, already the meadows
where, overjoyed, I found her have disappeared.
Days of bliss, you are gone for ever!
Hopelessly my lament echoes
round the fair homeland
where I found her love.

See how the shore flies past,
and how mysterious ties
draw me across
to a land by yonder cottage,
to linger in yonder arbour.
But the river's waves rush onwards,
without respite,
bearing me on towards the ocean.

Ah, how I tremble with dread
at that dark wilderness,
far from every cheerful shore,
where no island can be seen!
No song can reach me from the shore
to bring forth tears of gentle sadness;
only the tempest blows cold
across the grey, angry sea.

If my wistful, roaming eyes
can no longer descry the shore,
I shall look up to the stars
there in the sacred distance.
Ah! By their gentle radiance
I first called her mine;
there, perhaps, O consoling fate,
there I shall meet her gaze.

Authorship: Translation © Richard Wigmore, author of *Schubert: The Complete Song Texts,* published by Schirmer Books, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

John Dowland: *If my complaints could passions move*
(1563-1626)

If my complaints could passions move,
Or make Love see wherein I suffer wrong:
My passions were enough to prove,
That my despairs had governed me too long.
O Love, I live and die in thee,
Thy grief in my deep sighs still speaks:
Thy wounds do freshly bleed in me,
My heart for thy unkindness breaks:
Yet thou dost hope when I despair,
And when I hope, thou mak'st me hope in vain.
Thou say's thou canst my harms repair,
Yet for redress, thou let'st me still complain.

Can Love be rich, and yet I want?
Is Love my judge, and yet am I condemned?
Thou plenty hast, yet me dost scant:
Thou made a god, and yet thy pow'r contemned.
That I do live, it is thy pow'r:
That I desire it is thy worth:
If Love doth make men's lives too sour,
Let me not love, nor live henceforth.
Die shall my hopes, but not my faith,
That you that of my fall may hearers be
May here despair, which truly saith,
I was more true to Love than Love to me.

Authorship: Set by John Dowland (1563-1626)
Re-printed here from https://artsongcentral.com/2008/dowland-if-my-complaints-could-passions-move/

Henry Purcell: *Sweeter than Roses*
(1659-95)

Sweeter than roses, or cool evening breeze
On a warm flowery shore, was the dear kiss,
First trembling made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see since that dear kiss,
I hourly prove, all is love to me.

Authorship: Re-printed here from CD booklet of "A Painted Tale" featuring Nicholas Phan, tenor. © 2015 Nicholas Phan. AVIE Records.

John Blow: *O Turn Not Those Fine Eyes Away*
(1649-1708)

O turn not those fine eyes away,
Nor blush you gave me that kind of look:
More than a thousand times me have you took,
As I've been stealing of a glimpse or ray
From those two lights which make perpetual
day.

See, fair one, see:
I'm looking now another way;
You may be kind, and if I must not see,
I can be blind for that moment you favour
the show,
Then see again, to look on only you.

Come, think no more on this surprise,
But let your lover make his court;
We've long been at this pretty glancing sport.
Now let our tongues declare what this implies:
'Tis time we cease the tattle of our eyes.

Authorship: Re-printed here from CD booklet of "A Painted Tale" featuring Nicholas Phan, tenor. © 2015 Nicholas Phan. AVIE Records.

Purcell: *She Loves And She Confesses*
Arr. Rene Schiffer

She loves and she confesses too,
There's then at last no more to do;
The happy work's entirely done,
Enter the town which thou hast won;
The fruits of conquest now begin,
Lo, triumph, enter in.
What's this, ye Gods? What can it be?
Remains there still an enemy?
Bold Honour stands up in the gate,
And would yet capitulate.
Have I o'ercome all real foes,
And shall this phantom me oppose?
Noisy nothing, stalking shade,
By what witchcraft wert thou made,
Thou empty cause of solid harms?
But I shall find out counter charms,
Thy airy devilship to remove

continued on page 30

continued from page 29

From this circle here of love
Sure I shall rid myself of thee
By the night's obscurity,
And obscurer secrecy;
Unlike to ev'ry other spright
Thou attempt'st not men to affright
Nor appear'st but in the light.

