

# Birdfoot *estival*

New Orleans' International Chamber Music Festival

**Season 8**

May 20–June 1, 2019



# 24/7 Classical Music

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# About the Birdfoot Festival

## New Orleans' International Chamber Music Festival

Recognized for its fresh approach and “youthful, rule-bending style,” the **Birdfoot Festival** brings artists and audiences together to create and experience live chamber music. Birdfoot’s playful and engaging performances connect the timeless themes of classic masterpieces with contemporary sounds, creating unforgettable musical journeys.

Now celebrating its eighth season, Birdfoot has already presented nearly one hundred concerts and events, and drawn artists and audiences from across the nation and five continents.

**Art in the Making** — The Birdfoot Festival provides a creative haven for leading international artists to collaborate, exchange ideas, and share their exciting results in performances throughout the community. In addition to its annual festival each May, Birdfoot hosts artist residencies and presents performances throughout the year.

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

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

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

“... fiery, committed, intensely personal readings ... the risk-taking energy was palpable ...”

“Birdfoot delivered what I want from any Louisiana festival.”

— Chris Waddington, *The Times-Picayune*



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# From Our President

Welcome to the 2019 international Birdfoot Festival—made possible by you! Birdfoot was founded with the dream of creating a unique chamber music festival powered by passionate musicians in a city that demands wonder from its music. What was once a small spark has blossomed into one of the most exciting and joyful music festivals in the world.

From Birdfoot's very beginning, this venture has been driven by the belief that music performed with integrity, passion, and conviction engages and inspires community. Eight years into this adventure, we continue to ask "Why?"—specifically, "Why Birdfoot?"—a seemingly simple question with complex sets of answers and philosophies that are as unique as Birdfoot's audiences.

The scientific "Why?" is that performing, creating, and listening to music provides psychological benefits and enhances learning abilities. Fundamentally, however, the "Why?" of art in our lives has a deeply emotional answer. Art nurtures humanity's fundamental hunger for creative expression that reflects the complexities of our lives. When we experience art of any culture—ancient or modern—we engage a sense of wonder that tethers us together across time. Intimate musical performances tie us together and build community as we experience the artists' explorations of the layered complexities of the familiar and the contemporary. Such musical community is the cornerstone of Birdfoot's mission.

Birdfoot exists and flourishes because you continue to help build this diverse community of people—you contribute volunteer time and in-kind donations, and you provide the financial resources that allow the creative process to occur. This year you have helped bring together eighteen of the world's finest chamber musicians to create eighteen different events and concerts over a two-week period, programs which will engage and enthrall you. By the end of this year, you will have made possible more than one hundred concerts and events in Birdfoot's eight seasons.

While this success is amazing, Birdfoot is a non-profit arts organization and ticket sales, despite capacity audiences, provide only 6% of the festival's overall budget. Producing a festival of this quality and creativity means staff salaries, office and venue rental fees, artist fees, travel, and lodging expenses—the list is long! While Birdfoot has received incredibly generous in-kind support from our business partners, your generous and ongoing financial donations are what truly make all of the festival's programming and musical community-building possible. Thank you! You, our supporters and champions, enable each and every season to be even better than the last.

As you enjoy Birdfoot's eighth season, I look forward to meeting you and hearing how Birdfoot's music inspires and impacts your life and that of those around you. Thank you again for your generous and ongoing support—You make Birdfoot's music possible!

**Mark A. Growdon** President

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# From Our Artistic Director

Each year, while planning the next season's programming, I have conversations with the Birdfoot team, with the festival's artists, and with you, Birdfoot's fans and supporters, that get at the question of "Why Birdfoot? Why *this* music? Why *this* music *here* and *now*?"

Although the questions are similar each year, the answers are always a bit different. Cellist Michael Unterman recently put it this way: "Music doesn't cure disease or solve poverty or end war [but] it defies apathy; it stands up to darkness, gives it a good dressing down, and blows a raspberry in its face." I like that image a lot.

I recently had a conversation over lunch with a composer and a painter. I asked them why they thought music and art mattered in the face of so many important things that the world needs. The painter had an answer immediately: "Glue," she said, "art is glue." It took me a few moments to understand what she meant, but it's an idea that has continued to resonate for me. All art, but perhaps music in particular has the power to create bonds when we experience it communally, as in a club or a concert: the making and sharing of music connects me to you, and us to them, as we all search for meaning and coherence in our lives.

The concerts that make up Birdfoot 2019 are the culmination of a year of planning by a dedicated team,

the support of Birdfoot's community, and the combined energy and collaboration of eighteen extraordinary and visionary musicians from near (right here in New Orleans), and far (all around the US and Europe). We're not here because of Birdfoot, but rather because Birdfoot provides a vessel through which to explore and share some of the most remarkable music that human imaginations have come up with—music that spans five centuries and includes riveting and moving works by five living composers. We're here to share this music—and the questions it asks of us—with you.

This season's music asks some of life's biggest questions about truth, love, and being mortal. From a musical courtroom drama and a patchwork of music inspired by American perspectives and identity (*Nothing but the Truth*), to a concert exploring darkness as a metaphor for the unknown and unknowable (*Let There Be Night*), and a season finale inspired by Schubert's thrilling "Death and the Maiden" quartet and other, sweeter, torments. There's also a special Schubert edition of *Birdfoot Backstage*, a Late Night concert, and two different talks: *The Art of Noticing*, a collaboration with local author Rob Walker who will be signing his new book of the same title; and Patrick Castillo's not-to-be-missed introduction to *Let There Be Night*.

Unlike a painting, you can't take this music home and hang it on your wall. You can't touch it or see it either. And yet there's something about music that gets under our skin and can even transform us—instinctively we know (and feel) that these sound waves matter deeply.

So, tell me: Why are you here? What will you take away with you?

**Jenna Sherry** Artistic Director

# NOTHING BUT THE TRUTH

Wednesday, May 29, 2019, 8 PM  
 (Young Artist Program Showcase Concert 7:15 PM)  
 George and Joyce Wein Jazz and Heritage Center  
 1225 N. Rampart Street, Tremé

**Ruth Crawford Seeger**  
 (1901–1953)

**Andante from *String Quartet* (1931)**

Violin: Katie Hyun, Kate Withrow, Karen Kim, Alex Fortes, Yonah Zur  
 Viola: Robert Meyer, Dash Nesbitt, Wenhong Luo  
 Cello: Caleb van der Swaagh, Ana Kim, Jonathan Butler  
 Bass: Joe Magar

**Johann Christoph Bach**  
 (1642–1703)

***“Ach, daß ich Wassers gnug hätte”* (“Oh, that I had water enough”)**

Katie Hyun, violin  
 Dash Nesbitt and Amelia Clingman, viola  
 Michael Unterman, cello  
 Joe Magar, bass  
 James Johnstone, continuo  
 Reginald Mobley, countertenor

**Garth Knox**  
 (b. 1956)

**Nothing But The Truth (2014)**

Alex Fortes and Katie Hyun, violin  
 Robert Meyer and Dash Nesbitt, viola  
 Ana Kim and Jonathan Butler, cello

*Pick a single instrument within a piece of performed music, and follow it for a time. Now switch and follow another, another. Now consider how they work together. (from The Art of Noticing by Rob Walker)*

INTERMISSION

*Set includes:*

**Caroline Shaw**  
(b. 1982)

**By and By (2010/17)**

"Will there be any stars in my crown"  
"I'll Fly Away"

**Antonín Dvořák**  
(1841–1904)

**String Quartet in F major Op. 96 "American" (1893)**

- I. Allegro ma non troppo
- II. Lento
- III. Molto vivace
- IV. Vivace ma non troppo

**Florence Price**  
(1887–1953)

**Selections from *Songs to the Dark Virgin* (1941–46)**

"Out of the South Blew a Wind"  
"Resignation"  
"Song to the Dark Virgin"

**Traditional, arr. Moses Hogan**  
(1957–2003)

"Deep River"  
"Were You There?"

