

APPALACHIAN CHAMBER MUSIC FESTIVAL 2025

5TH ANNIVERSARY SEASON



AUGUST 2 - 17

Harpers Ferry
Charles Town
Shepherdstown

Berryville
Hillsboro
Purcellville



A MESSAGE FROM THE *Artistic Director*



A few years back, I had some time to think about what music meant to me. And it came down to two big questions: Who is it for? And where do I want to make music? It was from this second question that it dawned on me that Harpers Ferry, a place of extraordinary history, nature and culture that has meant so much to me my whole life was just the place to create a festival.

In 2021, the first question, “who is it for?” turned into an idea that was yet to be realized.

What would happen if I created a festival in an inspiring and important place, where sharing with the audience was at the center of performance?

What if, rather than only striving for exquisite, world-class performances and worrying about the usual pressures of “classical” music, we put as much energy into connecting with people?

What if it were possible for the positive energy created between a group of performers could translate into something infectious?

What would happen if we invited all people, made concerts affordable, and told people what chamber music actually was... an intimate form of music making that encompasses more than just one style of music.

This festival started as a bunch of questions, and hope and belief in an idea of how I wanted to make a difference in this world. It was an experiment; a moment of vulnerability where I put my heart and soul into something may or may not translate. From that very first summer, I have been completely overwhelmed by the amazing support of this incredible community in a way I could never have imagined. You, the audience and the community, are what continue to motivate me and reaffirm my belief in the power and importance of music.

Thank you for believing in this idea.
I can't wait to share another season
with you all!

A handwritten signature in black ink, which appears to read "Ketter Carter". The signature is fluid and cursive, written on a light-colored background.

APPALACHIAN CHAMBER MUSIC FESTIVAL

5th Anniversary Season

AUGUST 2 – 17, 2025

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FESTIVAL SCHEDULE

Adult Intensive Chamber Music Workshop

Saturday & Sunday, Aug 2–3
Happy Retreat, Charles Town, WV

Strings Chamber Music Camp

Monday–Friday, Aug 4–8
Old Stone School, Hillsboro, VA

Special Event: Wine & Music

Thursday, Aug 7 | 7:00 PM
868 Estate Vineyards, Purcellville, WV

Festival Opening Night: The Music of Don Redman

Friday, Aug 9 | 7:00 PM (*outdoor event*)
Storer College, Harpers Ferry, WV

Duo Delights: Coffee Concert Series

Saturday, Aug 10 | 11:00 AM
Station at Shepherdstown, WV

A Celebration of Patty Willis

Saturday, Aug 10 | 5:00 PM
Charles Washington Hall, Charles Town, WV

Coffee and a Cantata: Coffee Concert Series

Sunday, Aug 11 | 1:30 PM
Saint Peter's Lutheran Church, Shepherdstown, WV

Art and Music

Sunday, Aug 11 | 6:00 PM
Shepherdstown Opera House, Shepherdstown, WV

Film and Music

Sunday, Aug 11 | 8:30 PM

Shepherdstown Opera House, Shepherdstown, WV

Pop Up Concert in Harpers Ferry

Tuesday, Aug 12 | 12:00 PM (*outdoor event*)

John Brown's Fort, Harpers Ferry, WV

Love Comes in at the Eye

Wednesday, Aug 13 | 7:00 PM

Zion Episcopal Church, Charles Town, WV

A Homecoming in Appalachia: Celebrating Five Seasons

Thursday, Aug 14 | 7:00 PM

Barns of Rose Hill, Berryville, VA

Nature and Music: Appalachian Spring

Friday, Aug 15 | 7:00 PM

Shepherdstown Presbyterian Church, Shepherdstown, WV

Bach and Friends, featuring ACMF soloists:

Coffee Concert Series

Saturday, Aug 16 | 11:00 AM

Christ Reformed Church, Shepherdstown, WV

Festival Highlights

Saturday, Aug 16 | 7:00 PM

Camp Hill-Wesley United Methodist Church, Harpers Ferry, WV

Festival Finale: History, Nature, Culture

Sunday, Aug 17 | 3:00 PM (*outdoor event*)

Happy Retreat, Charles Town, WV

FESTIVAL CONTRIBUTORS

Thank you to all who donated from July 30, 2024 – July 23, 2025

Artist's Circle

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Gretta Sandberg & Lewis Freeman
In memory of our beloved parents,
Charles and Pat Schehl
Walter Washington
Henry Willard
Anonymous

Benefactor

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Leah & David Rampy
Anonymous

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Deborah Tucker
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Camp Hill-Wesley United Methodist Church

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2025 FESTIVAL MUSICIANS & STAFF

Violin

Audrey Gray
Martin Gwilym-Jones
Rachelle Hunt
Chris Jusell
Jennifer Kim
Domenic Salerni

Viola

Sam Kelder
Danielle Wiebe Burke

Cello

Alán Saucedo
Schuyler Slack
Katie Tertell

Bass

Sam Suggs

Voice

Thomas Coltman

Piano

Lana Bode
Efi Hackmey

Flute

Sinéad Farrell

Clarinet

Nick Davies

Bassoon

Sinéad Frost

Special Guest Artists

Jordan Burke
The Howard Burns Quartet

Composers

Benjamin Broening
Karen Walwyn

Festival Staff

Katie Tertell
Artistic Director

Alán Saucedo
Education Coordinator

Mayme Kugler
Festival Manager

Adrian Shank Zehr
Festival Assistant

CONCERT PROGRAMS

5th Anniversary Season

Special Event: Wine and Music

Thursday, Aug 7 | 7:00 PM
868 Estate Vineyards, Purcellville, WV

Musicians

Violin	Martin Gwilym-Jones, Rachelle Hunt, Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Katie Tertell
Baritone	Thomas Coltman

Program

Beethoven: Song of the Flea (1809)

Stravinsky: Suite Italienne (1932)
Introduzione

Caroline Shaw: Entr'acte (2011)

Telemann: Fantasia No. 7 for solo viola (1735)

Bach: Cantata 82 "Ich Habe Genug" BWV 82 (1727)
Aria - Schlummert ein, ihr matten Augen

Mendelssohn: String Quartet No. 2 in A minor, Op. 13 (1827)
Finale. Presto - Adagio non lento

Strauss, R: Morgen! (1894)

Danish String Quartet: Selection

Curated by ACMF violinist and wine aficionado Martin Gwilym-Jones, tonight's program takes your senses on a journey, pairing music with wine in partnership with 868 Estate Vineyards. A flirty Sparkling Rosé, a fruity Chambourcin, and a creamy Altezza find their natural partners with fiery music by Stravinsky, serene sounds from Caroline Shaw, and earthy offerings from the Danish String Quartet.

Festival Opening Night: The Music of Don Redman

Friday, Aug 8 | 7:00 PM
Storer College, Harpers Ferry, WV

The Howard Burns Quartet

Saxophone	Howard Burns
Piano	Jon Ozment
Bass	Jeff Hiner
Drums	Jay Moody

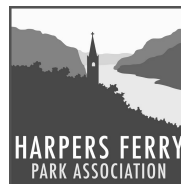
ACMF String Musicians

Violin	Martin Gwilym-Jones, Rachelle Hunt, Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Katie Tertell
Bass	Sam Suggs

The Howard Burns Quartet and ACMF String Musicians come together to celebrate the music of jazz legend and Storer College alumnus, Don Redman. Featuring original arrangements by ACMF artist Chris Jusell, we present some of Redman's most celebrated jazz works in the place where he began his extraordinary career before attending the Boston Conservatory.

The engagement of the Howard Burns Quartet is made possible, in part, through the Special Presenter Initiatives program of the **Mid Atlantic Arts** with support from the National Endowment for the Arts. More info at MidAtlanticArts.org

Supported in partnership with the Harpers Ferry Park Association.



Duo Delights

Saturday, Aug 9 | 11:00 AM
The Station at Shepherdstown, Shepherdstown, WV

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt, Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Baritone	Thomas Coltman

One of our favorite festival events! ACMF musicians share their creativity, inspirations and passions in a venue that sits right at the heart of the Shepherdstown community.

Program to be announced from the stage.

This performance is part of the Shepherdstown Coffee Concert Series.



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stauntonmusicfestival.org/summer



A Celebration of Patty Willis

Saturday, Aug 9

Charles Washington Hall, Charles Town, WV

"Although she found some of her best subjects in Northeastern fishing villages, it was the scenery and activities of her native smiling countryside that delighted her most."

—Walter Washington, nephew of Patty Willis

This day of activity at West Virginia's Charles Washington Hall remembers the extraordinary life of artist and poet, Patty Willis (1879-1953), who grew up and lived in Jefferson County, WV.

Willis drew much inspiration from Charles Town and from her family life, and throughout the day you have the opportunity to discover her art and poetry. Hear music that may have inspired her during her lifetime, discover works that remind us of her, and experience an enlightening conversation about the intersection of Willis' work with Jefferson County, music, poetry, and art with leading historians and specialists.

A collection of Willis' works will be on display at Charles Washington Hall throughout the day and open to the public.

This is a once in a lifetime opportunity for the public to see her artwork in person—all of which is currently held in private collection and generously loaned for this event.

Our evening performance features the World Premiere of "12 Steps Beyond Tomorrow" by Karen Walwyn. A fantasy for string quartet, this new work was inspired by the painting, *The Cellar Door*, by artist Patty Willis. The painting's subject features the view outside her art studio window in Provincetown, at the northern tip of Cape Cod, MA.

A full biography and more information about Patty Willis can be found PattyWillisArtist.com.

