

15
june

FRIDAY

8 PM

Barry Shiffman, *artistic director*
Osvaldo Golijov, *composer-in-residence***OPENING NIGHT**

Miriam Khalil, *soprano* | Barry Shiffman, *violin/viola*
 Danny Koo, *violin* | Roberto Díaz, *viola*
 Milena Pajaro-van de Stadt, *viola* | Andrés Díaz, *cello*
 Clive Greensmith, *cello* | Roberto Occhipinti, *bass*
 Tara Helen O'Connor, *flute* | Todd Palmer, *clarinet*
 James Sommerville, *horn* | Claudio Ragazzi, *guitar*
 Ina Zdorovetchi, *harp* | Michael Ward-Bergeman, *hyper accordion*
 Dave Burns, *percussion* | Jeremy Flower, *laptop*
 Joel Ivany, *director* | Jason Hand, *lighting designer*

GENEROUSLY SPONSORED BY SUSANNE GUYER AND THAD CARPEN

STRING SEXTET IN D MINOR, OP. 70 (SOUVENIR DE FLORENCE) (1887-92)
Pyotr Ilyich Tchaikovsky (1840-1893)

Allegro con spirito
 Adagio cantabile e con moto
 Allegro moderato
 Allegro vivace

:: INTERMISSION ::

AYRE, FOR SOPRANO AND ENSEMBLE (2004)
Osvaldo Golijov (b. 1960)

Mañanita de San Juan [Dawn St. John's Day]
 Una madre comió asado [A mother roasted her child]
 Tancas serradas a muru [Walls are encircling the land]
 Luna [Moon]
 Nani
 Wa Habibi [My love]
 Aiini taqtiru [My eyes weep]
 Kun li-guitari wataran ayyuha al-maa' [Be a string, water, to my guitar]
 Suéltate las Cintas [Untie your ribbons]
 Yah, annah emtza'cha [O God, where shall I find you?]
 Ariadna en su laberinto [Ariadne in her labyrinth]

Please join Rockport Music for an Opening Night reception at the Rockport Art Association and Museum immediately following the concert.

STRING SEXTET IN D MINOR, OP. 70 (SOUVENIR DE FLORENCE)

Pyotr Ilyich Tchaikovsky (b. Kamsko-Votkinsk, Russia, April 25/May 7, 1840; d. St. Petersburg, Russia, October 25/November 6, 1893)

Composed 1887–92; 36 minutes

In addition to a picturesque subtitle in French evoking one of the most celebrated Italian cities, Tchaikovsky returned from his travels to Italy with a second 'souvenir' from Florence. It's a glorious, operatic love duet between violin and cello which he unwraps during the slow movement of the String Sextet, Op. 70, his final chamber work. Tchaikovsky wrote the theme during a three-month stay in the legendary Tuscan capital, while completing his final full-length opera, *The Queen of Spades*. For the rest of this bright, untroubled string sextet, the music is purely Russian, with a characteristic emotional intensity running throughout its four movements. After initial sketches, Tchaikovsky worked quickly, doing the main draft in 1890 in less than two weeks and scoring it in a further eleven days. After a private workshop reading of the manuscript, followed by a public performance for the commissioning St. Petersburg Chamber Music Society, Tchaikovsky remained unhappy with the sextet for pairs of violins, violas and cellos and laid it aside for another year. "I'm hampered not by lack of ideas but by the novelty of the form," Tchaikovsky confessed to his brother Modest. "There must be six independent and, at the same time, homogeneous parts." To the pianist Alexander Siloti he said: "I constantly feel as though I am in fact writing for the orchestra and just rearranging it for six string instruments." After substantial changes to the third and fourth movements in 1892, and a few tweaks elsewhere, Tchaikovsky grew more comfortable with the piece. A few performances later, he even mused about writing a second sextet.

