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*Cover Photo:* Gabe Palacio

### **©2021 Caramoor Center for Music & the Arts**

149 Girdle Ridge Road  
PO Box 816  
Katonah, NY 10536

### **Caramoor Grounds & Performance Photos**

Gabe Palacio Photography, Katonah, NY  
gabepalacio.com

### **General Information 914.232.5035**

Box Office 914.232.1252  
caramoor.org

### **Program Magazine Staff**

Laura Schiller, *Publications Editor*  
Adam Neumann, *aanstudio.com, Design*  
Tahra Delfin, *Vice President & Chief Marketing Officer*  
Brittany Laughlin, *Director of Marketing & Communications*  
Roslyn Wertheimer, *Marketing Manager*  
Sean Jones, *Marketing Coordinator*

# Dear Friends,

It is with great joy and excitement that we welcome you back to Caramoor for our Summer 2021 season. We are so grateful that you have chosen to join us for the return of live concerts as we reopen our Venetian Theater and beautiful grounds to the public.

We are thrilled to present a full summer of 35 live in-person performances – seven weeks of the ‘official’ season followed by two post-season concert series. This season we are proud to showcase our commitment to adventurous programming, including two Caramoor-commissioned world premieres, three U.S. premieres, two New York premieres, and two major experiential, site-specific works. Our summer journey also includes solo recitals by world renowned artists; the return of our annual Jazz Festival, American Roots Music Festival, and Pops & Patriots concert; a special 91<sup>st</sup> birthday celebration of Stephen Sondheim; and performances by a spectacular lineup of artists and ensembles from near and far.

Caramoor takes seriously the health and safety of our audiences, artists, and staff, and the 2021 season has been designed in accordance with all the latest state and federal guidelines. In addition to enjoying the music, we invite you to explore our newly renovated grounds and gardens. Bring a picnic or take a socially-distant walk, during which you will likely discover some of our *Sonic Innovations* sound art installations.

Lastly, while the two of us have been part of the Caramoor community for very different lengths of time, we share the thrill and joy of being here at this momentous occasion that will always be remembered – when the magic of live music performance returned and we could finally all enjoy it together again.



A handwritten signature in black ink, appearing to read "E. Lewis III".

A handwritten signature in black ink, appearing to read "Jim".

Edward J. Lewis III and James Attwood  
*President & CEO / Chairman of the Board*

# SUMMER 2021

TAP  
ON A DATE  
for  
PROGRAM  
DETAILS

THU

FRI

SAT

SUN

JULY 22

**JJI, guitar**

Guitar in the Garden

JULY 23 

**Chanticleer**

JULY 24

**American Roots  
Music Festival**

Presented in  
Collaboration with  
City Winery


JULY 25 

**Sō Percussion**

2:00pm / Pop-up  
performances  
throughout Caramoor  
grounds (FREE)

JULY 29

**Pekka Kuusisto,  
violin  
Nico Muhly,  
piano**

JULY 30 

**The Knights  
Pekka Kuusisto,  
violin**



JULY 31

**Jazz Festival**

Presented in  
Collaboration with  
Jazz at Lincoln Center

AUGUST 1 

**Apollo's Fire**

AUGUST 5

**Ljova and the  
Kontraband**

Concert on the Lawn



AUGUST 6

**Watkins  
Family Hour**

Presented in  
Collaboration with  
City Winery

AUGUST 7

**Nathan &  
the Zydeco  
Cha Chas**

Concert on the Lawn



AUGUST 8 

Summer Season Finale  
**Orchestra of  
St. Luke's  
Leonidas Kavakos,  
violin**

 Pre-concert Conversation



Concert on the Lawn

 Afternoon Tea

# SUMMER 2021

TAP  
ON A DATE  
for  
PROGRAM  
DETAILS

## AFTERNOON TEAS

SUNDAYS AT 1:00PM

**June 27**

**July 2**

**July 9**

**July 11**

**July 16**

**July 18**

**July 23**

**July 25**

**July 30**

**August 1**

**August 8**

— THE MUSIC CONTINUES ON —

## CONCERTS ON THE LAWN

FRIDAY, AUGUST 13

**Flor de Toloache**

FRIDAY, AUGUST 20

**Della Mae**

FRIDAY, AUGUST 27

**Shenel Johns**

## BEGINNER'S EAR

SUNDAY, AUGUST 15

**Alexi Kenney, violin**

SUNDAY, AUGUST 29

**Layale Chaker, violin**

**Kinan Azmeh, clarinet**

SUNDAY, SEPTEMBER 12

**Rubén Rengel, violin**

**Jorge Glem, cuatro**

All artists and dates are subject to change and cancellation without notice as we work closely with local health experts and officials. Please note that all performances at Caramoor are in compliance with current New York state regulations. Please check our website for updates.