Reginald Mobley, countertenor  
Jenna Sherry and Kate Withrow, violin

Amelia Clingman, viola  
Michael Unterman, cello

# THE ART OF NOTICING

with author Rob Walker and Birdfoot Festival Artists

Thursday, May 30, 2019, 5:15–6 PM

The Shop at the CAC

900 Camp Street, 3rd Floor, Downtown New Orleans

Free Admission



Photo: Michael Lionstar

In this talk/workshop, author **Rob Walker** introduces a few of the playful exercises from his book *The Art of Noticing* and, together with artists from the Birdfoot Festival, discusses how noticing fuels creativity and teamwork, and how the concept of *noticing* can be extended to *listening*.

A book signing and happy hour will follow the talk.

**Rob Walker** is a journalist who writes about design, technology, business, and the arts, among other subjects. He writes “The Workologist” for the Sunday Business section of *The New York Times*, and contributes to a wide range of publications, including *The Atlantic*, *NewYorker.com*, *The New York Times*, *The New York Times Magazine*, *The Boston Globe*, and *Bloomberg Businessweek*. His previous books include *Significant Objects: 100 Extraordinary Stories About Ordinary Things* (coauthored with Joshua Glenn) and *Buying In*. He is on the faculty of the Products of Design MFA program at the School of Visual Arts. He lives in New Orleans.

You can learn more about Mr. Walker at [robwalker.net/about](http://robwalker.net/about).

# BIRDFOOT BACKSTAGE: 'DEATH AND THE MAIDEN'

Thursday, May 30, 2019, 7 PM  
Contemporary Arts Center New Orleans  
900 Camp Street, Downtown New Orleans  
Free Admission

*Observe the 'rituals' of a concert or gathering as if you were attending for the first time. What are the group behaviors or cues that you previously took for granted? (Inspired by The Art of Noticing by Rob Walker)*

**Franz Schubert**  
(1797–1828)

**String Quartet in D minor, D. 810 "Death and the Maiden" (1824)**

Yonah Zur and Jenna Sherry, violin  
Wenhong Luo, viola  
Caleb van der Swaagh, cello

Join Birdfoot Festival musicians and WWNO 89.9 FM "backstage" in a conversation about Schubert's thrilling "Death and the Maiden" quartet.

The event is an opportunity to get inside the music alongside the musicians before the quartet's performance during Birdfoot's 2019 **Season Finale Concert** on Saturday, June 1.

Join the conversation—and please join us again tonight at 10 PM at Ace Hotel New Orleans for **Late Night: Dreamers Often Lie** (FREE ADMISSION—see next page)!

**Birdfoot Backstage is sponsored by the Downtown Development District, with additional support from the Contemporary Arts Center's Performance Support Program.**

# LATE NIGHT: DREAMERS OFTEN LIE

Thursday, May 30, 2019, 10–11 PM  
Three Keys, Ace Hotel New Orleans  
600 Carondelet Street, Downtown New Orleans  
Free Admission

*Make a list of the sounds that identify a place: a city you are visiting, a neighborhood you live in. Give yourself a time limit. Share the results if you want. (Inspired by Peter Cusack from The Art of Noticing by Rob Walker)*

**Johann Sebastian Bach**  
(1685–1750)

**Cantata BWV 54 “Widerstehe doch der Sünde” (c. 1714)**

Reginald Mobley, countertenor  
Jenna Sherry and Katie Hyun, violin  
Dash Nesbitt and Amelia Clingman, viola

Michael Unterman, cello  
Joe Magar, bass  
James Johnstone, harpsichord

**Sean Harold**  
(b. 1984)

**Nachtlied (2014)**

Kate Withrow, violin  
Robert Meyer, viola

Caleb van der Swaagh, cello

**Franz Schubert**  
(1797–1828)

**String Quartet in D minor, D. 810 “Death and the Maiden” (1824)**

Yonah Zur, violin  
Jenna Sherry, violin

Wenhong Luo, viola  
Caleb van der Swaagh, cello

**Patrick Castillo**  
(b. 1979)

**Dreamers often lie (2014)**

Karen Kim, violin  
Aurora Nealand, spoken word

Patrick Castillo, electronics

This concert is sponsored by Ace Hotel New Orleans and the Downtown Development District.

# DOWNTOWN LUNCHTIME CONCERT

Friday, May 31, 2019, 12:15–1 PM  
Pan American Life Center Lobby  
601 Poydras Street, Downtown New Orleans  
Free Admission

Join Birdfoot Festival artists for a preview of music to be featured in 2019 season concerts.

**This concert is sponsored by the  
Downtown Development District,  
with additional support from Stirling Properties.**

# LET THERE BE NIGHT

**An introduction to the music by Patrick Castillo**

Friday, May 31, 2019, 7 PM (Concert to follow at 8 PM)  
Contemporary Arts Center New Orleans  
900 Camp Street, Downtown New Orleans  
Free Admission (talk only)

Patrick Castillo, Birdfoot's 2019 composer-in-residence and an inspiring speaker with a national following, introduces the music and ideas behind the **Let There Be Night** concert.

*At Intermission: Where do people stand in the lobby? As new people come in, how does the crowd shift to make space for new arrivals? How do people arrange themselves in space and what does this reveal about them? (from The Art of Noticing by Rob Walker)*

# LET THERE BE NIGHT

Friday, May 31, 2019

7 PM — Introduction to the Music by Patrick Castillo

8 PM — Concert

Contemporary Arts Center New Orleans

900 Camp Street, Downtown New Orleans

**Wolfgang Amadeus Mozart**  
(1756–1791)

**Johann Sebastian Bach**  
(1685–1750)

**Adagio & Fugue in D minor K. 404a**

**Sean Harold**  
(b. 1984)

***Nachtlied* (2014)**

- I. The breath of the unmoved
- II. Gentle triad dies away within one
- III. The reflected glory of fallen angels

Kate Withrow, violin  
Robert Meyer, viola  
Caleb van der Swaagh, cello

**J. S. Bach**

**Cantata BWV 54 “Widerstehe doch der Sünde” (c. 1714)**

Reginald Mobley, countertenor  
Jenna Sherry and Katie Hyun, violin  
Dash Nesbitt and Amelia Clingman, viola

Michael Unterman, cello  
Joe Magar, bass  
James Johnstone, harpsichord

Consider the visual dimensions  
of musical performance. Start with color.  
What colors are prevalent, which ones  
are rare (but stand out)? Why is that?  
(from The Art of Noticing by Rob Walker)

INTERMISSION

**Carlo Gesualdo**  
(1560–1613)

***Feria Quinta* from the Tenebrae Responsories for Maundy Thursday**  
***"Eram quasi Agnus Innocens"* (1611)**

Violin: Karen Kim, Yonah Zur, Katie Hyun  
Viola: Wenhong Luo, Robert Meyer  
Cello: Jonathan Butler

**Georg Friedrich Haas**  
(b. 1953)

**String Quartet No. 3 "In iij. Noct." (2001)**

Karen Kim and Yonah Zur, violin  
Wenhong Luo, viola  
Jonathan Butler, cello

*Note: This piece will be performed entirely in the dark.*

This evening's concert is made possible with support from the Downtown Development District,  
with additional support from the Contemporary Arts Center's Performance Support Program.