The orchestral sweep of the opening movement provides a visceral, virtuoso challenge for string players. Its impact is altogether different from the intimacy of a string quartet, while its technical challenge in performance is often that of soloist versus orchestra. "The first movement must be played with a great deal of passion and drive," Tchaikovsky wrote. "The second, lilting. The third, facetious. The fourth, gay and determined." The famous serenade-like melody in the slow movement, the 'souvenir' that Tchaikovsky brought back from Florence, has the character of a *pas de deux* in one of his ballets. A ghostly, contrasting middle section leads to a return of the *pas de deux*. Both the scherzo and finale are dominated by folksong-like melodies, with an intensity and urgency to the music that speaks strongly to the Russian soul. The compelling fugal writing

GOLIJOV ON TCHAIKOVSKY

Tchaikovsky is the composer who remembers the secrets that his fellow romantics forget: that you can dance even while crying and singing. That you can hold the carpenter's song and the spirit of Mozart in the

same embrace. That you can write music that is simultaneously overwhelming and fragile. He is the composer who knows grief, pleasure, magic and pathos; who knows how to tell a story in song; how to travel the peaks and valleys of a musical journey; fundamental things that so many later composers forgot. He is the man whose generosity of spirit is and will probably always be feared and banished by the musical dictators and frowned upon by the snobs. But he is the man whose music was, is, and will always be loved by all those who don't fear its contradictions, because its contradictions are a reflection of life.

Osvaldo Golijov (2001)

of the finale was aimed to please the predominantly German membership of the St. Petersburg Chamber Music Society, who presented the composer with their medal of merit. It also pleased Tchaikovsky himself: "Ah Modest," he wrote to his brother, "my sextet is wonderful and the fugue at the end is charming. It is terrible how thrilled I am with my own work ..."

AYRE, FOR SOPRANO AND ENSEMBLE

Osvaldo Golijov (b. La Plata, Argentina, December 5, 1960)

Composed 2004; 50 minutes

Ayre, meaning "air" and "melody" in medieval Spanish and also the "air" that we breathe, provides composer Osvaldo Golijov a framework for this fifty-minute theatrical song cycle dramatizing the diversity of his personal, cultural and geographical perspective on the world. Its songs are framed within two centers of Islamic, Jewish and Christian cultures: southern Spain, at a time of Muslim rule throughout much of the Iberian Peninsula, and Jerusalem through the ages—with 18th-century Sardinia and traditional to present-day Lebanon and Argentina falling somewhere in there too. Golijov's music comfortably binds together what could easily have become a colliding cultural collage by weaving in undercurrents of shared values and emotions—love and hatred, life and death, conflict and harmony, passion and heartbreak, lamentation and rejoicing. Golijov, a Romanian Jew by birth, but born in Argentina, who lived for six years in Israel and for the greater part of his life in Massachusetts, brings a musical language that is infused with an ever-widening influence from many sources. The ingredients include folk music from many traditions, the western repertory from many eras, the Judeo-Christian liturgy, tango and other Latin American dance forms, all of which remain in a state of flux in a highly individual musical voice with a meaningful musical message. If the world Golijov saw around him in 2004 is reflected in *Ayre*, its message of hope and transformation is more than ever relevant today.

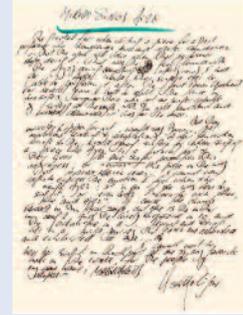
Ayre is scored for a texturally sonorous ensemble of flute, clarinet, French horn, accordion, guitar, harp, viola, cello, double bass and percussion, with laptop computer. The cycle opens with a dramatic call to attention, as though from a voice in the crowd. The song's lyrics are drawn from the ballads of Sephardic Jews and the music directly inspired by the street cries of Sephardic traders heard by the composer. In contrast, the delicate accompaniment to the traditional Sephardic song *Una madre comió asado* belies the horror of its words ("And a mother roasted and ate her cherished son"), a result of the suffering of war, alluding to the Lamentations of Jeremiah. The words are in Ladino, the lost language of the Spanish Jews, the Sephardim. In the driving *Tancas serradas a muru* (Walls are encircling the land), the words and music are from Sardinia. Here, a song of greed driven by beats played from a laptop calls for anger and violence in the voice of the singer and eventually implodes in its own energy. Golijov likens the song's title to the situation of Israel and Palestine. *Luna* (Moon), an instrumental number, is one of two songs written by Gustavo Santaolalla (b. 1951), a fellow Argentine composer and recording producer. It's "a little oasis in the journey," Golijov says. The original song-cycle commission in 2004 was completed and premiered within a month and the decision to include Santaolalla's songs was at first taken for practical, deadline reasons. But, with Golijov's carefully crafted, expressive segue from *Luna* to *Nanni*, *Luna* now becomes an integral part of the song cycle. *Nanni*, with its beautiful vocal melismas, envelopes many emotions within its three stanzas.