Schedule of Events

All events at Charles Washington Hall

Sponsored by Walter Washington

Patty Willis Art Exhibition | 10:00 AM–2:00 PM

Free and open to the public

Pre-Concert Talk | 5:00 PM

With special guests, Karen Walwyn, Ali Prinz, Jordan Burke, and Walter Washington

Concert | 6:00 PM

Reception: Meet & Greet with ACMF Festival Artists | 7:00 PM

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt, Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Baritone	Thomas Coltman

Program

Trad. arr Coltman: Shenandoah

Debussy arr. Suggs: “Beau Soir” (1878)

Karen Walwyn: Twelve Steps Beyond Tomorrow – ***World Premiere****

Puccini: I Crisantemi (1890)

Caroline Shaw: Entr’acte (2011)

Mozart: “Mentre ti lascio, oh figlia” (As I leave you, oh Daughter) (1787)

Kenji Bunch: String Circle (2005)
Lowdown

**ACMF Commission, generously sponsored by the family of Patty Willis*

Coffee and a Cantata: Coffee Concert Series

Sunday, Aug 10 | 1:30 PM
Saint Peter's Lutheran Church, Shepherdstown, WV

Musicians

Violin	Martin Gwilym-Jones, Rachelle Hunt
Viola	Sam Kelder
Cello	Katie Tertell
Bass	Sam Suggs
Flute	Sinéad Farrell
Bassoon	Sinéad Frost
Baritone	Thomas Coltman

Program

Bach, J S: Cantata 82 "Ich Habe Genug" BWV 82 (1727)

Aria - *Ich Habe Genug*

Recitative - *Ich Habe Genug*

Aria - *Schlummert ein, ihr matten Augen*

Recitative - *Mein Gott! wenn kömmt das schöne: Nun!*

Aria - *Ich freue mich auf meinen Tod*

Bach, J S: Orchestral Suite No.2 in B minor, BWV 1067 (1739)

Badinerie

Bach's Cantata No. 82 comes to life in Shepherdstown's Saint Peter's Lutheran Church, which was established only a few decades after Bach completed this work. Bach wrote 300 cantatas for his local parishes, the very essence of community. As we enjoy this venue for the first time, join us in imagining what this exquisite work might have sounded like 250 years ago.

Featuring ACMF artist Thomas Coltman, we hear Bach's music stating, "I have enough..." If you haven't had enough at the end of this wonderful work, then we welcome our Irish virtuoso flautist, Sinéad Farrell, to launch you into your Sunday with Bach's sparkling *Badinerie*.

This performance is part of ACMF's Coffee Concert Series.

Art and Music

Sunday, Aug 10
Shepherdstown Opera House, Shepherdstown, WV

Pre-Concert Talk | 5:30 PM
With special guest Jordan Burke

Concert | 6:00 PM

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt, Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Baritone	Thomas Coltman

Program

Saariaho: Changing Light (2002)

Beethoven: String Quartet No. 6 in B-flat major, Op. 18, No. 6 (1801)
Allegro con brio

Rufus Reid: String Quartet No. 1 (2022)
Adagio
Animated
Adagio

Karen Walwyn: Twelve Steps Beyond Tomorrow – **2nd Performance ***

Mozart: “Mentre ti lascio, oh figlia” (As I leave you, oh Daughter) (1787)

Kenji Bunch: String Circle (2005)
Lowdown

**ACMF Commission, generously sponsored by the family of Patty Willis*

Film and Music

Sunday, Aug 10 | 8:30 PM
Shepherdstown Opera House, Shepherdstown, WV

Musicians

Violin	Domenic Salerni
Bass	Sam Suggs

Program

Domenic Salerni: Dante's Inferno (2010)

"For Dante's Inferno (1911) I asked myself 'what would an avant-garde Italian composer, having heard Stravinsky's "Rite of Spring" and Satie's "Parade" write to accompany Italy's first feature film, if they were limited to only a single violin and contrabass, to represent Dante and Virgil as they make their way down through the circles of Hell?"

—*Domenic Salerni*

"L'Inferno," known as Dante's Inferno, is a 1911 Italian silent film, loosely adapted from Dante Alighieri's Divine Comedy. The film took over three years to make, and was the first full-length Italian feature film and one of the first films to be shown in its entirety.



Dante is barred from entering the hill of salvation by three beasts that block his path (Avarice, Pride, and Lust). Beatrice descends from above and asks the poet Virgil to guide Dante through the Nine Circles of Hell. Virgil leads Dante to a cave where they find the river Acheron, over which Charon ferries the souls of the dead into Hell. They also see the three-headed Cerberus and Geryon, a flying serpent with a man's face. They see the Devil eating human beings whole, harpies eating the corpses of suicides, an evil man forced to carry his own severed head for eternity, people half-buried in flaming lava.

Image © By Milano Films

Pop Up Concert in Harpers Ferry

Tuesday, Aug 12 | 12:30 PM
John Brown's Fort, Harpers Ferry, WV

Musicians

Violin	Domenic Salerni, Chris Jusell
Viola	Sam Kelder
Cello	Katie Tertell

Program

Ailbhe McDonagh – Quartet No. 1 “Appalachian” (2021)



The Appalachian Quartet was commissioned by the inaugural Appalachian Chamber Music Festival in Harpers Ferry. The premiere was performed on August 21, 2021 in Charles Washington Hall, Charlestown, West Virginia. It is dedicated to Conor McGarry.

The piece references the raid of abolitionist John Brown on the United States arsenal which was based at Harpers Ferry in 1859. His plan was to initiate a slave revolt and destroy the institution of slavery. His raid, though unsuccessful, is recognized as an important impetus of the American Civil War.

The Appalachian Quartet is in three movements.

The first movement (Insurgence) includes rhythmic impulses heard from the entire quartet which set the scene of anticipation. It depicts the plan to take over the armory, physically bringing in supplies by train. The next movement (Prospect) reflects on the scenery in the area around the Appalachian Trail. It is tinged with sadness as we are aware that the raid will not end well. The final movement (John Brown's Body) begins with almost tortured sounding harmonies. The epic nature of the revolt is portrayed in this movement. A fugue quotes the well-known John Brown's Body tune in many different forms. Gunshots can be heard from the first violin and a military-style rhythm features regularly. The movement finishes with dramatic glissandi from the violins bringing us back to the opening theme of desperation and defeat.

—Ailbhe McDonagh

Love Comes in at the Eye

Wednesday, Aug 13 | 7:00 PM
Zion Episcopal Church, Charles Town, WV

Musicians

Violin	Audrey Gray, Chris Jusell, Domenic Salerni
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Flute	Sinéad Farrell
Bassoon	Sinéad Frost
Baritone	Thomas Coltman
Piano	Lana Bode

Program

Devienne: Bassoon Quartet in F major, Op.73 No. 2 (1798)

Allegro

Adagio

Grazioso con Variazioni

Farrenc: Trio for Flute, Cello and Piano, Op. 45 (1862)

Allegro deciso

Andante

Scherzo

Presto

Beach: Piano Trio, Op. 150 (1938)

Allegro

Lento espressivo

Allegro con brio

-Intermission-

Schulhoff: Concertino for Flute, Viola and Double Bass (1925)

Andante con moto

Furiant. Allegro furioso

Andante

Rondino. Allegro gaio

Kevin Puts: In at the Eye (2017)

A Homecoming in Appalachia: Celebrating Five Seasons

Thursday, Aug 14 | 7:00 PM
Barns of Rose Hill, Berryville, VA

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt Chris Jusell, Jennifer Kim
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Flute	Sinéad Farrell
Clarinet	Nick Davies
Bassoon	Sinéad Frost
Piano	Lana Bode, Efi Hackmey

Program

Benjamin Broening: The Book of Motion – *World Premiere**

- i. Fall
- ii. Flutter
- iii. Canter

Brahms: Piano Quintet in F minor, Op. 34 (1864)

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro

Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo

-Intermission-

Copland: Appalachian Spring Suite (1944)

When we performed this work in 2022, the tears of joy were flowing from the players and the audience, so it is fitting in our 5th Anniversary Season, that we return to this wonderful work and once again enjoy the privilege of performing it in the foothills of Appalachia.

**ACMF Commission, generously sponsored by the Alan and Margot Blank Foundation*



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Nature and Music: Appalachian Spring

Friday, Aug 15 | 7:00 PM

Shepherdstown Presbyterian Church, Shepherdstown, WV

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt Chris Jusell, Jennifer Kim
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Flute	Sinéad Farrell
Clarinet	Nick Davies
Bassoon	Sinéad Frost
Piano	Efi Hackmey

Program

Schoenberg: Verklärte Nacht (1899)

Kenji Bunch: String Circle (2005)

Lowdown
Shuffle Step
Ballad
Porch Picking
Overdrive

-Intermission-

Copland: Appalachian Spring Suite (1944)

Bach and Friends, featuring ACMF soloists: Coffee Concert Series

Saturday, Aug 16 | 11:00 AM
Christ Reformed Church, Shepherdstown, WV

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Flute	Sinéad Farrell
Clarinet	Nick Davies

In this morning's Coffee Concert, ACMF artists explore works by Bach and his friends. By friends, we don't only mean Bach's contemporaries, but all the composers who were inspired by his incredible solo works for stringed instruments.

Program to be announced from the stage.

This performance is part of ACMF's Coffee Concert Series.