# SEASON FINALE: DEATH AND THE MAIDEN

Saturday, June 1, 2019, 8 PM  
(Young Artist Program Final Concert 6:15 PM)  
George and Joyce Wein Jazz and Heritage Center  
1225 N. Rampart Street, Tremé

*Notice how others listen to a concert: do they sit still, do they listen passively or actively? Can you hear a collective listening in the room? What is the quality of the energy in the room? (Inspired by The Art of Noticing by Rob Walker)*

**Henry Purcell**  
(1659–1695)

## **Chacony in G minor (c. 1680)**

Violin: Jenna Sherry, Yonah Zur, Kate Withrow, Katie Hyun, Alex Fortes  
Viola: Amelia Clingman, Robert Meyer, Dash Nesbitt  
Cello: Michael Unterman, Jonathan Butler, Ana Kim  
Bass: Joe Magar  
Harpsichord: James Johnstone

**Patrick Castillo**  
(b. 1979)

## **Dreamers often lie (2014)**

Karen Kim, violin  
Aurora Nealand, spoken word  
Patrick Castillo, electronics

**Claudio Monteverdi**  
(1567–1643)

## ***“Piagn’ e sospira” (Book IV, 1603)***

## ***Lamento della Ninfa (Book VIII: Madrigali guerrieri ed amorosi, 1638)***

## ***Lamento d’Arianna, “Lasciatemi morire” (1607–8)***

Reginald Mobley, countertenor  
Alex Fortes, violin  
Dash Nesbitt and Amelia Clingman, viola

Ana Kim, cello  
Joe Magar, bass  
James Johnstone, harpsichord

**Heinrich Ignaz Franz Biber**  
(1644–1704)

**Mensa Sonora III (1680)**

- |               |              |
|---------------|--------------|
| I. Gagliarda  | III. Ciacona |
| II. Sarabanda | IV. Sonatina |

Alex Fortes, violin  
Dash Nesbitt and Amelia Clingman, viola

Ana Kim, cello  
James Johnstone, harpsichord

INTERMISSION

**John Dowland**  
(1563–1626)

**Selections from *Lachrimæ, or Seaven Teares***

*Lachrimæ Antiquæ* (Old tears)  
*Lachrimæ Gementes* (Sighing tears)  
*Lachrimæ Amantis* (A Lover's tears)

Alex Fortes, violin  
Dash Nesbitt and Amelia Clingman, viola  
Ana Kim, cello

Joe Magar, bass  
James Johnstone, harpsichord

**Franz Schubert**  
(1797–1828)

**String Quartet in D minor, D. 810 "Death and the Maiden" (1824)**

- |                      |              |
|----------------------|--------------|
| I. Allegro           | III. Scherzo |
| II. Andante con moto | IV. Presto   |

Yonah Zur and Jenna Sherry, violin  
Wenhong Luo, viola

Caleb van der Swaagh, cello

This concert is sponsored in honor of Isaac and James Growdon.

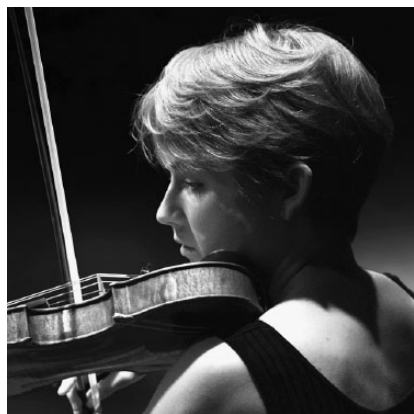


Photo: Ryan Hodgson-Rigsbee

From New Orleans, violinist **Jenna Sherry** is based in London. A versatile chamber musician who also specializes in historical performance, Jenna has performed at venues including the Kennedy Center, Barbican Hall, the Schoenberg Centre in Vienna, and in the City of London Festival, the Aldeburgh Festival, the Warsaw Autumn Festival, and the Salzburg Chamber Music Festival. She has collaborated with artists including the Dante Quartet, pianist Danny Driver, and cellist Steven Isserlis.

She has participated in chamber music festivals around the world,

## Jenna Sherry

### Artistic Director, violin

including the Geelvinck Fortepiano Festival (Netherlands), Taos Chamber Music School and Festival (USA), and the International Musicians Seminar Prussia Cove (UK) where she regularly attends the invitation-only Open Chamber Music sessions. Jenna has recorded Unsuk Chin's *Double Bind?* for solo violin and electronics for BBC broadcast, collaborating with the composer and the work's original creators at IRCAM and most recently performing the piece with the Experimental Studio des SWR in Cologne's Acht Brücken Festival.

Jenna is a member of the Freiburg (Germany)-based Ensemble Experimental (ENEX), leads the Faust Chamber Orchestra in London and regularly plays with groups such as the Irish Chamber Orchestra, Spira Mirabilis, and John Eliot Gardiner's English Baroque Soloists and Orchestre Révolutionnaire et Romantique.

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

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

Jenna was a founder of the Birdfoot Festival and serves as its Artistic Director.

For more information about Jenna, visit [jennasherry.com](http://jennasherry.com).



## New Orleans' Live Classical Music Calendar

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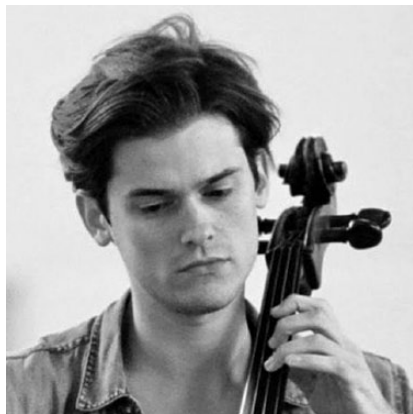
## We don't just practice in this community We're a part of it

Jones Walker LLP congratulates the **2019 Birdfoot Festival** on another fantastic festival season.

We support The Birdfoot Festival in its mission to inspire community and creative energy between and among audiences and musicians from around the world in unique and intimate New Orleans settings.

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# Jonathan Butler

## cello

Texan cellist **Jonathan Butler** has been recognized by the *Boston Globe* as “dynamic and committed.” Since winning several prizes in the Amsterdam Cello Biennale Competition, he has been engaged by the Verbier Festival Chamber Orchestra in Europe and Asia, A Far Cry in the US, and Prussia Cove Open Chamber Music in the UK. Jonathan’s interest in contemporary music has resulted in close work with many composers from his own generation as well as notable figures such as Aaron Jay Kernis, Brett Dean, Harrison Birtwhistle, and Julian Anderson. Jonathan has been a recipient of the Gregor Piatigorsky scholarship at the New England Conservatory where he studied with Natasha Brofsky, and is currently completing a doctorate.