Osvaldo Golijov and Gustavo Santaolalla outside Carnegie Hall for the premiere of *Ayre*

MIRIAM SINGS AYRE

The greatest fear when writing a piece for a great performer who transcends genre and register boundaries is that the work will die when that performer stops doing it. That was the fear (bound with the joy of doing something utterly new) I had for Ayre. Would other singers ever be able to perform it after the great Dawn Upshaw? For several years I had to split the voice in two singers, because there was not one singer capable of singing all the songs with the wild emotional and musical demands it has for the voice.



And then miracles happen (or not, would say Darwin, just mutations leading to adaptation). A new generation brings to the world young singers for whom singing a piece like Ayre is a natural part of their lives. No one singer personifies this naturalness, or 'owns' this piece in the way that Miriam Khalil does—I cannot even begin to express the emotion I feel when she sings Ayre: it is as if she was born to sing it, or, even better, 'born for each other, she and Ayre.' Of course, she channels Farouz in the Arab songs, but she IS the mother in song 2, and the lonely shepherd in 10, and the odalisque in 11... Hearing and seeing her is a wild journey that leaves one exhausted and exhilarated at end.

I cannot wait to hear her sing it in Rockport, at one of my favorite halls in the world, for the people of my adopted home, Massachusetts.

— OSVALDO GOLIJOV, DECEMBER 2017

Wa Habibi (My love) juxtaposes the sacred and secular in a visceral, chaotic picture drawn from real life. The sacred prevails in the beautiful prayer *Aiini taqtiru* (My eyes weep), a Christian-Arab song for Good Friday. The next three songs are interwoven with Palestinian poet Mahmoud Darwish (1941-2008) and his softly spoken plea for identity. Echoes of his poem continue through an intimate love song by Gustavo Santaolalla and *Yah, anna emtzacha* (O God, where shall I find you?), a 12th-century song based on Sephardic calls to prayer—the Jewish medieval poet juxtaposed with the contemporary Palestinian and Argentinian. "I thought of that dialogue across the centuries and how the oppressors and oppressed exchange places throughout history, and how we are all one," Golijov says. The final song weaves together traditional and created Sephardic melodies to an expressive 9/8 beat. The lament *Ariadna en su laberinto* (Ariadne in her labyrinth) is the longest song in the cycle, made up of a kaleidoscope of vocal melismas. "With a little bend, a melody goes from Jewish to Arab to Christian," Golijov says, referring back to the intermingling of cultures in Andalusia before the 15th-century *reconquista* and the expulsion of the Jews. "How connected these cultures are and how terrible it is when they don't understand each other. The grief that we are living in the world today has already happened for centuries but somehow harmony was possible between these civilizations."

– Program notes © 2018 Keith Horner. Comments welcomed: khnotes@sympatico.ca



DAVID BURNS, *percussion*

The percussionist David Burns has founded several groups in his native Canada with the purpose of commissioning and performing new works from around the world. He has performed with members of NEXUS,

Steven Schick and Canadian Brass, and was recently appointed Principal Timpani/Percussion of the Hyogo Performing Arts Centre Orchestra in Japan. Additionally, he has performed with members of the Royal Concertgebouw, and the Vienna and Berlin philharmonics. David received his training at the Glenn Gould School of The Royal Conservatory of Music in Toronto.