Authorship: Abraham Cowley
Re-printed here from CD booklet of "A Painted Tale" featuring Nicholas Phan, tenor.
© 2015 Nicholas Phan. AVIE Records.

Blow: *Of All the Torments*

Of all the torments, all the cares
With which our lives are curst;
Of all the plagues a lover bears,
Sure rivals are the worst.
By partners, in each other kind,
Affliction's easier grown;
In love alone we hate to find
Companions of our woe.

Celia, for all these pangs you see
As labouring in my breast,
I beg not that you'd favour me,
But that you'd slight the rest.
How great so e'er your rigours are,
With them alone I'll cope:
I can endure my own despair,
But not another's hope.

Authorship: Re-printed here from CD booklet of "A Painted Tale" featuring Nicholas Phan, tenor. © 2015 Nicholas Phan. AVIE Records.

Purcell: *Evening Hymn*
Arr. Rene Schiffer

Now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my should repose?

Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.

Hallelujah!

Authorship: William Fuller
Re-printed here from CD booklet of "A Painted Tale" featuring Nicholas Phan, tenor.
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Johannes Brahms: Two Songs for Voice, Viola and Piano, Op. 91

(1833-97) *Gestillte Sehnsucht (Assuaged Longing)*
Geistliches Wiegenlied (Sacred Lullaby)

Gestillte Sehnsucht

In gold'nen Abendschein getauchet,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Weh'n.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft ihr ein?

Was kommt gezogen auf Traumesflügeln?
Was weht mich an so bang, so hold?
Es kommt gezogen von fernen Hügeln,
Es kommt auf bebendem Sonnengold.
Wohl lispeln die Winde, die Vögelein,
Das Sehnen, das Sehnen, es schläft nicht ein.

Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Authorship: Friedrich Rückert (1788-1866) in a section titled "Jugendlieder", from Werke, vol. 2, first published 1816

Assuaged Longing

Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voices the little birds breathe
into the soft fluttering of evening breezes.
What does the wind whisper, and the little birds?
They whisper the world into slumber.

You, my desires, that stir
in my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you sleep?
By the whispering of the wind, and of the little birds?
You yearning desires, when will you fall asleep?

What will come of these dreamy flights?
What stirs me so anxiously, so sweetly?
It comes pulling me from far-off hills,
It comes from the trembling gold of the sun.
The wind whispers loudly, as do the little birds;
The longing, the longing - it will not fall asleep.

Alas, when no longer into the golden distance
does my spirit hurry on dream-wings,
when no more on the eternally distant stars
does my longing gaze rest;
Then the wind and the little birds
will whisper away my longing, along with my life.

Authorship: Translation from German (Deutsch) to English
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from the LiederNet Archive -- https://www.lieder.net/

continued on page 32

continued from page 31

Geistliches Wiegenlied (Giebel)	***Sacred Lullaby***
Die ihr schwebet um diese Palmen In Nacht und Wind, Ihr heil'gen Engel, Stillet die Wipfel! Es schlummert mein Kind.	Ye that hover about these palms In night and wind, Ye holy angels, Silence the tree-tops! My child is asleep.
Ihr Palmen von Bethlehem In Windesbrausen, Wie mögt ihr heute so zornig sausen! O rauscht nicht also, schweiget, Neiget euch leis und lind. Stillet die Wipfel! Es schlummert mein Kind.	Ye palms of Bethlehem In blustering wind, How can ye buzz so angrily today! Do not rustle so, be silent, Sway softly and mildly. Silence the tree-tops! My child is asleep.
Der Himmelsknabe duldet Beschwerde; Ach, wie so müd er ward Vom Leid der Erde. Ach, nun im Schlaf, ihm, leise gesänfigt, Die Qual zerrint, Stillet die Wipfel! Es schlummert mein Kind.	The child of Heaven endures hardship; Ah, how weary he was of the sorrows of the earth. Ah, now gently soothed in sleep, The agony melts away, Silence the tree-tops! My child is asleep.
Grimmige Kälte sauset hernieder, Womit nur deck ich des Kindleins Glieder! O all ihr Engel, die ihr geflügelt Wandelt im Wind, Stillet die Wipfel! Es schlummert mein Kind.	Bitter cold rushes down, With what can I cover the little child's limbs! O all ye angels, that, bewinged, Wander in wind, Silence the tree-tops! My child is asleep.