*Bolivar Bread is a woman-owned, small batch
artisan bakery in uptown Harpers Ferry, WV.*

*It's your neighborhood place for freshly baked
bread, sweets, and locally sourced snacks.*

www.bolivarbread.com



Festival Highlights

Saturday, Aug 16 | 7:00 PM

Camp Hill-Wesley United Methodist Church, Harpers Ferry, WV

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Baritone	Thomas Coltman

Program

Mozart: “Per questa Bella mano” (By This Fair Hand) (1791)

Beethoven: String Quartet No. 6 in B-flat major, Op. 18, No. 6 (1801)

Allegro con brio

Adagio ma non troppo

Scherzo: Allegro - Trio

La Malinconia

-Intermission-

Beethoven: “Song of the Flea” (1809)

Strauss, R: Morgen! (1894)

Schoenberg: Verklärte Nacht (1899)

Festival Finale: History, Nature, Culture

Sunday, Aug 17 | 3:00 PM
Happy Retreat, Charles Town, WV

Musicians

Violin	Audrey Gray, Martin Gwilym-Jones, Rachelle Hunt Chris Jusell
Viola	Danielle Wiebe Burke, Sam Kelder
Cello	Schuyler Slack, Katie Tertell
Bass	Sam Suggs
Baritone	Thomas Coltman

Program

Rufus Reid - String Quartet No. 1 (2022)

Beethoven - String Quartet No. 6 in B-flat major, Op. 18, No. 6 (1801)
Allegro con brio

Kenji Bunch - String Circle (2005)

James Scott Balentine - 5 Spirituals (1997)

Benjamin Broening – The Book of Motion – **2nd Performance***

Traditional, Arr. Coltman - Welsh Songs – **World Premiere****

Join us on the lawn of Happy Retreat as we celebrate the close of our 5th Anniversary Season! This joyful program features highlights from this summer's festival—from Beethoven to Kenji Bunch—plus the only ACMF performance of Thomas Coltman's arrangement of traditional Welsh folk melodies.

**ACMF Commission, generously sponsored by the Alan and Margot Blank Foundation*

***Original arrangement written for the 2025 ACMF Season*

Program Notes: 2025 ACMF Commissions

Karen Walwyn: Twelve Steps Beyond Tomorrow

Saturday, Aug 9 & Sunday, Aug 10

2025 ACMF Commission, sponsored by the family of Patty Willis



12 Steps Beyond Tomorrow, a Fantasy for String Quartet, by Composer Karen Walwyn, was inspired by the painting, *The Cellar Door*, by Artist Patty Willis. The picture contains a view outside of her art studio window in Provincetown at the northern tip of Cape Cod, MA.

There are a few ideas that culminated simultaneously for inspiration as the painting captured a picture of life during the early 20th century. While one can observe the three faint spheres in the window at the top of the 12 steps, which may reference the ideology of the three bags of gold St. Nicholas gave to help save women from being sold into servitude, the larger picture of hope is the driving force of this work.

Shortly after the American Civil War, people of color were finding their way to freedom. The suggested body language of the three men sitting on the bench in front of the cellar door intimate an impression of despair and disconsolateness as the fairly well -dressed gentleman ascends the steps to the door situated next to the window which faintly reveals the face and figure of a woman. The hope of freedom to pursue a new path of life without the chains of restrictions and pain of past times concurrently with the remnants of then current times is heard in the long-sustained lines in the opening section of the quartet. The dance-like section in 7/8 is the exultation of perceived answers to prayers. The agitated 7/8 sections are moments of passionate pursuit towards the future filled with promises of roses and wine, and the violin solos are moments of desperation in the realization of dead ends. The finale, representing present day, is a look at tomorrow with all hands crossing the complex boundaries saluting the vision of joy in harmony among us all.

In memory of my mother, Dorothy B. Tyler
Dedicated to Thomas McKenna and Matthew Sipes

Karen Walwyn

Benjamin Broening: The Book of Motion

Thursday, Aug 14 & Sunday, Aug 17

2025 ACMF Commission, sponsored by Alan and Margot Blank Foundation



The Book of Motion is a collection of short duets for violin and cello commissioned by Appalachian Chamber Music Festival for Schuyler Slack and Audrey Gray. Each movement in the score is preceded by an epigraph that amplifies something of the character that the brief titles suggest.

Fall takes its title from a very short poem by A.R. Ammons, the entire text of which is “The spring in her step has turned to fall”. A bright, energetic opening section gives way in the second half to something like a baroque lament, in which a long, chromatic descent in the cello supports a highly ornamented melodic line in the violin.

A brief excerpt from the Rubáiyát of Omar Khayyám that speaks to the ephemerality of our lives (“The Bird of Time has but a little way to flutter – and the Bird is on the Wing”) heads the second movement, Flutter. Long melodic lines in the cello are accompanied by fluttering oscillations in the violin. The roles switch halfway through and the piece ends with both instruments fluttering and fading away.

The energetic play and forward motion of the final movement, Canter, is supported by the brief excerpt from George Eliot’s Adam Bede – “Suppose we have a canter now.”

Benjamin Broening

Program Notes: 2025 ACMF Repertoire

Bach: Cantata 82 "Ich Habe Genug" BWV 82 (1727)

Thursday, Aug 7 & Sunday, Aug 10

J.S.Bach wrote almost 200 Cantatas, most of them for specific occasions of the liturgical year of the Lutheran Church, as well as some secular cantatas. "Ich habe genug" is undoubtedly one of the most famous, intimate and well loved of all of Bach's vocal works.

First performed in Leipzig in on 2nd February 1727 for the Feast of the Purification of the Blessed Virgin Mary, this service commemorated the traditional purification sacrifice made by Mary forty days after the birth of Jesus. On this day, it is recorded that she met the old man Simeon, who immediately recognised Jesus as the Messiah and having held the infant, burst into a song of praise singing what is now commonly called the Nunc Dimitus.

By the 18th Century the Nunc Dimitus was given a regular place in the daily Mass at the close of day in German Catholic monasteries. Though not working in a Catholic church Bach would likely have been familiar with this due to the close proximity of Catholic and Lutheran congregations. Despite the significance of this feast and the multiple references to ritual purification in the Bible, the anonymous libretto did not find its source in the Bible and was likely from a poet and contact of Bach's at the Leipzig university.

Subsequently re-scoring the piece in a version for soprano and flute, later editing the original bass version and rewriting at least the first movement into later vocal works, Bach clearly valued this work. He also copied the second aria, and its preceding recitative, into his second wife's second musical notebook: Anna Magdalena's notebook.

Bach's biographer Albert Schweitzer called the middle movement 'the lullaby for eternal sleep' and indeed the whole cantata expresses an arc of yearning for peace imbued with hopefulness, in deliverance from earthly tears and reunification with the creator.

Thomas Colman

Text and Translation will be available at the concert performance

James Scott Balentine - 5 Spirituals (1997)

Sunday, Aug 17

"Five Spirituals" for baritone voice and cello was written in 1997 at the request of baritone Timothy Jones and cellist Judith VanderWeg, who at the time were my faculty colleagues at the University of Texas at San Antonio. As I recall, Timothy handed me a somewhat tattered and well-worn book of spirituals and let me

choose which to set, with no restrictions other than that they were for Timothy and Judith - which meant no technical restrictions at all.

The set intentionally includes a pair of lesser-known but inspiring spirituals with three more familiar tunes, all incorporating elements of jazz harmonies and subtle swing. My hope was to maintain the traditional spiritual content of the music in a more modern context, and including hints of the musical personality of these two friends. An afterthought - following the premiere performance, Timothy and Judith, quietly in the dead of night, brought an elegant yard sculpture to my very new house in the Texas Hill Country as a surprise to thank me for the music - it still stands in front of the house today, a reminder of our musical collaboration years ago, and a symbol of the timeless spiritual quality of these melodies.

James Scott Balentine

Text and Translation will be available at the concert performance

Beach: Piano Trio, Op. 150 (1938)

Wednesday, Aug 13

A largely self-trained composer and concert pianist, Amy Beach is considered one of the preeminent female American composers of the twentieth century. Her oeuvre is characterized by the conjunction of romantic and impressionist harmonies with folk influences, and her Piano Trio, op. 150, completed in just fifteen days, exemplifies this diverse compositional idiom. Set in three movements, each contains lavish and complex harmonies characteristic of the Second New England School. The movements do not follow a strict form, unlike many of her earlier works, but are rather harmonically driven by means of several sharply contrasting themes. Woven within these intricate arrangements are less visible influences that distinguish the trio, where a discerning listener will discover Inuit folk songs sedimented in the second and third movements. These are a few of the many signs of the composer's impressive continental scope.

Jordan Burke

Beethoven: Song of the Flea (1809)

Thursday, Aug 7 & Saturday, Aug 16

Beethoven is believed to be the first, though not the only, composer to set musical context to this setting inspired by Goethe's Faust, making initial sketches as early as 1790. After the title character of Goethe's Faust concludes his deal with Mephistopheles, the demon takes Faust to Auerbach's Keller (a real place), where Mephistopheles sings a satirical song about a flea elevated to prominence by a king.

Thomas Coltman

Text and Translation will be available at the concert performance

Beethoven - String Quartet No. 6 in B-flat major, Op. 18, No. 6 (1801)

Sunday, Aug 10 & Saturday, Aug 16 & Sunday, Aug 17

The classical orientation of Beethoven's early String Quartet op. 18 no. 6 owes much to Haydn, the father of the genre, whose influence may be felt in the piece's mercurial shifts in mood, dramatic pauses, puckish wit, and economy. Following a brisk Allegro in sonata form is a long and rhythmically consistent second movement showcasing many of these qualities with a terse melody that blooms briefly at its close in a surprising major modulation. The final movement, "La Malinconia," or "Melancholy," marks the composer's romantic turn. Its stabbing, sorrowful theme signals the end, perhaps, of an apprenticeship.