The Music Continues

# Concerts on the lawn

On three Fridays in August, we invite you to a laid-back evening concert on our expansive Friends Field. Relax, dance, or enjoy a picnic while world-class musicians fill the air with music. Tickets: Adult \$35 / Child \$15.

Friends Field sponsored by **T Mobile**

## Flor de Toloache

Friday, August 13 / 7:00pm / Friends Field

The women of Flor de Toloache fuse together influences from across genres and cultures to produce a unique and powerful take on traditional Mariachi music.



## Della Mae

Friday, August 20 / 7:00pm / Friends Field  
*Presented in collaboration with City Winery*

Grammy Award-nominated Della Mae is an all-female string band with an original style that blends traditional mountain music and modern singer-songwriter sensibilities.

## Shenel Johns

Friday, August 27 / 7:00pm / Friends Field  
*Presented in collaboration with Jazz at Lincoln Center*

With a graceful voice and a style that sways from jazz and R&B to gospel, Shenel Johns is one of the shining stars of her generation.



The Music Continues

# Beginner's Ear

Enlighten your **Sunday mornings** with *Beginner's Ear*, a unique series founded by Corinna da Fonseca-Wollheim and designed to bring mindfulness to the concert experience. **Caramoor's bucolic East Lawn** provides a fitting setting to clear the mind and nourish the spirit with silence and music. Beginning with a guided meditation and concluding with a group discussion, *Beginner's Ear* offers a soul-nourishing new way of hearing music and builds community through the shared experience of silence and sound. Tickets are \$50.

**Sunday, August 15**  
**10:00am / East Lawn**

Alexi Kenney, *violin*  
Corinna da Fonseca-Wollheim, *moderator*



**Sunday, August 29**  
**10:00am / East Lawn**

Layale Chaker, *violin*  
Kinan Azmeh, *clarinet*  
Amadi Azikiwe, *moderator*  
Thomas Droge, *meditation coach*

**Sunday, September 12**  
**10:00am / East Lawn**

Rubén Rengel, *violin*  
Jorge Glem, *cuatro*  
Corinna da Fonseca-Wollheim, *moderator*



## Eat, Drink, & Listen!

Complement a perfect trip to Caramoor with culinary delights — whether you come for a performance or to enjoy a tour of the historic house and grounds. Before a performance, choose from picnicking on the lawn with your own food and beverages, **visiting our Food + Drink tents**, or **pre-ordering a picnic box**.

### 2021 Summer Season Food + Drink Availability\*

**Thursday** / Open 1 hour prior to performance

**Friday – Sunday** / Open 2 hours prior to performance

Since our concerts this year do not have intermissions, everything will close down at the start of the performance.

\*Times and days subject to change.

### Food + Drink

Food + Drink offers a variety of organic and locally sourced meals, snacks, and beverages provided by Great Performances. At the Tap Tent, you'll find a wide range of seasonal sandwiches, salads, desserts, and pre-packaged beverages.



### Pre-Order Picnic Boxes

Let us pack your picnic for you, prepared by our caterer, Great Performances. View the menu and order online, or call the Box Office at 914.232.1252. Order by Tuesday at 4:00pm for the upcoming week's performance.

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## The Call of Caramoor

The pre-concert bells were created for us by Brooklyn-based composer/pianist Timo Andres. His piano concerto for Jonathan Biss, *The Blind Banister*, was co-commissioned by Caramoor and performed here in 2016.



“I love being asked to make something with a very specific directive. In the case of the *Call of Caramoor*, I knew that meant writing a series of short pieces that would be distinctive without being jarring; that would blend into an outdoor setting while remaining distinct from it; and that would incite a mild but purposeful sense of urgency in the listener. The bell sounds are tuned in ‘just intonation’ which is derived from the harmonic series, giving them a pleasantly outdoorsy attitude — landing somewhere between the concert stage and the surrounding forest.”



# Playing to Caramoor's Strengths.

Site-specific programs highlight Caramoor's unique setting

By Kathy Schuman, *Artistic Director*



*The Secret Gardener in 2018*

When I started planning my first Caramoor summer season in 2018, I wanted to take advantage of our unique setting and all the possibilities therein. As anyone who has attended a concert at Caramoor knows, hearing music here is very different from the experience of hearing it in a traditional concert hall. Caramoor was already programming day-long festivals of jazz and American Roots music around the grounds, and we had guitar recitals in our Sunken Garden. We've also been exhibiting sound art works around the campus (see related article on page 14). Programming **John Luther Adams' *Inuksuit*** seemed like a no-brainer – it calls for the audience to wander outside among musicians playing an incredible array of instruments including conch shells, sirens, gongs, bells, drums,

cymbals, and glockenspiels, dispersed throughout the landscape. It was also a perfect opportunity to throw open our gates and invite people in for free, encouraging audiences to try something new. The performance, with more than 60 percussionists (on the hottest day of the summer – approaching 100 degrees), was transcendent and inspiring.