Authorship: Set by Johannes Brahms (1833-97)
Re-printed here from http://davidsbuendler.freehostia.com/geist.htm

continued from page 32

Ottorino Respighi: Il Tramonto
(1879-1936)

Il Tramonto

Già v'ebbe un uomo, nel cui tenue spirto
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno stempri)
la morte e il genio contendeano. Oh! quanta tenera gioia,
che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama, che allor solo conobbe l'abbandono
pieno e il concorde palpitar di due creature che s'amano,
egli addusse pei sentieri d'un campo,
ad oriente da una foresta biancheggiante ombrato
ed a ponente discoverto al cielo!
Ora è sommerso il sole; ma linee d'oro
pendon sovra le cineree nubi,
sul verde piano sui tremanti fiori
sui grigi globi dell' antico smirnio,
e i neri boschi avvolgono,
del vespro mescolandosi alle ombre.
Lenta sorge ad oriente
l'infocata luna tra i folti rami delle piante cupe:
brillan sul capo languide le stelle.
E il giovine sussura: "Non è strano?
Io mai non vidi il sorgere del sole,
o Isabella. Domani a contemplarlo verremo insieme."
Il giovin e la dama giacquer tra il sonno e il dolce amor
congiunti ne la notte: al mattin
gelido e morto ella trovò l'amante.
Oh! nessun creda che, vibrando tal colpo,
fu il Signore misericorde.
Non morì la dama, né folle diventò:
anno per anno visse ancora.
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,
e il non morir... ma vivere a custodia del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia. Era, null'altro che a vederla,
come leggere un canto da ingegnoso bardo
intessuto a piegar gelidi cuori in un dolor pensoso.
Neri gli occhi ma non fulgidi più;
consunte quasi le ciglia dalle lagrime;
le labbra e le gote parevan cose morte tanto eran bianche;

The Sunset

There late was One within whose subtle being,
As light and wind within some delicate cloud
That fades amid the blue noon's burning sky,
Genius and death contended. None may know
The sweetness of the joy which made his breath
Fail, like the trances of the summer air,
When, with the lady of his love, who then
First knew the unreserve of mingled being,
He walked along the pathway of a field
Which to the east a hoar wood shadowed o'er,
But to the west was open to the sky.
There now the sun had sunk, but lines of gold
Hung on the ashen clouds, and on the points
Of the far level grass and nodding flowers
And the old dandelion's hoary beard,
And, mingled with the shades of twilight, lay
On the brown massy woods - and in the east
The broad and burning moon lingeringly rose
Between the black trunks of the crowded trees,
While the faint stars were gathering overhead.
"Is it not strange, Isabel," said the youth,
"I never saw the sun? We will walk here
To-morrow; thou shalt look on it with me."
That night the youth and lady mingled lay
In love and sleep - but when the morning came
The lady found her lover dead and cold.
Let none believe that God in mercy gave
That stroke. The lady died not, nor grew wild,
But year by year lived on - in truth I think
Her gentleness and patience and sad smiles,
And that she did not die, but lived to tend
Her agèd father, were a kind of madness,
If madness 'tis to be unlike the world.
For but to see her were to read the tale
Woven by some subtlest bard, to make hard hearts
Dissolve away in wisdom-working grief;
Her eyes were black and lustreless and wan:
Her eyelashes were worn away with tears,
Her lips and cheeks were like things dead - so pale;

continued on page 34

continued from page 33

ed esili le mani e per le erranti vene e le giunture rossa
del giorno trasparia la luce.
La nuda tomba, che il tuo fral racchiude,
cui notte e giorno un'ombra tormentata abita,
è quanto di te resta, o cara creatura perduta!