Jonathan’s previous teachers include Michel Strauss and Richard Aaron, and he has received additional musical guidance from Steven Isserlis, Ralph Kirshbaum, and Gábor Takács-Nagy. As a dedicated pedagogue, committed to passing on the knowledge learned from these figures to the next generation of musicians, Jonathan currently holds faculty positions at NEC Preparatory School, MIT Emerson Scholars Program, and Chamber Music Now, where he also serves as Artistic Director. In his free time, Jonathan reads the dictionary, scours YouTube for “good” videos, and enjoys natural-processed hand-pour coffee with layered notes of fruit and chocolate nougat.



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**Patrick Castillo** leads a multifaceted career as a composer, performer, writer, and educator. His music has been described as “restrained and reflective but brimming with a variety of texture and sound that draws you into its world” (*I Care If You Listen*) and has been presented at festivals and venues throughout the United States and internationally, including the Chamber Music Society of Lincoln Center, Schubert Club, Birdfoot Festival, Spoleto Festival USA, June in Buffalo, the Santa Fe New Music Festival, Queens New Music Festival, Hot Air Music Festival, National Sawdust, Interlochen Center for the Arts,

# Patrick Castillo

composer in residence, electronics

Bavarian Academy of Music (Munich), the Nuremberg Museum of Contemporary Art, and the Havana Contemporary Music Festival.

Recent season highlights include the world premieres of *Music for Four*, by Hotel Elephant at St. Bartholomew’s Church (New York, NY); *Tria Peccata*, by the Experiential Orchestra at the American University Museum at the Katzen Arts Center (Washington, DC); *like the tide...*, by Areon Flutes at the Center for New Music (San Francisco, CA); and *Living is easy with eyes closed*, by Quodlibet Ensemble (New York, NY); as well as the Chamber Music Society of Lincoln Center premiere of *Incident* for violin

and piano, performed by Alexander Sitkovetsky and Wu Qian. In 2017, Patrick Castillo appeared as Composer in Residence at the Birdfoot Festival. He is founding composer and managing director of Third Sound; in 2016, he was appointed Executive Director of Hotel Elephant.

*The Quality of Mercy*, an album of Patrick Castillo’s vocal chamber music featuring mezzo-soprano Abigail Fischer, has been praised as “affecting and sensitively orchestrated... [a] gorgeous, masterfully crafted canvas” (*Cleveland Classical*), and is available on innova Recordings.

You can learn more about Mr. Castillo at [www.patrickcastillo.com](http://www.patrickcastillo.com).

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# Amelia Clingman

viola

**Amelia Clingman** graduated from the University of Massachusetts at Amherst with a BM in violin performance, and in 2008 she completed her master's degree in viola performance at the New England Conservatory. She has attended the Killington, Musicorda, Heifetz, and Kneisel Hall music festivals, and served as a fellow at the Tanglewood Music Center from 2007–2009. During her time in Boston, she performed with various groups including the Boston Modern Orchestra Project, the Boston Philharmonic Orchestra, and as a substitute with the New World Symphony. In 2014, she was named

a Quarterfinalist in the 14th Primrose International Viola Competition. During the summer, Amelia is Principal Viola at the Britt Festival in Jacksonville, Oregon.

As an avid chamber musician, Amelia became a founding member of the New Orleans–based Polymnia Quartet in 2015. She is also a new music enthusiast, and has taken part in many world premiere performances. Amelia has also played with pop and rock artists including Kanye West, Peter Gabriel, and Mumford and Sons. Amelia teaches violin and viola lessons privately but has also served

as a teaching assistant in a range of environments, from the Holyoke, Massachusetts, public school system to the School for Strings Chamber Music Workshop in New York City. In recent years, she has worked in various school music programs in New Orleans through a grant from the New Orleans Jazz and Heritage Foundation.

Amelia joined the Louisiana Philharmonic Orchestra in 2008 and lives in New Orleans. Her teachers include Marylou Speaker Churchill, James Buswell, Ed Gazouleas, Carol Rodland, and Kathryn Lockwood.



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Photo: Ryan Hodgson-Rigsbee

## Alex Fortes violin

A native of San Diego, New York-based violinist **Alex Fortes** is recognized for his versatility and warmth. Recent performances have included concerts in France, Germany, Denmark, Austria, and Indonesia, as well as throughout North America with groups such as the Attacca Quartet, Amphion Quartet, Henschel Quartett, Dalí Quartet, Franklin String Quartet, Momenta Quartet, the Orchestra of St. Luke's, the Knights, Quodlibet, and A Far Cry. His playing is featured on A Far Cry's 2014 Grammy-nominated album, *Dreams and Prayers*, as well as on *Law of Mosaics*, which *The New Yorker's* Alex Ross hailed as one of the top ten albums of 2014. He can also be heard on a forthcoming album with the Henschel Quartett and pianist Donald Berman featuring the music of Chris Theofanidis.

*Listen for everyday sounds, and "review" the best and worst as though each were a commercial release: How many stars out of 5? (Inspired by Marc Weidenbaum from The Art of Noticing by Rob Walker)*

Alex holds a strong interest in finding new contexts in which to experience familiar music. His arrangements of Schubert lieder and chamber music were hailed by the *Boston Globe* as "uniformly resourceful and complementary . . . smart, subtle." In May 2016, A Far Cry premiered his arrangement with Sarah Darling of Bach's *Goldberg Variations* in collaboration with pianist Simone Dinnerstein.

Alex has participated in educational residencies in both English and Spanish related to entrepreneurship, music performance, and education, at colleges and public schools throughout the United States. He holds degrees from Harvard College and Mannes College, and his teachers include Mark Steinberg, Peter Zazofsky, Hernan Constantino, Mary Gerard, and Michael Gaisler.



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Photo: Roy Hoffman

# Katie Hyun

## violin

"Intimacy of Creativity" in Hong Kong, and "New York in Chuncheon" and the Busan Chamber Music Festival, both in South Korea.

Katie was a founding member of the award-winning Amphion String Quartet (ASQ), which won the Concert Artists' Guild Management in 2011 and a spot on the roster of The Chamber Music Society of Lincoln Center's CMS Two Program. The ASQ's debut CD was also featured in the *New York Times*' "Best of 2015." Additionally, the quartet has performed in Carnegie Hall, Alice Tully Hall, Chamber Music Northwest in Portland, La Jolla Music Festival, the Phillips Collection in Washington, DC, OK Mozart, the Chautauqua Institution, and Caramoor Music Festival. The ASQ has collaborated with such eminent artists as the Tokyo String Quartet, Ani Kavafian, David Shifrin, Carter Brey, Edgar Meyer, Michala Petri, James Dunham, and Deborah Hoffman.

Katie is also the founder and director of Quodlibet Ensemble, a small chamber orchestra that made its debut in 2008 to great acclaim and has since performed at the Shepherd Music Series (Collinsville, CT), Yale British Arts Center, Drew University in Madison, NJ, and recently made its New York debut in March 2016 followed by an appearance at Rockefeller University in NYC. Quodlibet also released its debut album in the spring of 2014.