ANDRÉS DÍAZ, *cello*



First Prize winner of the 1986 Naumburg International Cello Competition and an Avery Fisher Career Grant recipient, Andrés Díaz regularly performs with orchestras throughout North America and at major festivals such as Banff,

La Jolla, Ravinia, Marlboro, and Tanglewood. He is a member of the Díaz String Trio with violinist Andrés Cárdenes and violist Roberto Díaz. His most recent release features the six Bach Suites on the Azica Records label. Born in Chile, Mr. Díaz graduated from the New England Conservatory, where he worked with Laurence Lesser and Colin Carr. He is a professor at Southern Methodist University and holds the Koerner Chair in Cello at the Glenn Gould School of The Royal Conservatory of Music in Toronto. He plays a 1698 Matteo Goffriller cello and a bow made by his father, Manuel Díaz.

ROBERTO DÍAZ, *viola*



A Grammy-winning violist of international reputation, Roberto Díaz is also president and CEO of the Curtis Institute of Music. As a teacher of viola at Curtis and former principal violist of The Philadelphia Orchestra, Mr. Díaz has already had a significant

impact on American musical life. He has appeared as an orchestral soloist and recitalist in major cities around the globe and has worked with many of the leading conductors and composers of our time, including Krzysztof Penderecki, Jennifer Higdon and Edison Denisov. A celebrated chamber artist and

recitalist, Mr. Díaz is a member of the Díaz Trio, and performs frequently on tour in programs featuring Curtis students. His recording of transcriptions by William Primrose with the pianist Robert Koenig (Naxos) was nominated for a 2006 Grammy. He is a 1984 graduate of the Curtis Institute of Music, where his teacher was his predecessor at The Philadelphia Orchestra, Joseph de Pasquale.

JEREMY FLOWER, *laptop*



Jeremy Flower is a multi-instrumentalist and composer of acoustic and electronic music. His work

with electronics has landed him on stage as a guest artist with the Atlanta and Chicago symphony orchestras, L.A. Philharmonic, Curtis Institute and St. Luke's, as well as with world-renowned electronic producers in experimental, ambient and minimal techno genres. Mr. Flower has been commissioned by the Chicago Symphony Orchestra, Hamilton Philharmonic and Carnegie Hall's Weill Institute. He has written music for the feature documentary *Animas Perdidas* and is part of David Krakauer's Ancestral Groove project. He has collaborated extensively with the composer Osvaldo Golijov, including the film score for Francis Ford Coppola's films *Youth Without Youth*, *Tetro* and *Twixt*.

CLIVE GREENSMITH, *cello*



A founding member of the Montrose Trio and a member of the world-renowned Tokyo Quartet for fourteen years, Clive Greensmith performs around the world in the finest festivals and with the top orchestras, as well

as regularly collaborating with international artists such as Andras Schiff, Pinchas Zukerman and Leon Fleisher. He has numerous critically acclaimed recordings. In his distinguished teaching career, he has served as a faculty member at the Yehudi Menuhin School and Royal Northern College of Music in England, San Francisco Conservatory of Music, Manhattan School of Music and New York University, in addition to a fifteen-year residency at Yale University with the Tokyo Quartet. He is Professor of Cello and Co-Director of Chamber Music at The Colburn School. Mr. Greensmith is deeply committed to the recovery and performance of works by composers who were silenced under the Nazi regime. Through the Ziering Conlon Initiative for Recovered Voices, he has brought to performance works for cello by the composer Pál Hermann (1902-1944).