"Ho tal retaggio, che la terra non dà:
calma e silenzio, senza peccato e senza passione.
Sia che i morti ritrovino (non mai il sonno!) ma il riposo,
imperturbati quali appaion,
o vivano, o d'amore nel mar profondo scendano;
oh! che il mio epitaffio, che il tuo sia: Pace!"
Questo dalle sue labbra l'unico lamento.

Authorship: Roberto Ascoli based on a text in English by Percy Bysshe Shelley, "The Sunset"

Her hands were thin, and through their wandering veins
And weak articulations might be seen
Day's ruddy light. The tomb of thy dead self
Which one vexed ghost inhabits, night and day,
Is all, lost child, that now remains of thee!

"Inheritor of more than earth can give,
Passionless calm and silence unreproved,
Where the dead find, oh, not sleep! but rest,
And are the uncomplaining things they seem,
Or live, a drop in the deep sea of Love;
Oh, that like thine, mine epitaph were - Peace!"
This was the only moan she ever made.

Authorship: Percy Bysshe Shelley (1792-1822), "The Sunset"

Felix Mendelssohn: Frage from 12 Lieder, Op. 9
(1809-47)

Frage

Ist es wahr? Ist es wahr?
Daß du stets dort in dem Laubgang,
An der Weinwand meiner harrst?
Und den Mondschein und die Sternlein
Auch nach mir befragst?

Ist es wahr? Sprich!
Was ich fühle, das begreift nur,
Die es mit fühlt,
Und die treu mir ewig,
Treu mir ewig, ewig bleibt.

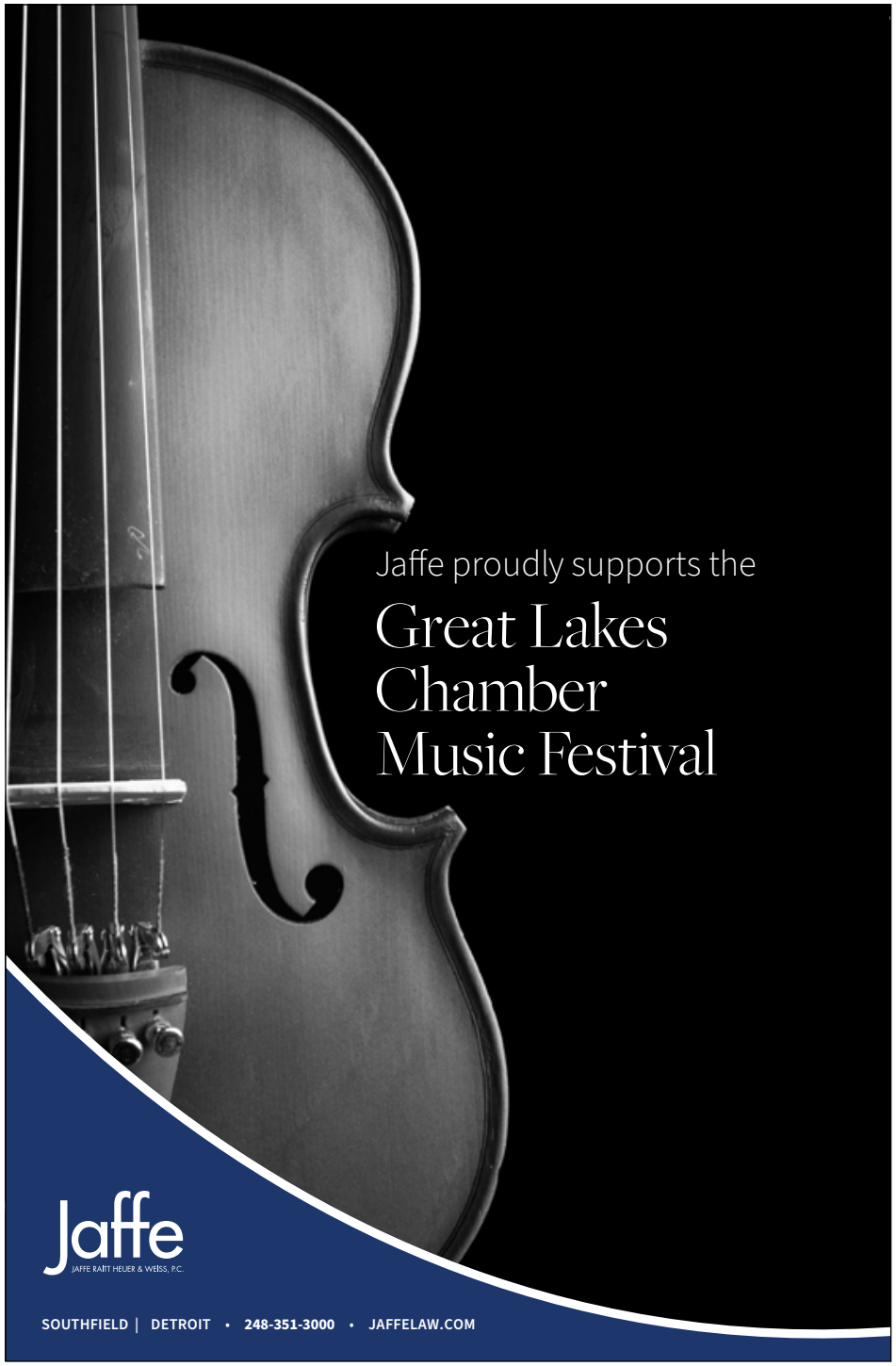
Authorship: Felix Mendelssohn (1809-47)
Re-printed here from https://www.lieder.net/lieder/get_text.html?TextId=1724