On Baroque violin, Katie has recorded with and frequently appears with Trinity Baroque Orchestra, the Sebastians, and New York Baroque Incorporated.

Katie received her Artist Diploma at the Yale School of Music, studying Baroque violin with Robert Mealy and modern violin with Ani Kavafian, and her master's degree at the State University of New York in Stony Brook, where she studied with Pamela Frank, Ani Kavafian, and Philip Setzer. She also studied with Aaron Rosand and Pamela Frank at the Curtis Institute of Music where she received her Bachelor of Music degree.

**Katie Hyun's participation in the 2019 Birdfoot Festival is sponsored by Mark & Martha Growdon.**



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After studies in London and Holland, harpsichordist and organist **James Johnstone** has forged a career as recitalist, chamber musician, continuo player, and teacher, performing and recording with all the major UK-based period-instrument ensembles, as well as groups in Germany, Canada, Italy and Holland, and also the symphony orchestras of Boston, Chicago, City of Birmingham, London Symphony Orchestra and the Bavarian Radio Symphony Orchestra (Symphonieorchester des Bayerischen Rundfunks–BRSO). As a recitalist he has performed throughout Europe as well as in Israel, Colombia, Ecuador, and the US.

## James Johnstone

### harpsichord

He was a principal keyboard player for the Gabrieli Consort and Players for 17 years, taking part in some 22 landmark recordings for Deutsche Grammophon. As a member of the chamber ensemble Florilegium for 10 years, he made 10 CDs and gave concerts throughout Europe and in North and South America. He has recorded eight solo discs of works by Blow, Gibbons, E Pasquini, Cornet, Elizabethan Virginalists, and a Bach recital on the Waalse Kerk organ, Amsterdam. He currently works with Sir John Eliot Gardiner and the Monteverdi Choir.

James is Professor of early keyboards at the Guildhall School of Music & Drama, and at Trinity Laban Conservatoire of Music and Dance.

In 2016 he undertook a series of critically acclaimed Bach recordings for Metronome beginning with *Clavier-Übung Part III*, recorded on the 1739 Wagner organ in Nidaros Cathedral (Trondheim, Norway), and a disc of *Fantasias and Fugues*, recorded in Roskilde, Denmark, the latter receiving a *Diapason d'Or*. Earlier this year Metronome released a disc of François Couperin's complete organ music.

You can learn more about Mr. Johnstone at [www.jamesjohnstone.org](http://www.jamesjohnstone.org).

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## Ana Kim

cello

Indiana native **Ana Kim** is a versatile cellist based in New York, whose playing has been recognized with "a stunning combination of precision and grace" (*San Francisco Gate*). She actively performs on modern and historical instruments with various ensembles throughout the United States, United Kingdom, and France. Baroque ensembles include: Les Arts Florissants, the Sebastians, and Musica Angelica; classical/romantic-practice groups, Valley of the Moon Festival, American Classical Orchestra, and Teatro Nuovo. On modern cello, she has worked with ensembles as Shattered Glass and the Hallé Orchestra.

Ana has participated in festivals such as Yellow Barn, Verbier Academy, Music@Menlo, and International Musicians Seminar at Prussia Cove. She received a doctorate from the University of Southern California and studied Historical Performance at Juilliard. Her teachers include János Starker, Ralph Kirshbaum, Laurence Lesser, and Phoebe Carrai.

With a keen interest in engaging with her community and in education, Ana has participated in outreach residencies with Kneisel Hall Festival in Maine and Listen Closely in New York, and has worked with Boston-based Music for Food. She has also taught at Pacific Union College and in public schools in Napa Valley.



## Karen Kim

### violin

Grammy Award-winning violinist **Karen Kim** is widely hailed for her sensitive musicianship and passionate commitment to chamber and contemporary music. Her performances have been described as “compellingly structured and intimately detailed” (*Cleveland Classical*), “muscular and gripping” (*New York Classical Review*), and having “a clarity that felt personal, even warmly sincere” (*The New York Times*). She has performed in such prestigious venues and series as Carnegie Hall’s Stern Auditorium and Zankel and Weill Recital Halls; the Celebrity Series of Boston; the Philadelphia Chamber Music Society; the Vienna Musikverein; London’s Wigmore Hall; the Musée d’Orsay in Paris; the Seoul Arts Center; and Angel Place in Sydney, Australia.

She received the Grammy Award for Best Chamber Music Performance in 2011 for her recordings of the complete quartets of György Ligeti.

Esteemed for her versatility across a broad spectrum of musical idioms and artistic disciplines, Ms. Kim has collaborated with artists ranging from Kim Kashkashian, Paul Katz, Roger Tapping, Jörg Widmann, and Shai Wosner to Questlove & The Roots and the James Sewell Ballet. She is a member of the Jasper String Quartet and a founding member of Third Sound, which made its debut with an historic residency at the Havana Contemporary Music Festival in 2015. She is also a member of Talea Ensemble, Deviant Septet, and Ensemble Échappé, and frequently performs with such groups as the East Coast Chamber Orchestra and NOVUS NY.

Cover John Cage’s 4’33”: Spend four minutes and 33 seconds NOT playing a piano, or doing anything other than listening. Do this regularly, in different settings. (Inspired by John Cage from The Art of Noticing by Rob Walker)