Jordan Burke

Brahms: Piano Quintet in F minor, Op. 34 (1864)

Thursday, Aug 14

Composed in 1864, this magnificent opus by Johannes Brahms underwent several transformations prior to its distillation as a piano quintet. Brahms originally conceived of it as a cello quintet—a string quartet with the addition of an extra cello—and later modified it into a sonata for two pianos before the piece's instrumentation finally crystallized. These metamorphoses across dramatically different instrumentations produced a work in which the piano and strings are equally fleshed out and weighted, having been studied in separate laboratories before being combined at last.

Jordan Burke

Kenji Bunch - String Circle (2005)

Saturday, Aug 9 & Sunday, Aug 10

Friday, Aug 15 & Saturday, Aug 17

Inspired by communities of fiddlers who gather to create music together, the title String Circle also refers to the continuum of tradition each generation of string players passes along to the next every time we pick up those boxes of wood. In each of the work's five movements, I explore a different component of American string playing.

The first movement draws from the powerful rhythmic energy and raw, unvarnished emotion of Old-Time Appalachian fiddling and singing. While remaining relatively static harmonically, the development of the material comes from the layering of rhythmic dance patterns and a contrapuntal treatment of the songlike melodies, played with straight tone, rather than the typical classical string vibrato.

The scherzo that follows offers tribute to Western Swing, specifically the close harmony of the twin and triple fiddles of Bob Wills and The Texas Playboys. The

cello adopts the role of string bass, with the exception of a melodic passage in what would be the “trio” section.

The central third movement bears the most dramatic weight of the work. Conceived as a lament in honor of the late Johnny Cash, who died while I was writing this work, this movement is a setting of the traditional spiritual Wayfaring Stranger.

This lament is followed by a second scherzo, played entirely pizzicato, with twangy slides in between notes, suggesting the unique sounds of another string instrument; the banjo. Amid the plucking, the second viola begins to strum the instrument in the style of an ‘ukelele, creating a temporary diversion to the Hawaiian Islands.

Lastly, we hear a fast, furious dance that updates the musical influences from folk to funk. Displaying the versatility of the string instruments, this movement suggests their continuing relevance in music of a more contemporary vernacular.

In a work full of tributes, there remains a significant one that deserves mention. Translating folk music into a concert work is certainly not a new idea, and one cannot discuss this process without mentioning the giant of both 20th century composition and ethnomusicology- Béla Bartók.

Kenji Bunch

Copland: Appalachian Spring Suite (1944)

Thursday, Aug 14 & Friday, Aug 15

“The Gift to be Simple” – Aaron Copland evokes this ideal in his celebrated work Appalachian Spring, whose final movement extensively quotes the famous Shaker tune melody, “Simple Gifts”. It is music of inner peace and sincerity, clear and unadorned, like an “Appalachian spring.” Here, however, the word spring does not primarily mean springtime, but rather a spring of water flowing into a brook in the Appalachian Mountains. The title originates from a long poem by Hart Crane, which celebrates the “white veil” of the cascading stream: “O Appalachian Spring! I gained the ledge; / Steep, inaccessible smile that eastward bends.”

This section of Crane’s poem is titled “The Dance” – a direct link to the origins of Copland’s piece. It was conceived as ballet music for the famous choreographer Martha Graham, a collaboration made possible by patron Elizabeth Sprague Coolidge. Appalachian Spring was originally written as a ballet for just 13 instruments and premiered in this form in Washington in 1944, earning Copland the Pulitzer Prize. The title was invented by Martha Graham, who believed the Appalachian region represented the “roots of American folk culture.” This mountain range is often seen as the heartland of the pioneer spirit.

The ballet scenario, in Copland’s words, describes “a celebration of the first settlers in springtime around a newly-built farmhouse in Pennsylvania in the early

19th century.” The main characters are a bride and groom, their neighbours, and a preacher. Following a serene introduction, we meet the bride and groom. The preacher speaks, square dancing begins, fiddler music enlivens the scene.

The most famous section is the penultimate one: the variations on “Simple Gifts”, a Shaker melody. The Christian congregation of the Shakers, a Quaker offshoot, was dedicated to industriousness and high education, which made them a wealthy and influential group along the East Coast in the 19th century. Their name derives from the verb to shake, referencing their shaking dance as a form of prayer. This might have inspired Copland to use this simple yet beautiful melody in a ballet. At the end, the couple is left “quiet and strong in their new house.” Over the farmhouse door might well hang a Shaker motto: “Hands to work, hearts to God.” Muted strings play a hymn-like passage, revisiting the opening mood. Just as peacefully as the day began, it draws to a close.

Berlin Philharmonic - adapted by Katie Tertell

Debussy arr. Suggs: “Beau Soir” (1878)

Saturday, Aug 9

Throughout the many decades since Debussy emerged as one of France's leading composers of the early 20th century, his vocal music has been resigned to live in the shadows of his imaginative and influential piano and orchestral music. Regretfully so, as his skill is no less on display in his essays in French art song than any other genre he attempted. Like his early piano music, Debussy's early attempts at setting poetry to music stand upon the threshold of the late Romanticism and the burgeoning Impressionism of the composer's mature style. It is no surprise then that in these first songs, Debussy chose appropriate Romantic texts by poets such as Paul Bourget and Alfred de Musset. In later years, he abandoned these poets altogether, preferring the symbolist poetry of Paul Verlaine and Stéphane Mallarmé to emphasize and compliment his mature Impressionistic style.

Joseph DuBose

Devienne: Bassoon Quartet in F major, Op.73 No. 2 (1798)

Wednesday, Aug 13

Born into a large family into the Joinville (Haute-Marne) commune in the east of France, François Devienne's early musical studies featured the flute, oboe and bassoon before embarking on a career as a professor and composer. With such a passion for woodwind, he played a pivotal role in the evolution of French wind music, creating a diverse canon that includes bassoon concertos, quartets, and sonatas. His work reflects a blend of influences from contemporaries like Mozart and Beethoven. Devienne wrote a set of three quartets for Bassoon and Strings and this middle offering is one that brilliantly captures homage to the classical style with his own unique personality that would resonate through the 19th and 20th centuries.

Craig West

Farrenc: Trio for Flute, Cello and Piano, Op. 45 (1862)

Wednesday, Aug 13

As a composer, Farrenc was prolific, writing in many genres, from symphonies to solo piano miniatures. Her most significant output, though, was probably her chamber music. Between 1839 and 1862, she completed a series of sonatas, trios, quintets, a sextet, and a nonet for a variety of instrumental combinations. The E-minor Trio for Flute, Cello and Piano was the last of them.

Its inaugural movement begins with a short series of assertive chords before launching into the minor-key first theme. Songfulness abounds in the lovely second movement, with its surprising harmonic twists and darkly martial central section. The third-movement Scherzo's middle part and coda provide moments for audience and musicians alike to catch their breath before the motoric finale recalls some of the vigorous solo passages in Bach's B-minor Orchestral Suite.

Jonathan Blumhofer

Mozart: "Mentre ti lascio, oh figlia" (1787)

Saturday, Aug 9 & Sunday, Aug 10

During initial work on Don Giovanni, Mozart composed "Mentre ti lascio, o figlia" (As I leave you, o daughter) on March 23 1787 for one of his closest friends in Vienna, the bass singer Gottfried von Jacquin. He took the text for "Mentre ti lascio" from Sant'Angiolo-Morbilli's libretto for Paisiello's 1777 opera *La disfatta di Dario* (The defeat of Darius), about Alexander the Great's conquest of King Darius of Persia. In his grief stricken state, Darius bids a tormented and tragic farewell to his daughter.

Mozart: "Per questa Bella mano" (1791)

Saturday, Aug 17

This late aria of Mozart features the unique combination of bass voice and double bass obbligato. It was written in March of 1791 to text by an unknown author, just before Mozart began work on *The Magic Flute*. The solo part for the double bass is famously virtuosic, and it is made even more so by the fact that string basses today are tuned differently from the way that they were tuned in Mozart's Vienna. It is however a favourite, though not commonly performed, of 21st Century Double Bassists.

Thomas Coltman

Text and Translation will be available at the concert performance

Puccini: I Crisantemi (1890)

Saturday, Aug 9

I Crisantemi was composed in one night according to a letter that Puccini had sent to his brother. Set into just one lamenting movement, the elegy is based around two main themes. Unusually, both of the themes are in C# minor, however they develop in very different ways. The first, growing from slow and

intense chromaticism, builds power from within and moves in contrary motion. The mournful central section builds in intensity as the top violin plays over a lilting viola pattern. The rich cello sound acts as a strong and stable foundation for the melody to sit on. There are a set of climaxes throughout *I Crisantemi*, with each one developing in intensity.

Alex Burns

Kevin Puts: In at the Eye (2017)

Wednesday, Aug 13

It was a great pleasure to find occasion to write once more for the bass-baritone Timothy Jones, who in 2002 premiered my first work for voice, *Einstein on Mercer Street*, based on the poetry of Fleda Brown. The occasion in this case was a commission from a consortium of chamber music festivals led by the Cactus Pear Music Festival.

While searching for texts, I happened on the “Drinking Song” of William Butler Yeats and found the first two lines particularly entertaining:

*Wine comes in at the mouth
And love comes in at the eye*

I collected more “love poems” by the great poet and put together a song cycle, the emotional center probably being my setting of the famous “He Wishes for the Cloths of Heaven.”