Question

Is it true? Is it true?
that over there in the leafy walkway, you always
wait for me by the vine-draped wall?
And that with the moonlight and the little stars
you consult about me also?

Is it true? Speak!
What I feel, only she grasps --
she who feels with me
and stays ever faithful to me,
eternally faithful.

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The Edw. C. Levy Co. is proud to support the Great Lakes Chamber Music Festival's mission bringing together the world's finest musicians to offer extraordinary musical performances and experiences. The Chamber's vision of being a catalyst for inspiration, the leading conductor of energy for chamber music and a beacon of diversity and personal fulfillment in the community is especially exciting as we enjoy the return to live, in-person music in 2021!

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Ralph Vaughan Williams: "Along the Field"
(1872-1958)

I. Along the Field

Along the field as we came by
A year ago, my love and I,
The aspen over stile and stone
Was talking to itself alone.
"Oh who are these that kiss and pass?
A country lover and his lass;
Two lovers looking to be wed;
And time shall put them both to bed,
But she shall lie with earth above,
And he beside another love."

And sure enough beneath the tree
There walks another love with me,
And overhead the aspen heaves
Its rainy-sounding silver leaves;
And I spell nothing in their stir,
But now perhaps they speak to her,
And plain for her to understand
They talk about a time at hand
When I shall sleep with clover clad,
And she beside another lad.

Authorship: Alfred Edward Housman (1859-1936) no title, appears in *A Shropshire Lad*, no. 26, first published 1896

II. We'll to the Woods no more

We'll to the Woods no more
The laurels all are cut,
The bowers are bare of bay
That once the Muses wore.
The year draws in the day
And soon will evening shut:
The laurels all are cut
We'll to the woods no more.
Oh, we'll no more, no more
To the leafy woods away,
To the high wild woods of laurel
And the bowers of bay no more.

Authorship: Alfred Edward Housman (1859-1936) no title, appears in *Last Poems*, first published 1922

III. The half-moon westers low

The half-moon westers low, my love,
And the wind brings up the rain;
And wide apart we lie, my love,
And seas between the twain.

I know not if it rains, my love,
In the land where you do lie;
And oh, so sound you sleep, my love.
You know no more than I.

Authorship: Alfred Edward Housman (1859-1936) no title, appears in *Last Poems*, no. 26, first published 1922

IV. In the morning, in the morning

In the morning, in the morning,
In the happy field of hay,
Oh they looked at one another
By the light of day.

In the blue and silver morning
On the haycock as they lay,
Oh they looked at one another
And they looked away.