JOEL IVANY, *director*



Joel Ivany is the Founder and Artistic Director of Against the Grain Theatre (AtG), and is the program director of Banff Centre's "Open Space: Opera in the 21st Century." His directing credits include productions of Verdi's *Macbeth* (Minnesota Opera), *Carmen* (Vancouver Opera), *Les Contes d'Hoffmann* (Edmonton Opera), Gavin Bryars's *Marilyn Forever* (Adelaide Festival) and *Le nozze di Figaro* (revival at Norwegian National Opera). He is the author of five original librettos. He was a Dora Mavor Moore Award nominee for Outstanding Direction (AtG's *Figaro's Wedding*), Outstanding New Opera/Musical (AtG's *#UncleJohn*) and the recipient of the same prize for *Figaro's Wedding*. Recent mainstage directing credits include the Canadian Opera Company (*Carmen*), the Toronto Symphony Orchestra (Mozart's *Requiem*), Canadian Children's Opera Company (*Brundibár*), new productions of *Dead Man Walking* (Vancouver Opera), Claude Viver's *Kopernikus* (Banff Centre) and the Toronto Symphony Orchestra (Kurt Weill's *The Seven Deadly Sins*).

MIRIAM KHALIL, *soprano*



Miriam Khalil is an acclaimed multiple award-winning Lebanese-Canadian soprano specializing in opera and concert performance. A graduate of the prestigious Canadian Opera Company Ensemble Studio, Steans Institute for Young Artists (Ravinia) and Britten-Pears Young Artist Programme in England, Ms. Khalil is a recipient of multiple awards and grants from the George London Foundation, Canada Council for the Arts, Ontario Arts Council and Metropolitan Opera National Council Audition Scholarships. She has appeared on numerous opera stages across Canada and Europe, including a stint at the renowned Glyndebourne Festival Opera in the United Kingdom. Equally at home on the concert stage, Ms. Khalil has been a frequent recitalist and soloist with orchestras across Canada. She is a proud founding member of the Dora Mavor Moore Award-winning chamber opera company Against the Grain Theatre (AtG). This past July, she made her South American debut singing the Argentinian premiere of Golijov's *Ayre*.

DANNY KOO, *violin*



The violinist Danny Koo performs regularly with Music Street, Wellesley Chamber Players, Constantia and Chameleon Arts Ensemble, and takes part in the First Monday series at Jordan Hall. Passionate about bringing a larger audience to the world of classical music, Mr. Koo is leading a project on Naver V Live (Korea's YouTube) where he presents his own series. He has performed in leading festivals including La Jolla, Banff and Music@Menlo. Mr. Koo teaches at the New England Conservatory's Preparatory School. Additionally, he was part of Kim Kashkashian's Music for Food initiative and is a representative of OXFAM Korea. Raised in Philadelphia, Mr. Koo started with the Suzuki program and was mentored by Helen Kwalwasser. He received his bachelor and master's degrees from the New England Conservatory, studying with Donald Weilerstein, Soovin Kim and Malcolm Lowe. Mr. Koo plays a 1901 Vincenzo Postiglione violin made in Naples.

ROBERTO OCCHIPINTI, *bass*



Roberto Occhipinti has won awards and acclaim as a musician, composer and record producer. Throughout his career, the Toronto-born bassist has performed in classical orchestras, jazz ensembles, Latin groups, rhythm & blues outfits and rock bands. He has worked in theater and opera, written for radio and television, and played on film soundtracks and recording sessions. Early in his career, Mr. Occhipinti began straddling the worlds of jazz and classical music. After stints with the Winnipeg Symphony, Hamilton Philharmonic and Canadian Opera Company, he began performing Latin music and started playing with Memo Acevedo's Banda Brava. Through that association, he met the Cuban-Canadian pianist Hilario Durán and produced three of Durán's albums, including the Juno-winning *New Danzon*. Mr. Occhipinti also worked in the field of contemporary music, acting as principal bassist with the Esprit Orchestra and as a longtime member of Arraymusic. Additionally, he wrote music for CBC radio dramas and scored the soundtrack for the children's series *George Shrinks*. Born of Sicilian heritage, Mr. Occhipinti and his guitarist brother, Michael, created *The Sicilian Jazz Project*, a recording of reinterpretations of traditional folk music.