As is true of all my works involving text, much of the text-painting and storytelling is achieved by the “accompanying” instruments, which hardly ever serve as mere accompaniment. Writing for flute, violin, cello and piano was a new challenge for me, and it was gratifying to hear such exquisite playing by Stephanie Jutt, Stephanie Sant’ambrogio, Anthony Ross and Jeffrey Sykes in the premiere performance.

Kevin Puts

Text and Translation will be available at the concert performance

Rufus Reid: String Quartet No. 1 (2022)

Sunday, Aug 10 & Sunday, Aug 17

Rufus Reid is one of a handful of true renaissance figures in the Arts. This bassist and composer has been an active presence in the jazz world since the 1970’s. He has recorded over 500 albums, 25 under his own name, with *Terrestrial Dance* and *Always In The Moment* released in Vinyl by Newvelle Records. Reid has written for strings, chamber ensembles, solo bass, jazz ensembles of varying sizes and symphony orchestras and has had the privilege of having all of them performed. In 2024, ACMF commissioned *The Niagara Movement Suite*. Reid’s first String Quartet was commissioned by Ryan Truesdale and premiered in conjunction with the String Quartet Sessions.

Movement I unveils three vignettes. Vignette 1 slowly develops from an ominous entrance of the cello inviting the 1st violin and viola to caress the mood, whilst the 2nd violin flutters about. Vignette 2 introduces a slower, more lyrical motif with the 1st violin singing this beautiful melody grounded by engaging harmony. Vignette 3 is more abstract and the longer of the three, which becomes extremely animated with brief individual solo outings. Each soloist is accompanied and propelled by an energetic rhythmic figure. The 1st violin is the last animated soloist that suddenly dissolves into a robust unison melody to close out the first movement.

Movement II is a pizzicato rhythmic escapade introduced by the cello with a pulsating ostinato figure. This figure is heard throughout. Each instrument introduces an independent rhythmic figure layering on top of one another creating an organic texture. Suddenly, the texture changes completely to a “scratchy” unconventional sound called “Chicharra” made with the bows that may remind you of Cicadas. The rhythmic escapade comes to an end with the motif in unison.

Movement III portrays the relaxed motion of a carousel that never becomes so fast for one to hop on and off. Each melodic motif introduced invites the next one to move forward with the four instruments in conversations making the harmonic colors rich and sonorous. Each melodic statement becomes quieter and more intimate as the carousel becomes slower and motionless.

Rufus Reid

Saariaho: Changing Light (2002)

Sunday, Aug 10

Changing Light was written for Edna Michell's Compassion project. In the composition I follow the idea of a dialogue, suggested by the text I have chosen. The intimate nature and fragile sound world of the duo mirror the fragility of our uncertain existence.

Kaija Saariaho

Text and Translation will be available at the concert performance

Schoenberg: Verklärte Nacht (1899)

Friday, Aug 15 & Saturday, Aug 16

Transfigured Night emerged out of composer Arnold Schoenberg's encounter with an eponymous poem by Richard Dehmel, whose writing explores the reconciliation of opposites. The poem describes a woman confessing to a man that the child inside her is another's as they walk along a moonlit road. The culminating resolution between the two speakers signals the eschewal of an old order bound by propriety for a new one with its own regenerative logic. Although Schoenberg echoes this narrative in his piece, Transfigured Night is in many ways less about freedom from social constriction and more, as he elsewhere put

it, about the composer's own aesthetic transfiguration by means of the discovery of "a new tone in the lyric mood." Listen along as each emotional shift marks a stage in this artistic journey, beginning with the somberness of a dark night and concluding with a tender transformation.

Jordan Burke

Schulhoff: Concertino for Flute, Viola and Double Bass (1925)

Wednesday, Aug 13

An eclectic composer whose style incubated in interwar Dresden alongside that of expressionist painter and dissident Otto Dix, Schulhoff composed this remarkable Concertino with its masterful blend of impressionism, jazz, and folk traditions in only four days. The piece was initially inspired by Schulhoff's experiences at the Slavic Farmer Festival in 1924, where he encountered folk music that, in his words, "created the greatest stimulation." The deep impression the festival made is everywhere felt, from the second movement's homage to Czech dance to the flute's theme in the final movement, which the composer imagines in a marginal note as the sound of a Moravian seller of shepherd's flutes on the streets of Prague.

Jordan Burke

Caroline Shaw: Entr'acte (2011)

Thursday, Aug 7 & Saturday, Aug 9

Entr'acte was written after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

Caroline Shaw

Strauss, R: Morgen! (1894)

Thursday, Aug 7 & Saturday, Aug 16

The four songs of Richard Strauss' Op. 27 (1894) are among the most admired and most frequently performed vocal works. The author of the poem "Morgen", John Henry Mackay, knew Strauss personally. The deeply personal emotions expressed in the poem are mirrored by Strauss in the composition, with intimate, speechless qualities contrasting with an exquisite silvery line thread by the solo violin, providing both an aforethought to the singer and a resolution to the heart. Strauss offered the complete set to his wife, the soprano Pauline de Ahna, as a wedding gift.

Thomas Coltman

Text and Translation will be available at the concert performance

ABOUT THE FESTIVAL MUSICIANS



Katie Tertell

Artistic Director and Cellist

Award-winning cellist Katie Tertell is a performer and artistic curator, innovating how classical music is digested in modern times. In addition to her work with ACMF, she is also a member of the critically-acclaimed folk band Howay the Lasses as well as female-led chamber collective Musici Ireland and duo ensemble, Cello Power. Formerly a cellist of the RTÉ National Symphony Orchestra of Ireland, she enjoys a rich and varied experience as an artist in Europe and America.

Alongside work with internationally-recognized ensembles, Katie focuses her attention on projects that aim to connect people through meaningful experiences in music, working cross disciplinarily and in various sectors. Notable projects include the “Lost in Plain Sight” project (exploring the life and legacy of Gaspar Cassadó), featured on NPR’s Morning Edition in 2023; “Cello Power: The Popper Project” featured in *The Strad* in 2022; and multi-disciplinary collaboration highlighting unseen disabilities to be premiered internationally in 2025.

Katie performs and records regularly in various leadership roles with celebrated European symphony and chamber orchestras at major venues and festivals like the Barbican and Southbank Centre in London, BBC Proms and the National Concert Hall in Ireland. She can be heard regularly on BBC Radio 3 and RTÉ Lyric FM in recorded and live performances of both chamber and orchestral works. Katie teaches cello at Durham University (UK).

Katie grew up in McLean, Virginia. She holds degrees with honors in performance from Indiana University, Cleveland Institute of Music and the Royal Northern College of Music. Her teachers and mentors include (among many) Janos Starker, Emilio Colón, Joely Koos, Peter Dixon and Ralph Kirschbaum. She plays on an 1888 Colin-Mezin cello.



The Howard Burns Quartet

Howard Burns is a composer, saxophonist and educator for more than 39 years. Howard is a native of Baltimore, Maryland and lives in Hagerstown, Maryland. Howard received his Bachelor degree from Howard University in 1979 and received a performance degree from the Royal Conservatory of Music in 1980 in Brussels,

Belgium in classical saxophone. Howard has studied saxophone with Thomas (Whit) Williams and George Coleman. Howard has had the opportunity to perform with various artists such as Jimmy Heath, Jimmy Cobb, Clark Terry, Frank Foster, Jon Faddis, Gary Bartz, and Dr. Eddie Henderson and many more. Howard is a frequent performer in the Maryland, D.C., West Virginia, and Virginia area. Howard has been the Jazz Band Director at Frederick Community College for 30 years. Howard is the Director of the Don Redman Next Generation Jazz Academy for the last 19 years at Harpers Ferry National Historical Park.

Jeff Hiner plays double bass, electric bass and tuba. He is a music educator with Carroll County public school system and teaches private lessons and coffees music in Westminster, Md. He has been performing jazz, blues and rock in the local area for many years. He has been a member of the Howard Burns quartet for over 20 years.

In his career as a sideman Jeff has performed and/or recorded with some of the musicians in the world such as Billy Harper, Cecil McBee, Eddie Gomez, Curtis Fuller, Buster Cooper, Frank Wess, Sonny Cohen, Vince Predauta, Michael Raitzyk, Lou Donaldson, Clark Terry, Joe Wilder, Larry Willis, Howard Burns and many more

Jesse “Jay” Moody, III was born in Baltimore, Maryland. At an early age he developed an interest in music and began playing the drums at age nine. Jay Moody studied music at Towson University.

Jay has performed for two US Presidents, Jimmy Carter and Barack Obama. He has recorded on many albums including his own album, Notes from the Family in 2017. Jay has received many awards and in 2014 was recognized for his contributions in music by the House of Representatives, State of MD, and Baltimore City.

Jay has mentored drum students at Morgan State University, Essex and Frederick Community Colleges.

Jay has performed with Dionne Warwick, Eddie Levert, Cyrus Chestnutt, Benito Gonzalez, and many others. He has performed on local TV show, including a role in the Barry Levinson movie, Avalon.

Jay is currently a drum instructor at the Baltimore School for the Arts, a performing arts high school in Baltimore.

Pianist **Jon Ozment** is a performer, instructor, composer and arranger. He has a Master's Degree in Jazz Studies from the University of Maryland, College Park, and also pursued private study with Paul Bley. Jon has appeared on numerous recordings, has performed in concerts with Jon Faddis, Bobby Hutcherson, Al Jarreau, Nneena Freelon, Frank Foster, Clark Terry, Frank Wess, Chuck Brown, Curtis Fuller, John Handy, and Larry Ridley, and has toured nationally with Marlena Shaw, Miki Howard, Rain Pryor, Kim Waters, and the Blackbyrds. Throughout 1997-1999 Jon toured the States and Europe with saxophonist Maceo Parker; he also performed and recorded for 20 years with local sax legend Roger Buck Hill. Jon is currently Adjunct Professor of Jazz Piano at the University of Maryland in College Park and at the American University.