Authorship: Alfred Edward Housman (1859-1936) no title, appears in *Last Poems*, no. 23, first published 1922

V. The sigh that heaves the grasses

The sigh that heaves the grasses
Whence thou wilt never rise
Is of the air that passes
And knows not if it sighs.

The diamond tears adorning
Thy low mound on the lea,
Those are the tears of morning,
That weeps, but not for thee.

Authorship: Alfred Edward Housman (1859-1936) no title, appears in *Last Poems*, no. 27, first published 1922

continued on page 38



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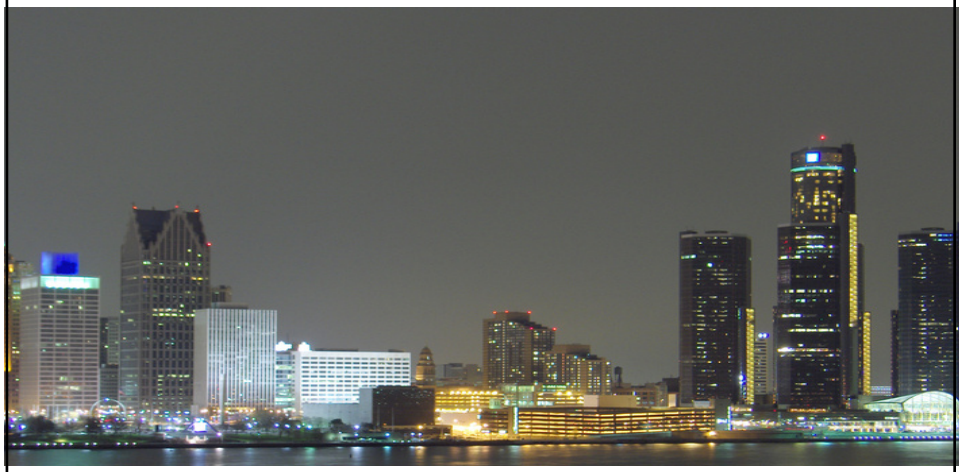
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VI. Good-bye

Oh see how thick the goldcup flowers
Are lying in field and lane,
With dandelions to tell the hours
That never are told again.
Oh may I squire you round the meads
And pick you posies gay?
- 'Twill do no harm to take my arm.
"You may, young man, you may."

Ah, spring was sent for lass and lad,
'Tis now the blood runs gold,
And man and maid had best be glad
Before the world is old.
What flowers to-day may flower to-morrow,
But never as good as new.
- Suppose I wound my arm right round -
"'Tis true, young man, 'tis true."

Some lads there are, 'tis shame to say,
That only court to thieve,
And once they bear the bloom away
'Tis little enough they leave.
Then keep your heart for men like me
And safe from trustless chaps.
My love is true and all for you.
"Perhaps, young man, perhaps."

Oh, look in my eyes, then, can you doubt?
- Why, 'tis a mile from town.
How green the grass is all about!
We might as well sit down.
- Ah, life, what is it but a flower?
Why must true lovers sigh?
Be kind, have pity, my own, my pretty, -
"Good-bye, young man, good-bye."

Authorship: Alfred Edward Housman (1859-1936) no title, appears in *A Shropshire Lad*, no. 5, first published 1896

VII. Fancy's knell

When lads come home from labour
At Abdon under Clee
A man would call his neighbour
And both would send for me.
And where the light in lances
Across the mead was laid,
There to the dances
I fetched my flute and played.

Ours were idle pleasures,
Yet oh, content we were,
The young to wind the measures,
The old to heed the air;
And I to lift with playing
From tree and tower and steep
The light delaying,
And flute the sun to sleep.

The youth toward his fancy
Would turn his brow of tan,
And Tom would pair with Nancy
And Dick step off with Fan;
The girl would lift her glances
To his, and both be mute:
Well went the dances
At evening to the flute.

Wenlock Edge was umbered,
And bright was Abdon Burf,
And warm between them slumbered
The smooth green miles of turf;
Until from grass and clover
The upshot beam would fade,
And England over
Advanced the lofty shade.

The lofty shade advances,
I fetch my flute and play:
Come, lads, and learn the dances
And praise the tune to-day.
To-morrow, more's the pity,
Away we both must hie,
To air the ditty,
And to earth I.