# Wenhong Luo

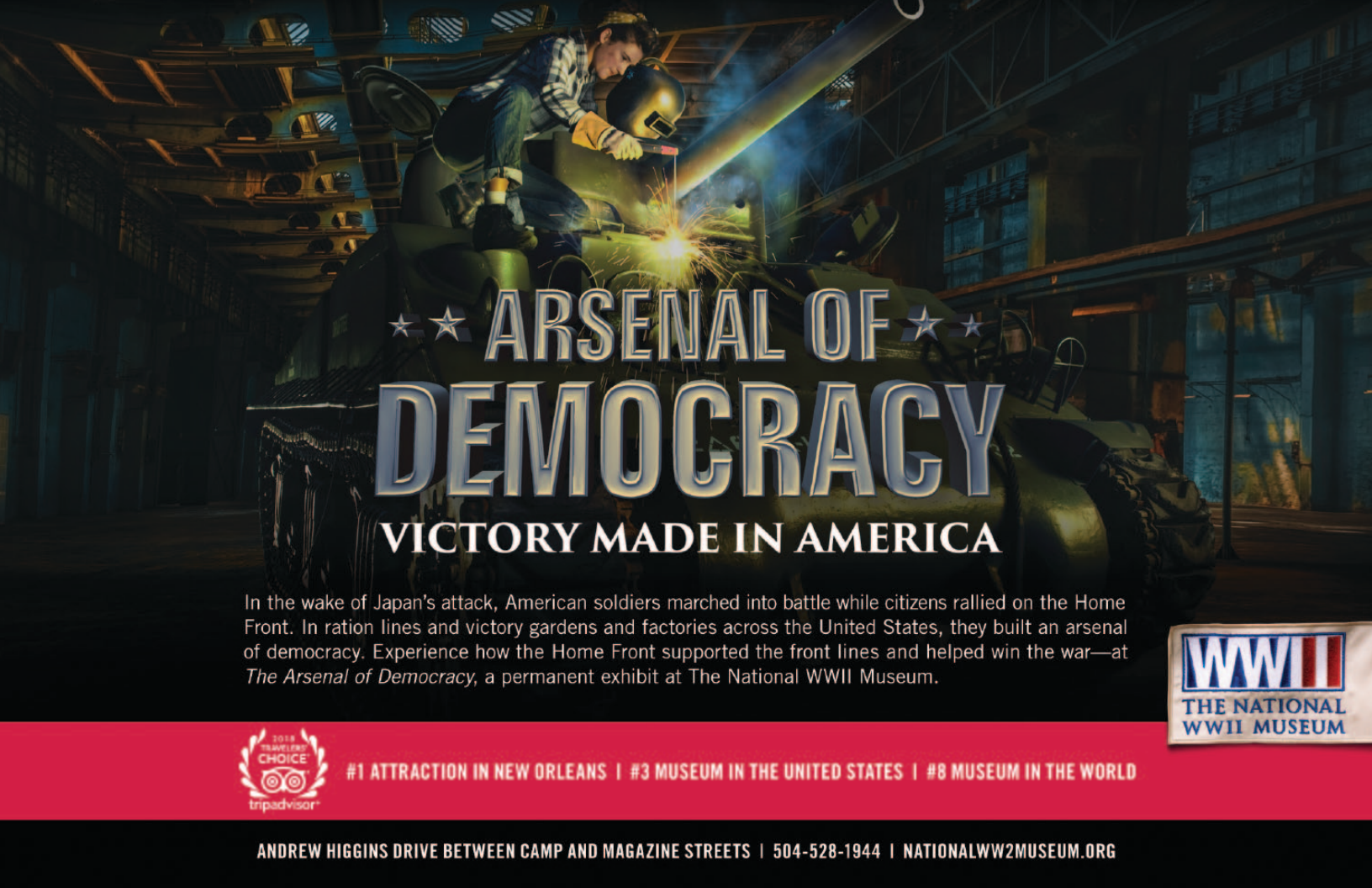
viola

A native of Beijing, China, violist **Wenhong Luo** is the third-prize winner at the 12th Lionel Tertis Viola Competition and the 19th Johannes Brahms competition. After making her debut in China playing the William Walton viola concerto with the China Broadcast Symphony Orchestra at the age of 16, she moved to London and studied at the Royal Academy of Music. At 22, she moved to the US and began her studies at the New England Conservatory of Music. Her performances has been recorded on Linn Records and Naxos.

In 2018, she participated in the prestigious "Chamber Music Connects the World" at Kronberg, where she

collaborated with András Schiff, Steven Isserlis, and Christian Tetzlaff. Wenhong has also collaborated with artists Laurence Lesser, Miriam Fried, Paul Biss, Soovin Kim, Midori Goto, and Maxim Vengerov.

Wenhong is currently a doctoral candidate with Kim Kashkashian. She devotes herself to both solo and chamber music playing, and with great passion for delivering music to different communities, she is an artist of the Music for Food organization in Boston, and has toured with Midori Goto to Nepal and Japan as part of the "music sharing" program.



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# Joe Magar

bass

**Joe Magar** has spent his career exploring the versatility of the double bass and is as comfortable on the bandstand as he is in a bass section. When he is not touring nationally with the Mari Black World Fiddle Ensemble, a multi-style fiddle band performing a wide range of musical styles, he can be found performing as a chamber musician or backing up singer-songwriters in and around Baltimore, Maryland.

Having a career spanning across multiple genres, Joe has appeared not only in concert halls such as Carnegie Hall, the Kennedy Center, and the Strathmore Center for the Performing Arts, but also in folk and roots festivals such as Austin Celtic Festival, Charm City Folk and

Bluegrass Festival, North Texas Irish Festival, and the Appaloosa Roots Festival. If we're being honest, he's also played his fair share of dive bars, church basements, and once in a late-night infomercial on MTV2.

He is a founding member of Quodlibet Ensemble, a chamber orchestra dedicated to exploring the repertoire of the past and present, and appears on the group's debut recording of Arcangelo Corelli's concerti grossi.

Joe is a Michigander by birth, a Baltimorean by choice, and has received degrees in music from the University of Michigan and Yale.

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Photo: Ryan Hodgson-Rigsbee

## Robert Meyer

viola

**Robert Meyer** has performed in chamber music and recital throughout the United States and abroad. While violist of the acclaimed Arianna Quartet, he collaborated with members of the Tokyo, Juilliard, and Vermeer Quartets, and was featured on the cover of *Chamber Music Magazine*. During his five-year tenure with the quartet, they performed extensively throughout North America, including performances of the complete cycle of Beethoven string quartets, and recorded works of Ravel and Mendelssohn.

In recent years, Robert has been a guest artist with many chamber music series and festivals, including the Halcyon Festival, Chelsea Music Festival, and the Formosa Chamber Music Festival in Taiwan. Currently, he lives in New York, where he performs frequently in the viola section of the New York Philharmonic.



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Photo: Liz Linder

# Reginald Mobley

countertenor

Particularly noted for his “crystalline diction and pure, evenly produced tone” (*Miami Herald*), countertenor **Reginald Mobley** is highly sought after for baroque, classical, and modern repertoire. Past performances of note include premiering a reconstruction of Bach’s *Markus-Passion* at the Oregon Bach Festival, constructed and led by Matthew Halls, as well as an extensive tour of sixteen concerts around Europe singing Bach’s *Matthäus-Passion* with the Monteverdi Choir & English Baroque Soloists led by Sir John Eliot Gardiner.

He returned to work with the ensemble last season for a further European tour where international reviews commented on his “purity of timbre” and “homogeny of tone.” He also performed in concerts of Handel’s *Messiah* with the Royal Scottish National Orchestra and Purcell’s *King Arthur* with the Academy of Ancient Music in London.

Upcoming engagements include a recital at the Musee d’Orsay in Paris, performances of the Mozart *Requiem* with Orkiestra Historyczna in Poland as well as returning to Bachakademie Stuttgart for a series of concerts. Reggie will also embark of an Australian tour in 2020 performing a selection of Bach cantatas.



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## Dash Nesbitt

viola

**Dashiel Nesbitt**, originally from Tulsa, Oklahoma, resides in Stockholm, where he has been a member of the Swedish Radio Symphony Orchestra since 2017. Before moving to Sweden he was very active in the German orchestral world, working with the West German Radio Symphony Orchestra, Gürzenich Orchestra Cologne, Staatskapelle Berlin, and Staatskapelle Dresden, among others. As a chamber musician, Dash has performed concerts in the USA, Germany, Switzerland, Italy, Denmark, Sweden, and United Kingdom.

Dash earned a Bachelor of Music and Performance Diploma from Indiana University as a student of Atar Arad, and a Master of Music from Yale University where he studied with Ettore Causa. After formal studies, Dash began a close mentorship with the Principal Violist of the Staatskapelle Berlin, Felix Schwartz.

Of all the places music has taken Dash, the vibrant, unique culture of New Orleans at the Birdfoot Festival remains one of his very favorites.