Karen Walwyn

A native of New York, Concert Pianist Karen Walwyn made her New York solo piano debut at Merkin Hall as a follow-up to her two-album series for Albany Records entitled *Dark Fires*, offering premiere recordings of works by American composers of African descent. Bill Faucett from *The American Record Guide* said “Walwyn's pianism is superb”, and

Peter Burwasser from *Fanfare Magazine* said “Walwyn gets through this technically demanding program with aplomb. Her rhythmic nimbleness is especially notable.”

As a Champion of Florence Price, Walwyn began her journey with Florence Price when she was invited to perform and record the world premiere of the *Concerto in One Movement* by Florence Price with the New Black Music Repertory Ensemble by the Center of Black Music Research, 2011. Walwyn's April 9, 2022 release of her solo piano works by Florence Price received five stars from Colin Clark, (*Fanfare*), who wrote: “Walwyn seems perfectly attuned to Price's mode of utterance ..” Florence Price solo piano music includes a number of world premieres. Equally exciting, the world premiere of Price's authentic, (1934), version of the *Concerto in One Movement* performed with the Arkansas Symphony Orchestra was just released.

In constant demand, Walwyn was a guest artist on PBS: *Now Hear This* with Scott Yoo: “Florence Price and the American Migration”, earlier this year. Walwyn, who also appeared in the Emmy nominated *The Caged Bird* by James Greeson was featured on NPR with John Banther in addition to numerous interviews and lectures on the life and music by Florence Price. Of a recent recital at Florida International University, critic Laurence Budman wrote: Walwyn provides superb advocacy for Florence Price's music.

As a Composer, in recent years, Walwyn has received numerous commissions keeping her quite busy in between performances. She received the Global Award: Gold Medal -Award of Excellence for her recording of her composition entitled *Reflections on 9/11* . Robert Schulslaper of *Fanfare Magazine* wrote: “Imaginatively conceived and executed, it both disturbingly transposes the catastrophe into appropriately cataclysmic sound and artistically suggests the aftermath's lingering sense of numbing devastation.” Walwyn has received commissions for solo instruments, including piano, chamber and orchestral works and is performed nationally and internationally.

Dr. Walwyn, on faculty as Professor of Piano at the prestigious Berklee College of Music is in constant concert demand nationally and internationally for both her repertoire from Frédéric Chopin to Florence Price, as well as for performances of her own works. She was a student of Dr. J.B. Floyd, Dr. Arthur Greene, Ms. Rosalie Gregory, and Ms. Susan Starr. <http://www.karenwalwyn.com/>



Benjamin Broening

Benjamin Broening's music has been called "adventurous, thoughtful, eloquent, and disarmingly direct." His orchestral, choral, chamber and electroacoustic music has been performed in over twenty-five countries and across the United States by many soloists and ensembles including Eighth Blackbird, Charlotte Symphony, Arctic Philharmonic Sinfonietta (Bodø, Norway), Richmond Symphony Orchestra, Choral Arts Society of Philadelphia, Da Capo Chamber Players and many others.

Broening is recipient of Guggenheim, Howard and Fulbright Fellowships, and has also received recognition and awards from the American Composers Forum, Virginia Commission for the

Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation and the Presser Music Foundation among others.

Trembling Air, a Bridge Records release of his chamber music recorded by Eighth Blackbird, has been praised as "haunting" and "enchanted" (Cleveland Plain Dealer), "magical" (Fanfare), "other-worldly" (Gramophone), and "coruscatingly gorgeous" (CD Hotlist). Critics have called Recombinant Nocturnes, a disk of music for piano recorded by Duo Runedako "breathtaking" (World Music Report) and "deep, troubling" (François Couture). Nineteen other pieces have been released by Ensemble U: in Estonia and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G, Métier, New Focus, Ravello and SEAMUS record labels.

Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.



Lana Bode

Piano

Lana Bode is an American-British pianist and artistic director, whose performances have been hailed as 'expertly calibrated' (BBC Music Magazine) and 'deeply examined' (Gramophone).

An acclaimed and in-demand recitalist, Lana frequently performs in the USA, UK, France and Germany, as well as on live broadcasts on BBC Radio 3. She has shared the stage with singers and instrumentalists of the highest caliber, including Nadine Benjamin, Robert Cohen, Ellie Consta, Jess Dandy, Marcus Farnsworth, Alessandro

Fisher, Marta Fontanals-Simmons, Emma Halnan, Anna Harvey, Robert Murray, Mark Padmore, Lucy Schauer and James Turnbull.

A champion of new music, Lana has performed the world premieres of works by Charlotte Bray, Stuart MacRae, Zoë Martlew and Mark-Anthony Turnage. Lana has also collaborated with composers Alison Bauld, Harrison Birtwistle, Odaline de la Martinez, Jonathan Dove, Helen Grime, Libby Larsen, Errollyn Wallen, Judith Weir and Chen Yi.

Lana's discography includes highly-acclaimed releases of vocal and instrumental chamber music with Delphian Records, Voces8 Records and Ulysses Arts: I and Silence with mezzo-soprano Marta Fontanals-Simmons, dream.risk.sing: elevating women's voices with soprano Samantha Crawford, There are things to be said with the Tailleferre Ensemble, and Le Vase Brisé with tenor Thomas Elwin.

Highlights from the 2024-25 season include recitals of solo piano and chamber music across the UK and USA; recording sessions for upcoming releases on NMC Records and Delphian Records, featuring Alessandro Fisher, Ragnhild Hemsing, Jasmine Morris and Marta Fontanals-Simmons; and collaborations with composers Natalie Klouda, Libby Larsen, Zoë Martlew, Cecilia McDowall, Ingrid Stölzel and William Susman.

Lana is co-founder and Artistic Director of the Virginia Woolf & Music concert project, and a member of faculty at the Guildhall School of Music & Drama.

<http://www.lanabode.com>



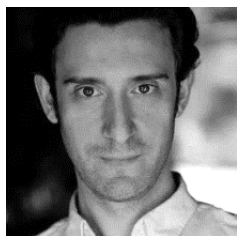
Danielle Wiebe Burke

Viola

Mexican-Canadian violist Danielle Wiebe Burke began her musical studies on violin at an early age. At fifteen, she discovered her love for the viola, performing her solo debut with the Calgary Civic Symphony the following year. A prizewinning finalist in the 15th Sphinx Competition and in the Yale Concerto Competition, she has performed as a soloist throughout Europe and North America, most recently as a quarterfinalist in the 2021 Primrose International Viola Competition.

Danielle is a distinguished chamber musician. Her past festival appearances include Chamberfest Dubuque, where she was a guest artist, Wintergreen Music Festival, Staunton Music Festival, Tanglewood Music Festival, and Yellowbarn Music Festival. Among her past chamber collaborators are members of the Brentano, Borromeo, and Takacs quartets, and soloists such as Yo-Yo Ma, Emmanuel Ax, Donald Weilerstein, Roger Tapping, and Gil Shaham. She has premiered works by Tracy Rush, Christopher Luna Mega, Ethan Braun, and Pulitzer Prize finalist Michael Gilbertson. She holds the John C. Jamison Principal Viola Chair in the Williamsburg Symphony.

A former student of Kim Kashkashian and Ettore Causa, she has a Bachelor of Music from New England Conservatory and both Master of Music and Doctor of Musical Arts degrees from Yale University. Danielle plays a 2009 Stefan-Peter Greiner viola.



Thomas Coltman

Baritone

Described as a “magnificent presence and voice,” Thomas Colton has established a multifaceted international career as a baritone, pianist, educator and choral director. His piano studies with Yekaterina Lebedeva at the Royal Welsh College of Music and Drama and as a Britten Pears Young Artist led to performances throughout the UK and Europe. After pursuing vocal studies in London, Thomas sang in UK and European choirs and in opera choruses, including at the Glyndebourne Festival in England. As a soloist, he performs regularly in oratorios around the UK, in recital and concert at venues such as Westminster’s Abbey and Central Hall, as well as appearing on radio and television broadcasts. Principal operatic roles have included Figaro (Marriage of Figaro), Father (Hansel and Gretel), Count Robinson (The Secret Marriage) and Claudius (Agrippina). A passionate educator, Thomas has taught singing extensively in all education sectors, on the BA acting course at the Royal Central School of Speech and Drama, and in collaboration with the British Voice Association. He studied voice intensively with celebrated soprano Nelly Miricioiu, receiving guidance from Sir John Tomlinson and also training in the Estill Method. As Choral Director he has led performances at venues including Belfast Grand Opera House, Dublin City Hall, St Paul’s Cathedral and Southbank Centre in London. Thomas was a founder of the London Stroke Choir and creates bespoke arrangements in numerous vocal contexts. Alongside his accomplished musical career Thomas continues to explore new life possibilities, whilst enjoying many hours running, baking, volunteer gardening and philosophising.



Nick Davies

Clarinet

Nick Davies is the Bass/Utility Clarinet of the Colorado Symphony. Previously, Nick was Principal Clarinet of the Great Falls Symphony and the Chinook Winds, in addition to holding positions as Bass/Utility Clarinet with the Santa Fe Opera, Sarasota Opera and Des Moines Metro Opera. He has performed with orchestras including the Los Angeles Philharmonic, Indianapolis Symphony Orchestra, the Louisville Orchestra and frequently performs as guest principal with the Bozeman Symphony.