Authorship: Alfred Edward Housman (1859-1936) "Fancy's knell", appears in *Last Poems*, no. 41, first published 1922

VIII. With rue my heart is laden

With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

Authorship: Alfred Edward Housman (1859-1936) no title, appears in *A Shropshire Lad*, no. 54, first published 1896

TICKET SALES

July 10-24 Virtual Festival

Ticket price: $50 for access to all concerts (per household screen); $15 for individual concerts

Ticket sales began May 14 at **greatlakeschambermusic.org** or by calling **248-559-2097**.

JULY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						10 REVERIES OLD AND NEW
11	12 SHOUSE SHOWCASE: SEEKING HOME	13	14 MOTIONS AND EMOTIONS	15 A SOUL'S JOURNEY	16	17 DREAMS OF THE PAST
18	19	20	21 POETIC VISIONS	22 SHOUSE SHOWCASE: IMPRESSIONIST TO REALIST	23	24 STRINGS, SINGING AND STRUMMING

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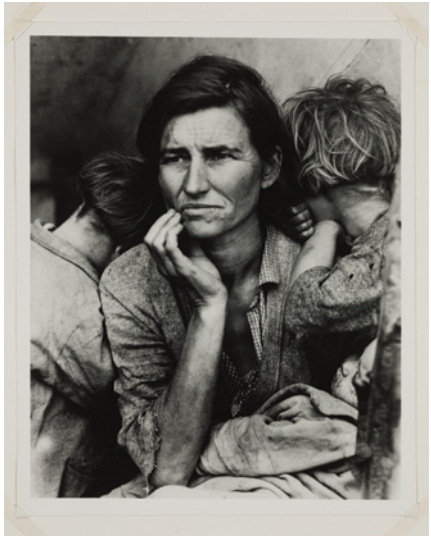


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FESTIVAL ENDOWMENT FUNDS—A HISTORY AND A FUTURE

The Great Lakes Chamber Music Festival is proud to be considered as one of the Top 20 chamber music festivals in the country. By supporting the Festival's endowment fund, you support the future of the Festival and help to ensure that we continue to bring a world-class artistic experience to our patrons for many years to come.

Now in our 28th year, the Great Lakes Chamber Music Festival is embarking on a journey to grow our endowment fund exponentially. This will allow our Artistic Director to bring bigger musical experiences to you, our patrons. For more information about supporting the Festival's endowment, contact **BethAnne Kunert**, Development Officer, at **248-559-2097** or at **kunert@art-ops.org**.

The James Tocco Endowed Fund for Artistry & Innovation
The fund was established in 2014 to commemorate the retirement of Founding Artistic Director James Tocco. This endowment allows future Festival artistic directors to pursue excellence and innovation as James did for more than two decades. The creative liberty will allow artistic directors to pursue the artists and programming necessary to advance the Festival's prominence for years to come.

The Great Lakes Chamber Music Festival Fund
This fund was established in honor of James Tocco with a bequest from Carol Harford, a close friend and colleague of Catherine Filene Shouse (for whom the Shouse Institute is named).

The Stone Composer Endowment
The endowment fund was established in memory of Eunice and Joshua (Jim) Stone by their three daughters, Gwen Weiner, Marcy Klein, and Carol DePaul. Its purpose is to support the Festival's Composer-in-Residence program, and to foster young composers by presenting premieres of their original works. This year, the honoree is painter **Allie McGhee**, whose work "Ring a Ding" is featured on the cover.

Paul Katz Cello Endowed Fund in Memory of Morris D. Baker
This fund was established in 2003 by Beverly Franzblau Baker in memory of Morris D. Baker. This year, the fund supports ***Reveries, Old and New*** on the Virtual Festival.

Eugene Istomin Endowed Piano Chair
A chair established by James Tocco, this fund created an endowed position in the name of Eugene Istomin, one of the greatest pianists of the 20th century. This year, the fund supports ***Motions and Emotions*** on the Virtual Festival.

continued on page 41

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continued on page 42

continued from page 41

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