*In any space you like, listen for all possible sounds. If you find one you like, dwell on it. Consider its relation to other sounds, even those you've heard in dreams. Make a list. (Inspired by Pauline Oliveros from The Art of Noticing by Rob Walker)*



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Photo: Ryan Hodgson-Rigsbee

## Caleb van der Swaagh

cello

**Caleb van der Swaagh** is an alumnus of Ensemble ACJW (now known as Ensemble Connect), a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. Caleb is the recipient of the Tanglewood Karl Zeise Memorial Cello Prize and the Manhattan School of Music Pablo Casals Award, and was also a grant recipient from the Virtu Foundation. As a chamber musician, Caleb has performed with The Knights, A Far Cry, Metropolis Ensemble, Phoenix Ensemble, Shattered Glass, Ensemble LPR, Exponential Ensemble, and the

Jupiter Symphony Chamber Players, and has appeared at the Chelsea Music Festival, Garth Newel Music Center, 23Arts Summer Music Festival, and the Birdfoot Festival. An advocate of contemporary music, Caleb is a member of Ensemble Échappé and performs regularly with leading contemporary music ensembles such as Argento New Music Project, counter)induction, Either/Or, S.E.M. Ensemble, and Hotel Elefant. He has premiered pieces by such composers as Georg Friedrich Haas, Beat Furrer, Rebecca Saunders, Christian Wolff, Roscoe Mitchell, and Iancu Dumitrescu as well as many works by composers of his own generation. He also performs his own arrangements and transcriptions of compositions that range from Renaissance viola da gamba music to jazz.

A native New Yorker, Caleb graduated magna cum laude from Columbia University as part of the Columbia–Juilliard Exchange program with a degree in Classics and Medieval & Renaissance Studies. Caleb received his master's degree with academic honors from New England Conservatory and later studied at the Manhattan School of Music. His primary teachers are Bonnie Hampton, Bernard Greenhouse, Laurence Lesser, and David Geber. Caleb plays on a cello made by David Wiebe in 2012.

You can learn more about Mr. van der Swaagh at [www.calebvanderswaagh.com](http://www.calebvanderswaagh.com).



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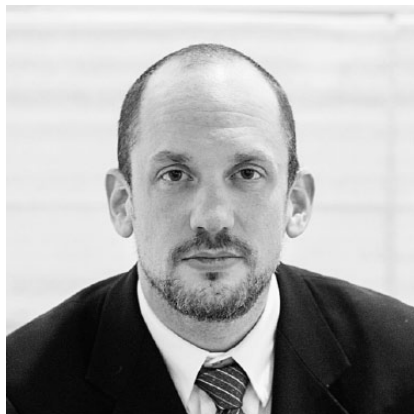


Photo: Danielle Cho

# Michael Unterman

## cello

**Michael Unterman** enjoys a busy performing career on both modern and baroque cellos. He is a member of the self-directed string chamber orchestra A Far Cry and serves as principal cellist of the period ensemble Boston Baroque, earning Grammy nominations with both groups in 2019. Michael also performs with the Handel and Haydn Society, the new music ensemble NOVUS, and has taken part in the Birdfoot and Staunton Music Festivals. As a cellist who delights in all types of musical roles, Michael has received critical praise for his “soulful and sultry solos,” “nuanced, sensitive, and wholly gorgeous collaboration”

(*Classical Scene*), and “heroic continuo” accompaniment (*Parterre Box*).

Michael is also actively involved in the behind-the-scenes work of arts administration. A compulsive assembler of concert programs, his creations for A Far Cry have been singled out by critics as “just the kind of imaginative artistic agenda that more groups should be prodded to try” (*Boston Globe*) and “the way good programming should proceed” (*Arts Fuse*). He has also served as A Far Cry’s Programming Coordinator and acts frequently as an ambassador for the group, leading community events, writing about the group’s programming, and leading fundraising efforts. This year, he is proud to join the Birdfoot Festival team as its General Manager.

Underpinning this support work is a motivation to create nurturing environments for music and musicians, something instilled by his earliest mentors, including his cello teacher Judy Fraser, quartet coach Heilwig von Koenigsow, his mother and pianist-collaborator Kathy Bjorseth, and Tom and Isobel Rolston, former directors of the Banff Centre where Michael spent many a formative week. Michael has earned degrees in cello from the New England Conservatory and Juilliard’s Historical Performance program, studying with Laurence Lesser, Natasha Brofsky, and Phoebe Carrai. He was also a Fulbright Scholar to Barcelona, Spain in 2008, where he studied with Lluís Claret and the Quartetto Casals.

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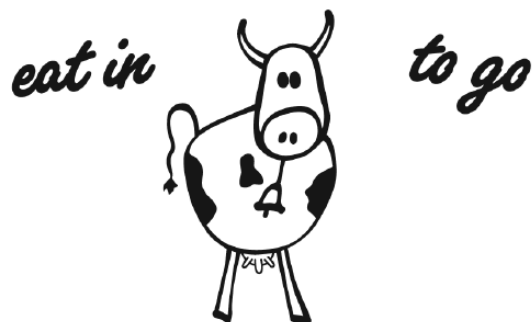
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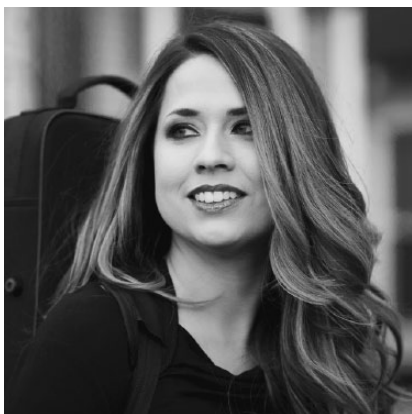
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# Kate Withrow

violin

**Kate Withrow** began playing violin in Austin, Texas, at the age of five. She continued her studies with Andrzej Grabiec at the University of Houston and Mauricio Fuks at Indiana University.

After playing with the Civic Orchestra of Chicago for a year, Kate joined the Louisiana Philharmonic Orchestra in 2007. She maintains a small private teaching studio in New Orleans and regularly performs as a member of Polymnia Quartet and the New Resonance Ensemble.

*Hunt for a Feeling: When you enter a new room—a lobby, a performance space, a doctor's office, a friend's house—pause to consider how it makes you feel. Do your best to determine where that feeling is coming from. Monitor the way you feel in different places.*

*Note exceptional examples.  
(Inspired by Ernest Hemingway from  
The Art of Noticing by Rob Walker)*



## Yonah Zur

### violin

Violinist **Yonah Zur** regularly performs throughout the US, Israel, and Europe as a soloist and chamber musician in both traditional as well as contemporary repertoire. He has appeared as a soloist with the Jerusalem Symphony, the Israel Contemporary Players, and the Israel Camerata Jerusalem.

Yonah will be returning to the Newburyport Chamber Music Festival for the third consecutive summer, and is participating for the first time in the Birdfoot Festival this season. He has performed at the Marlboro, Yellow Barn, Tanglewood, and Mecklenburg-

Vorpommern summer festivals, where he shared the stage with members of the Guarneri, Juilliard, and Emerson Quartets, and with pianists Richard Goode, Gilbert Kalish, and Bruno Canino. He was a member of the Carmel Quartet for two seasons and served as assistant principal second violin with the Jerusalem Symphony Orchestra for six seasons.

Yonah's view that an artist plays a vital role in the society in which he is active manifests itself in his numerous educational activities. He has played for thousands of schoolchildren in the US and Israel, leading outreach performances for Carnegie Hall ensembles, the Jerusalem Symphony Orchestra, Carmel Quartet, the

String Orchestra of New York City, New York Philomusica, and other ensembles.