As a soloist, Nick has performed Frank Ticheli’s Clarinet Concerto alongside the composer, and has performed as a soloist with ensembles such as the Boston Symphony Orchestra, the Antelope Valley Symphony, the Pro Arte Chamber Orchestra, and the USC Wind Ensemble. Other honors include taking First Place in the Pasadena Showcase Competition, and Third Place in Fischhoff National Chamber Music Competition. Mr. Davies has a strong interest in contemporary music and has held past fellowships with Ensemble Modern’s Klangspuren Schwaz, Aspen Contemporary Ensemble, and Spoleto Festival USA. As a composer, his commissions include those from the Houston Grand Opera, Midic Winds, Webster Trio, and the Chicago Harp

Quartet. Nick is the artistic director and founder of the Rossini Club, a chamber music organization based in Nantucket, Massachusetts, which is hosting its twelfth season this year. He holds degrees from Rice University and the University of Southern California.



Sinéad Farrell

Flute

Dublin born flautist Sinéad Farrell was appointed principal piccolo/sub principal flute of the National Symphony Orchestra in 2008. She is a member of the Ficino Ensemble, and has also performed with the RTÉ Concert Orchestra, Crash Ensemble, Camerata Ireland, the City of Birmingham Symphony Orchestra, English National Opera and the Royal Philharmonic Orchestra.

Sinéad has appeared as a concerto soloist with the National Symphony Orchestra of Ireland, the Dublin Orchestral Players, the Hibernian Chamber Orchestra, and

the RIAM Symphony Orchestra. She has also performed on many recordings, and sound tracks.

Sinéad also really enjoys teaching piccolo at the Royal Irish Academy of Music in Dublin and flute and piano at the St. Louis School of Music in Rathmines, Dublin.



Sinéad Frost

Bassoon

Sinéad graduated from MTU Cork School of Music with first class honours during which she spent a year studying at Hochschule für Musik und Theater, Leipzig. She went on to complete her MA degree at the Royal Academy of Music, London. While in London, she enjoyed a busy variety of work playing shows, opera, chamber music and orchestral concerts. Now based in Dublin, she was appointed as Associate Principal bassoon with the National Symphony of Ireland earlier this year. Prior to this, she played principal bassoon with Irish National Opera,

and enjoyed performing regularly as a freelance player with the NSOI, RTÉ Concert Orchestra, Irish Chamber Orchestra, Camerata Ireland and Cork Opera House Concert Orchestra.



Audrey Gray

Violin

Violinist Audrey Gray enjoys a varied career performing both chamber and orchestral music. She joined the Richmond Symphony as a full time violinist in their 23/24 season. Before this, she held core positions with the Grand Rapids Symphony and Knoxville Symphony, and was also a contracted violinist in the Dayton Philharmonic. Audrey has performed with such orchestras as the Nashville, New World

and Utah Symphonies, the Louisville Orchestra, and the Williamsburg (VA) Symphony. Recent summer musical activities include the Shenandoah Valley Bach Festival, the Wintergreen Music Festival, the Torrey Chamber Music Festival (Torrey, UT), and Appalachian Chamber Music Festival (Harpers Ferry, WV).

Audrey attended Indiana University's Jacobs School of Music, and received her bachelor's degree in violin performance studying with Mark Kaplan. She completed her master's degree with fellowship at Northwestern University, studying with Blair Milton, and at the same time, was a member of the Chicago Civic Orchestra. Additional studies include the Aspen Music Festival, the Schleswig-Holstein Music Festival, Maestro Lorin Maazel's Castleton Music Festival, and the National Repertory Orchestra.

An advocate of making music study accessible to wider communities, Audrey taught violin in the Dayton Philharmonic's daily after-school El Sistema program for several years. A fan particularly of fiddle music, Audrey is always excited at the opportunity to explore and perform music that bridges the gap between traditional western classical music and other musical genres.



Martin Gwilym-Jones

Violin

Martin Gwilym-Jones has taken part in performances as a soloist, chamber and orchestral musician throughout Europe, North and South America, Asia and Australia in halls ranging from Carnegie to your local village. These include appearances on television and radio and at festivals such as Appalachian Chamber, BBC Proms, Berlin, Pablo Casals, Consonances, Keshet Eilon, Prussia Cove Open Chamber Music, Schleswig-Holstein, Rheingau, Salzburg and Vail. In Chamber Music he has collaborated with many musicians

including Philippe Graffin, Matt Haimowitz, Ernst Kovacic, Vladimir Mendelssohn and the pianist Jason Ridgway as part of a regular duo partnership.

Martin currently holds the position of Assistant Concertmaster with the BBC National Orchestra of Wales as well as being a Professor of violin at the Royal Welsh College of Music and Drama. He has been a guest concertmaster for the Orchestra of English National Opera, Welsh National Opera and the Trondheim Symphony Orchestra and a guest principal with the BBC Symphony Orchestra, Halle, Royal Liverpool Philharmonic, Scottish Chamber Orchestra as well as playing with the Academy of St Martin in the Fields, English Baroque Soloists and Orchestre Revolutionnaire et Romantique.

Martin studied at Chetham's School of Music, the Royal College of Music and the Jacob's School of Music at Indiana University where he was awarded an Artist Diploma. His main teachers and mentors include Maeve Broderick, Itzhak Rashkovsky and Miriam Fried. Martin has won prizes and awards from the Royal College of Music, Sir James Caird Trust, English Speaking Union, Welsh Arts Council, Jerwood Foundation and the Entrecasteaux International Chamber Music Competition. He plays on violins by JB Vuillaume and Philip Ihle.

Other passions include gastronomy and wine alongside running and hiking in the Welsh hills to compensate.



Efi Hackmey

Piano

Praised for his highly personal interpretations and “feather-light pianism” (Washington Classical Review), Efi Hackmey is recognized for his lyricism and beauty of tone. As Co-Founder and Co-Artistic Director of Chiarina Chamber Players he performs regularly on Chiarina’s concert series, which has won critical acclaim for its artistry and innovative programming, called “some of the most compelling chamber programs in town” by the Washington Post.

Efi has performed at Weill Recital Hall at Carnegie Hall, Lincoln Center’s Rose Studio, the Kennedy Center and Bargemusic, and in the Friends of Mozart series in NYC. In his native Israel he performed as soloist with the Haifa Symphony Orchestra, as well as at the Tel Aviv Museum of Art and Jerusalem Music Center. Efi is often featured on WETA Classical’s Front Row Washington.

A passionate chamber musician, Efi has collaborated with the Attacca Quartet, Imani Winds, clarinetists Ricardo Morales and Charles Neidich, baritone Randall Scarlata, cellist Marcy Rosen and violinists Catherine Cho, Todd Phillips and Nurit Bar-Josef, among others.

In early 2024 Efi recorded an album featuring the music of Carlos Simon with baritone Carl DuPont, violinist Domenic Salerno and cellist Carrie Bean Stute, scheduled to be released in August 2025. His earlier recordings include a 2013 album on the Naxos label which features several world premiere recordings (Polish Violin Music with violinist Kinga Augustyn).



Rachelle Hunt

Violin

Praised by the international press for her “passion, empathy and precision” and her “outstanding” performances, violinist Rachelle Hunt has appeared as a soloist with orchestras throughout the United States, Europe, and South America. She has been a top prize-winner in international and national competitions, including the Kingsville and Corpus Christi International Competitions. Rachelle has been presented as a soloist and chamber musician at such venues as the Concert Hall and Millennium Stage at the Kennedy Center,

the Frankfurt Radio Hall (Germany), the Romanian Athenaeum in Bucharest, and Casa de la Música (Ecuador), as well as being featured on the nationally broadcast “From the Top” on NPR, several German radio stations, and TV in Venezuela and Colombia. Her recordings of chamber works appear in the digital Mozart Archives (Salzburg) and Beethoven Archives (ARTE) as well as the ARD Mediathek in Europe, and she is regularly featured on digital concert venues such as ARTE Concert and Stage@Seven. After graduating from Rice University, summa cum laude, Rachelle was awarded a Fulbright Grant to study at the Robert Schumann Hochschule in Germany, where she earned both the

Konzertexamen Diploma and Chamber Music Certificate with the highest honors. In addition to her dozens of solo and chamber music concerts around the globe each season, she has been a tenured member of the Frankfurt Radio Symphony (hr-Sinfonieorchester) in Germany for over a decade and is on faculty at the Conservatory in Frankfurt (Dr. Hoch's Konservatorium). Read more at www.rachelleviolin.com.



Chris Jusell

Violin

Chris Jusell joined the second violin section of the North Carolina Symphony in September of 2023. He is also the Principal Second Violinist of the Philadelphia Ballet Orchestra and Assistant Principal Second of the Central City Opera Orchestra in Colorado, where he spends his summers.

Chris previously lived in Denver for fifteen years, where he was hailed by the Westword for his “acrobatic and robust” playing. He served as Concertmaster of the Greeley Philharmonic for ten years, held long-running positions with the Opera Colorado and Colorado Ballet Orchestras, and performed frequently with the Colorado Symphony. He also conducted the Summit Youth Orchestra in Dillon, CO for five years.

Beyond classical music, Chris is a multi-instrumentalist member of the experimental quartet Fuubutsushi, releasing five albums since 2020 to critical acclaim from Pitchfork and NPR. He has toured and recorded with Nathaniel Rateliff, performed with Stevie Wonder, and recorded for Rosalia, Lizzo, and Silk Sonic, among many others.