TARA HELEN O'CONNOR, *flute*



Recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, Tara Helen O'Connor is a season artist of the Chamber Music Society of Lincoln Center. She regularly participates in leading festivals around the world, such as the Santa

Fe Chamber Music Festival, Music@Menlo, Spoleto Festival USA, the Banff Centre and the Bravo! Vail Valley Music Festival. She is a member of Windscape and the Bach Aria Group and is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has appeared on A&E's *Breakfast with the Arts, Live from Lincoln Center*. Ms. O'Connor is Associate Professor of Flute, Head of the Woodwinds Department and the Coordinator of Classical Music Studies at Purchase College School of the Arts Conservatory of Music. Additionally, she is on the faculty of Bard College Conservatory of Music and the Manhattan School of Music, as well as a visiting artist at The Royal Conservatory of Music. She lives with her husband, the violinist Daniel Phillips, in Manhattan.

MILENA PAJARO-VAN DE STADT, *viola*



The violist Milena Pajaro-van de Stadt has established herself as one of the most sought-after violists of her generation. She performs throughout the United States, Latin America and Europe as a recitalist, chamber musician and orchestral soloist. She

is the founding violist of the Dover Quartet, which was First Prize winner at the 2013 Banff International String Quartet Competition, and Gold Medalist and Grand Prize winner of the 2010 Fischhoff Chamber Music Competition. Her other awards include first prize of the Lionel Tertis International Viola Competition and top prizes at the Tokyo International Viola Competition. She is a regular at the leading festivals in the country. Originally a violin student of Sergiu Schwartz and Melissa Pierson-Barrett, Ms. Milena Pajaro-van de Stadt began studying viola with Michael Klotz at the Bowdoin International Music Festival. She graduated from the Curtis Institute of Music, where she studied with Roberto Díaz, Michael Tree, Misha Amory, and Joseph de Pasquale. She earned her master's degree at Rice University's Shepherd School of Music and performs on a 2004 copy of the Primrose Amati, originally made for Roberto Díaz by Gabrielle Kundert.

TODD PALMER, *clarinet*



The clarinetist Todd Palmer has appeared as a concerto soloist, recitalist, chamber music collaborator and educator. Mr. Palmer has collaborated with numerous composers, and championed Golijov's klezmer clarinet quintet *The Dreams*

and *Prayers of Isaac the Blind*. He gave the world premiere of David Bruce's *Gumboots* at Carnegie Hall with the St. Lawrence Quartet. Moreover, Mr. Palmer has collaborated with numerous directors and choreographers, including Mark Morris, for whom he gave the world premiere of *Crosswalk*, a new work for clarinet and dance especially created for him in 2013. He was the first wind player to be awarded the grand prize in the Ima Hogg Young Artist Auditions and later won the Young Concert Artist International Auditions. In addition to a wealth of chamber music and festival performances, he has also held principal clarinet positions in the Minnesota Orchestra and Orpheus Chamber Orchestra.

CLAUDIO RAGAZZI, *guitar*



Winner of numerous awards, including a Grammy and Emmy, the guitarist Claudio Ragazzi has been writing award-winning music for film and television, scoring dozens of projects and performing with some of today's most respected musicians at

renowned concert halls in the world. He attended Berklee College of Music and went on to compose music for feature films, documentaries and television commercials, as well as undertaking commissioned works for plays and ballets. Highlights include his scores for *Next Stop Wonderland*, *The Blue Diner*, John Sayle's *Casa de los Babys* and Francis Ford Coppola's *Tetro* in collaboration with Osvaldo Golijov, as well as music in *Something's Gotta Give*. Mr. Ragazzi has scored dozens of award-winning documentaries and television productions for the Discovery Channel, Animal Planet, National Geographic, Telemundo, Univision and PBS. He has performed with some of today's most influential and respected musicians, from Gary Burton and Joe Lovano to Yo-Yo Ma. A native of Argentina, he currently teaches film composition at Berklee College of Music.