Yonah is devoted to new music and has given numerous world premieres, including the premiere performance of the Violin Concerto by his father, Menachem Zur. His recordings of works by Louis Karchin, Chester Biscardi, Paul Moravec, and Robert Cuckson have appeared on the Naxos, Albany Records, and ArkivMusic labels.

Mr. Zur graduated from the Jerusalem Academy of Music and Dance having studied with Avi Abramovich, and earned his master's degree at The Juilliard School with Robert Mann. He was a recipient of the AICF scholarships from 1995–2003.



# Ryan Hodgson-Rigsbee

photographer

**Ryan Hodgson-Rigsbee** is a New Orleans–based photographer. A native of Chicago, he studied photojournalism at Ohio University.

Since 2005, he has worked as a staff photographer at the *Orange County Register* and as a freelancer for the *New York Times*, *Conde Nast Traveler*, *New Orleans Magazine*, *OffBeat Magazine*, *Chicago Magazine*, *Le Parisien Magazine*, *Jazzism*, and many others.

Beyond his editorial work, Ryan collaborates with numerous New Orleans nonprofits, businesses, and artists such as the Jazz and Heritage Foundation, WWOZ,

the Birdfoot Festival, Make Music NOLA, NOLA Green Roots, Cha Wa, the Monogram Hunters Mardi Gras Indians, and others to reach the public with photography that is both compelling and culturally responsible.

Ryan also has a number of long-running personal projects exploring culture, music, and landscape in New Orleans and other unique communities across the nation. His website **rhphoto.com** offers multimedia essays incorporating photography, text, audio, and video. Images from these projects have been featured in local, national, and international exhibits and collections.



An established bandleader, composer, performer, and improviser, **Aurora Nealand** has become a prominent force in the New Orleans music scene since she first arrived in 2004. Combining the “formal education”—a music composition degree from Oberlin Conservatory and training at the Jacques Lecoq School of Physical Theatre in Paris—with the “informal” experience of playing music in the streets and clubs of New Orleans and throughout the Northern Hemisphere, Nealand has emerged as an innovative, sensitive, and daring music creator and performer.

## Aurora Nealand

### spoken word

She is most recognized for her performance on saxophones, clarinet, and vocals, and has been at the forefront of the revival of New Orleans Traditional Jazz amongst the younger generation of the city’s musicians. After playing and learning as a sideman in established New Orleans bands for several years (including Panorama Jazz Band, VaVaVoom, and The New Orleans Moonshiners), in 2010 she formed her own Traditional Jazz band, The Royal Roses. The Royal Roses released its first album, *A Tribute to Sydney Bechet: Live at Preservation Hall* to national acclaim and Nealand was voted as one of *Down Beat* Magazine’s top ten rising stars for soprano saxophone in 2010.

In addition to leading The Royal Roses, Nealand is also the leader/frontman of New Orleans’ premier rockabilly band Rory Danger and the Danger Dangers,

and performs frequently with her solo project, The Monocle. She also is a member of Panorama Jazz Band and Why Are We Building Such A Big Ship. In 2010 and 2011 she appeared frequently as herself in the HBO TV series *Treme*.

Nealand has performed extensively in New Orleans at clubs, in the Jazz and Heritage Festival, French Quarter Fest and Satchmo Fest. She has also performed frequently in New York City at Lincoln Center Summer Festival in NYC, the BlueNote, Knitting Factory, and Barbes, and has premiered original works at Symphony Space and Alice Tully Hall. Internationally she has appeared at the Istanbul Jazz Festival, London Swing Festival, Barcelona Swing Out, and has toured several times around Ireland, Sweden, Germany, France, and the Balkans.

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7:15 PM, Wednesday, May 29, 2019

**Young Artist Program Final Concert — George and Joyce Wein Jazz and Heritage Center**

6:15 PM, Saturday, June 1, 2019

The Birdfoot Festival's **Young Artist Program**, recipient of the 2017 Big Easy Arts Education Award, gives young musicians the chance to "be in the driver's seat." Guided by international-caliber musicians and working with a small group of peers, the Young Artist Program empowers students to make musical decisions and develop their own musical voices through a six-month program of chamber music coachings, workshops, masterclasses, and performance opportunities. Participants expand their musical abilities and develop their teamwork, imagination, and leadership skills.

Past participants in this program have gone on to study music at Loyola University, Harvard, Eastman School of Music, Cleveland Institute of Music, Lawrence Conservatory of Music, and Peabody Conservatory.

This year's Young Artists began the year in December with a chamber music workshop led by Birdfoot's Artistic Director Jenna Sherry. They participated in a workshop and performance class with all of the program's coaches in March, had twice-monthly coaching sessions with superb teacher-mentors, rehearsed independently, and worked with Birdfoot Festival artists during the 2019 Festival.

### 2019 Young Artist Program Coaches

The 2019 Young Artist Program coaches included local professional musicians as well as Birdfoot Artists. Coaches were chosen for their outstanding teaching and ability to communicate their love of chamber music.

Louise Bush, piano  
 Jeanne Jaubert, cello  
 Lauren Lemmler, viola  
 Michael Matushek, bassoon  
 Jenna Sherry, violin  
 Benjamin Thacher, violin  
 Michael Unterman, cello  
 The 2019 Birdfoot Artists

### 2019 Teachers

Katie Antis  
 Joel Bein  
 Louise Bush  
 Benjamin Hart  
 Borislava Ilcheva  
 Dr. Jeanne Jaubert

Carl Lacoste  
 Lauren Lemmler  
 Michael Matushek  
 Karen Ray  
 Benjamin Thacher  
 Kate Withrow

Young Artist Chamber Music Program  
Participants 2019

**Crescent City String Quartet**

Ayi Ekhaese, violin      Annette Pelle, viola  
Amelia Brencick, violin      Miles Lemmler, cello

**Haydn:** Quartet in G minor, Op. 74 no. 3 "Rider"

III. Minuetto and IV. Allegro con brio

**Shostakovich:** Quartet no. 11 in F minor, Op. 122

II. Scherzo and V. Humoresque

**Duo**

Laurel Walther, violin      Kirsten Walther, violin

**Pleyel:** Duo for Two Violins in A major, Op. 23 no. 3

i. Adagio and ii. Presto

**Bartók:** Selected Duos for Two Violins

**Duo**

Brandt Whitaker, violin      Kaleb Conger, bassoon

**Beethoven:** Duo for Bassoon and Violin in C major

WoO 27 no. 1

**Duo**

Penelope Whitaker, violin      Samara Yakich, piano

**Beyer (arr. Bush):** The Snowy Owl, Op. 101 no. 43

**Beethoven (arr. Knerr and Bush):** Ode to Joy

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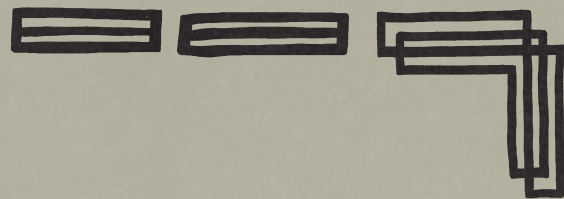
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