Chris began playing violin in the public school system of Lee’s Summit, Missouri under the influential instruction of Maria Maxwell and Russ Berlin. He holds a Bachelor of Music degree from Colorado State University, where he studied with Dr. Ron Francois; he has also studied with Dr. John Fadiol.



Sam Kelder

Viola

Praised by the Boston Globe as “committed and dynamic”, violist Dr. Samuel Kelder’s career has brought him to perform across North America and Europe. Dr. Kelder is a champion of today’s music, working frequently with living composers in a variety of genres, and commissioning new works for the viola. Highlights of this season include “lodged within you” by Matthew Schultheis, and a concerto for viola and chamber

ensemble by Steven Long.

He is a member of ensembles Sound Icon, Boston Modern Orchestra Project, Callithumpian Consort, East Coast Contemporary Ensemble, founding member of Shizuka Viola Duo and Sandbar Chamber Series, and can be found frequently performing on chamber series across New England. An equally accomplished orchestral musician, Sam is principal violist of the Cape Cod Chamber Orchestra,

section violist of Portland Symphony, New Bedford Symphony, and the Boston Festival Orchestra. He joined the viola faculty at Boston University in 2024.

In 2024 Sam launched Queer Ensemble Project with co-founder Mina Kim. Their mission is to uplift and celebrate queer artistry; amplifying the voices of queer artists, and spaces with the ambition of building a stronger community around music.

<http://www.samkelderviola.com>



Jennifer Kim

Violin

Jae-Yeon (Jennifer) Kim is a versatile violinist who performs throughout the United States and the world. Prior to joining the second violin section of the National Symphony Orchestra, she served as a member of the Kennedy Center Opera House Orchestra/Washington National Opera Orchestra and as a substitute for the New York Philharmonic. In addition to her orchestral career, she has performed chamber music at the Kennedy Center, George Washington's Mount Vernon, National Institutes of Health, Weill Hall at Carnegie Hall, Alice Tully Hall at Lincoln Center, and the Music Center at Strathmore.

She has performed with New World Symphony (Miami, FL), Pacific Music Festival Orchestra (Japan), Verbier Festival Orchestra (Switzerland), and participated in master classes at Mozarteum (Austria) and Great Mountains Music Festival (South Korea). Also active as a studio musician, she has recorded on sound tracks of the major motion pictures Noah, Doubt, Julie/Julia, True Grit, Tower Heist, Extremely Loud and Incredibly Close, Secret Life of Walter Mitty, The Gemini Man, and Woman in the Window. Her Broadway show credits include concertmaster appearances at A Little Night Music and the first and second National Tours of The Book of Mormon. She has also collaborated with artists such as Sting, Michael Bubl , Peter Gabriel, and DJ Spooky.

An avid educator, she teaches for the National Symphony Orchestra Youth Fellowship Program and Summer Music Institute and as a sectional coach for American Youth Philharmonic. She holds a Bachelor of Arts degree in Economics from Columbia University and a Master of Music degree in violin performance from The Juilliard School. Her teachers include Ricardo Cyncynates, Naoko Tanaka, Lisa Kim, and Hyo Kang.



Domenic Salerni

Violin

Acclaimed a "marvelous violinist" by the Washington Post, violinist, composer, and arranger Domenic Salerni is a member of the two-time Grammy Award-winning Attacca Quartet. Attacca was featured on Billie Eilish's most recent album "Hit Me Hard and Soft," and can be heard on the soundtrack to Alfonso Cuar n's seven-part film series on Apple TV+ "Disclaimer," playing the music of Finneas. They are also featured, alongside S  Percussion and Roomful of Teeth, in Caroline Shaw's film score to Ken

Burns' newest PBS documentary, "Leonardo da Vinci." Attacca released Maurice Ravel's "String Quartet" in March on Platoon in honor of his 150th birthday.

Domenic arranged 60s Civil Rights era protest songs for the Palaver Strings' album "a change is gonna come," featuring tenor Nicholas Phan and jazz vocalist Farayi Malek, released on Azica Records, which was nominated for a Grammy Award this year. The Belvedere Series, Richmond, Virginia's new salon series, commissioned Salerni's "Seven Meditations" for piano trio last season thanks to a grant from the Allan and Margot Blank Foundation.

In 2022, Attacca created and recorded original music for the podcast "The Sound: Mystery of Havana Syndrome," which was featured in the New York Times' Best Podcasts of 2023. Domenic's first string quartet commission, "Trilobites: a Musical Excavation," was made possible by the Appalachian Chamber Music Festival, founded in 2021 by cellist Katie Terrell, and is featured on West Virginia Public Television.



Alán Saucedo

Cello, Education Coordinator

Alán Saúl Saucedo Estrada holds cello performance degrees from the Escuela Superior de Musica y Danza de Monterrey, Scola Municipal de Musica "Victoria dels Angels" in Barcelona, and Shenandoah University in Winchester, VA. He has been a prize winner in several music competitions, including the Second Yokohama International Music Competition in Japan. He has appeared in recitals in Paraguay, Brazil, Japan, Mexico, Portugal, Spain, and the USA and given presentations at the Smithsonian museum, the Kennedy Center, and the White House. Dr. Saucedo recently published a book entitled *The Influence of Carlos Prieto on Contemporary Cello Music* based on his investigation of Latin American classical cello music. This book is currently for sale in all major bookstores around the world. Dr. Saucedo's commitment to education has brought him to different countries, including Mexico, Spain, Paraguay, and the U.S. Dr. Saucedo currently co-directs the strings program at the Highland School and teaches at the Shenandoah Conservatory Arts Academy and the Music School of the Piedmont. He is artistic director of the Middleburg Concert Series, plays in the Roanoke Symphony, and often collaborates with ensembles and orchestras in the D.C. area. A strong advocate of Latin American music, Dr. Saucedo often premieres and includes music by new Latin American composers in his lectures and presentations. He is also a member of the Mexican Vitali String Quartet, a group dedicated to the performance and promotion of Latin American classical music.



Schuyler Slack

Cello

Cellist Schuyler Slack has performed in orchestral, chamber music, and recital settings across the United States, Canada, Europe, and Japan. The Alexandria, VA native was appointed to the Richmond Symphony cello section in 2016. He is also a member of the Williamsburg Symphony, is on the music faculty at Randolph-Macon College, and performs frequently in the cello sections of major orchestras such as the Cleveland Orchestra and National Symphony. Schuyler studied at the Cleveland Institute of Music, where his primary teachers were Cleveland Orchestra principal

cellists Mark Kosower and Stephen Geber.

A devoted chamber musician and lover of string quartets, Schuyler has studied with and performed alongside members of the Tokyo, Orford, Cleveland, Brentano, Guarneri and Juilliard Quartets. Equally committed to the music of living composers and crossover musical endeavors, Schuyler has commissioned and performed new compositions for the cello by composers Douglas Boyce, Steven Snowden, and Heather Stebbins, with projects funded by grants from the Virginia Commission for the Arts and the Allan and Margot Blank Foundation. Recent festival appearances include Scrag Mountain Music, Beethoven and Banjos, Wintergreen Music, and the Appalachian Chamber Music Festival. He was praised by the *Washington Post* for his "excellent" contribution – noted for his "pluck and scrape effects!" – to a new music-theatre adaptation of Kafka's *Metamorphosis* that was taken to the Prague Fringe Festival in 2015.



Sam Suggs

Bass

Acknowledged for his "precise technique, interpretive vision, and impeccable musicianship" (*Boston Globe*), Sam Suggs cultivates a versatile career as a collaborative and creative bassist and composer. Sam is one of *Strad* Magazine's "five up-and-coming bass players" and a winner of the International Society of Bassists and Concert Artists Guild solo competitions. As a bassist-composer, he breaks traditional boundaries with "brilliant and compelling programming" (*The Strad*) and execution that "quite simply

boggled the mind" (*Oregon Arts Watch*). An alum of the Greater Buffalo Youth Orchestra, Northwestern University and Yale School of Music, he now serves on the faculties of the Yellow Barn Chamber Music Festival and James Madison University.

EDUCATIONAL PROGRAMMING

Did you know ACMF offers educational programming for music enthusiasts of all ages? We strongly encourage young musicians to attend live music events and observe other musicians as part of their studies, so in 2025 we are offering free tickets to kids under 18 when accompanied by an adult.

Each summer we provide two different opportunities for instrumentalists, both are designed to help students celebrate the joy of making music with others and push the boundaries of string playing skills and expression in a chamber music setting.

Mark your calendars to check for announcements on our website, e-newsletter, and social media in **February 2026** for all the details and to apply. All participants will be notified about placements in June and provided music to practice ahead of the August camp/ seminar.



Strings Chamber Music Camp



For students ages 12 - 18; all levels are welcome. Instruments are limited to violin, viola, cello, and bass. Applications are due by June 15. Each day, students will spend time with the all-camp chamber ensemble and their small assigned chamber music groups. Guest musicians will stop by throughout the week for learning sessions, and students will have the opportunity to sit in on an ACMF rehearsal. The week will conclude with a concert featuring the different student groups.

Adult Intensive Chamber Music Workshop

This three day seminar is open for string players with limited space for winds and brass. All levels are welcome - bring your friends and participate as a pre-formed group or attend as an individual, and we will match you with a group. Each day, musicians will spend time with their ensemble receiving coachings from our professional ACMF musicians. Activities may also include individual one-on-one work with a coach, group work to develop and refine skills needed by small ensemble musicians, and more! The seminar will conclude with a concert featuring the different groups from the seminar.