BARRY SHIFFMAN, *viola*



Artistic Director of the Rockport Chamber Music Festival, violinist and violist Barry Shiffman is also Associate Dean and Director of Chamber Music at the Glenn Gould School and Dean of the Phil and Eli Taylor Performance Academy for Young Artists at The

Royal Conservatory of Music in Toronto. A co-founder of the St. Lawrence String Quartet (SLSQ), he appeared in more than 2,000 concerts around the globe, and recorded several critically acclaimed discs under an exclusive contract with EMI Classics during his seventeen years with the SLSQ. While in SLSQ, Mr. Shiffman served as artist-in-residence at Stanford University and as visiting artist at the University of Toronto. He has also served in numerous roles at the Banff Centre, including Director of Music Programs, Artistic Director of the Centre's Summer Music Programs, and Executive Director of the Banff International String Quartet Competition, which he continues to direct. Recipient of the Longy School's Nadia Boulanger Prize for Excellence in the Art of Teaching, he received his formal studies at the Royal Conservatory in Toronto, University of Toronto, Utrecht Conservatory, Hartt School of Music, The Juilliard School and Yale University.

JAMES SOMMERVILLE, *horn*



James Sommerville is Principal Horn of the Boston Symphony Orchestra. Additionally, he is Music Director of the Hamilton Philharmonic Orchestra and a member of the Boston Symphony Chamber Players. Winner of the highest prizes at the Munich, Toulon

and CBC competitions, Mr. Sommerville has performed with major orchestras throughout North America and Europe. His disc of the Mozart Horn Concertos with the CBC Vancouver Orchestra won the JUNO Award for Best Classical Recording in Canada. Other award-winning CBC recordings include Britten's *Serenade for Tenor, Horn, and Strings* and *Canticle*. Mr. Sommerville has been a member of the Toronto and Montreal symphony orchestras, and Canadian Opera Company Orchestra and was acting solo horn of the Chamber Orchestra of Europe. Recent notable solo performances include the world premieres of Christos Hatzis's *Winter Solstice* and Elliott Carter's Horn Concerto; as well as the North American premiere of Ligeti's Hamburg Concerto with the BSO and the John Williams Horn Concerto.

MICHAEL WARD-BERGEMAN, *hyper accordion*



A musician, songwriter and composer, Michael Ward-Bergeman has collaborated with world-class musicians and composers from a wide range of genres. In 2011 he launched GIG 365, where he performed

at least one gig for every day of that year in more than 35 states and nine countries. Performances ranged from a correctional facility to the Harvard Business School with Yo-Yo Ma and the Silk Road Ensemble. Mr. Ward-Bergeman has enjoyed a close working relationship with the composer Osvaldo Golijov, and his work with the hyper-accordion (an acoustic accordion with extended range and expressive capabilities of his own design) has been featured in many of Golijov's compositions. His electro-acoustic compositions have won international awards, and in 2011, he was commissioned to compose for Yo-Yo Ma's Silk Road Project. Mr. Ward-Bergeman is a founding member of the North American roots music trio Groanbox and is a graduate of Berklee College of Music.

INA ZDOROVETCHI, *harp*



Ina Zdorovetchi has established a reputation as one of the leading harpists of her generation. In addition to performing traditional repertoire, she has collaborated with composers on several works written for her, including *...bisbigliando...*, by Thomas

Oboe Lee, and *after Kandinsky* by Geoffrey Gordon. Ms. Zdorovetchi has won the Chamber Music Prize and the Propes Prize at the 17th International Harp Contest in Israel, first prize at the Bucharest International Competition, second prize at the Paris International Harp Competition and the Henry Cabot Award from the Boston Symphony Orchestra Players Committee. Her debut solo album, *Un Sospiro*, was released to critical acclaim in 2010. Currently, Ms. Zdorovetchi is the principal harpist with the Boston Lyric Opera, Boston Pops Esplanade Orchestra and BMOP, and she is on the faculty at Boston Conservatory, Wellesley College, New England Conservatory Preparatory School and Brevard Music Center Summer Festival. Additionally, she is the founder and artistic director of the Boston Harp Festival.