That summer we also welcomed **On Site Opera**, who brought a marvelous early **Mozart opera, *The Secret Gardener*** to our Sunken Garden. I read about this inventive company in *The New York Times* after they performed the work in a community garden in Manhattan, and thought it could be a perfect fit for us. Since then I've attended a number of wonderful OSO productions in NYC, and we're planning a return visit for them in 2022.

In 2019, we went all in for birdsong, presenting *Caramoor Takes Wing!* and bringing French pianist **Pierre-Laurent Aimard to perform the complete Messiaen *Catalogue d'Oiseaux*** in three concerts over



a weekend — two in the Spanish Courtyard and one in the Venetian Theater (the performances were included in *The New York Times*' roundup of their "Best Classical Music of 2019"). Birds have always participated in concerts here at Caramoor, but this took things to the next level! The weekend also included a performance in our Sunken Garden of **John Luther Adams's *songbirdsongs*** by Sandbox Percussion and two piccolo players, two Sunday morning bird walks led by the Bedford Audubon Society, and clarinetist David Rothenberg improvising live with the birds.

This summer we'll present ***The Forest*, performed by The Crossing**, a 24-voice choir based in Philadelphia. Created last fall when the choir members couldn't sing safely indoors, *The Forest* focuses on the symbiotic relationship between individual trees and the forest — a metaphor for the relationship between each singer and the ensemble. The libretto is made up of the singers' reflections on their isolation during COVID-Time, overlaid with texts from Scott Russell Sanders' essay "Mind in the Forest." Audience members will walk a path through the performance, in which specially-designed individual speakers allow the singers to stand 30 feet from each other and the path. I know this is going to be a very powerful experience for performers and audience alike.

Like *Inuksuit* and *songbirdsongs*, **John Luther Adams' *Ten Thousand Birds*** explores the connections between nature and music. It's based on the songs of birds that are native to, or migrate through, the area in which the piece is performed. Chamber orchestra **Alarm Will Sound**, for whom the piece was written, will bring it to Caramoor's expansive Friends Field, where the performers and audience will move in and around each other during the 70-minute work.





*Beginner's Ear* in 2020 with Anthony McGill, clarinet, & Nancy Allen, harp.

Finally, we've recently introduced two new concert formats: ***Concerts on the Lawn***, casual family-friendly concerts on Friends Field that feature high-energy artists in a variety of genres, and ***Beginner's Ear***, a Sunday morning series on the East Lawn designed to clear the mind and nourish the spirit through the shared experience of silence and music.

I hope to see you in and around the grounds this summer!

## T H E F O R E S T

Performed by **The Crossing**  
**Donald Nally, conductor**

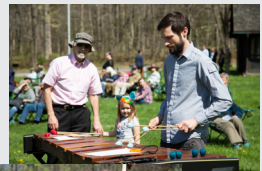
Saturday, July 3  
6:00pm  
Tickets \$55



## J O H N L U T H E R A D A M S ' *Ten Thousand Birds*

**Alarm Will Sound**  
**Alan Pierson, artistic director**

Sunday, July 11 **FREE**  
3:00pm / Pre-concert conversation  
with Alan Pierson  
4:00pm / Performance



# Meet Edward J. Lewis III, President & CEO



*Edward J. Lewis III at Caramoor*

## **Please join us in welcoming Edward J. Lewis III as Caramoor's new President & CEO!**

With nearly two decades of experience in performing arts leadership, Ed comes to Caramoor from the University of North Carolina School of the Arts, where he served as Vice Chancellor for Advancement since 2015. Prior to that, he served as Senior Director of Development at the Clarice Smith Performing Arts Center at the University of Maryland, College Park.

Ed's interest in Caramoor's mission is personal. He is an accomplished violist, having earned a Bachelor of Music degree from Northwestern University and a Master of Music degree from the University of Michigan. He is also an alumnus of the University of Maryland School of Music, where he studied chamber music with the Guarneri String Quartet. He has performed as a member of the Dallas Opera Orchestra, the Dallas Chamber Orchestra, Santa Fe Pro Musica, and the Toledo Symphony.

Because this is Ed's first season at Caramoor (and in Westchester!), we asked him a few questions so that our audience members could learn a little bit more about him. Should you see him on the Caramoor grounds, please say hello and welcome him to the area!

**1. What excites you most about Caramoor at this moment?**

I have been told by many that Caramoor's summer season is magical. I am really looking forward to being spellbound by the magic of the music and the lovely grounds — reveling in the Caramoor experience! And of course, meeting all of those who attend and support this remarkable institution.

**2. How is this role different from your prior professional experiences?**

The majority of my non-performance career as an educator and arts administrator has been in service to building the future of the arts by ensuring institutions had the resources, financial and material, to support the training and education of the next generation of emerging artists. At Caramoor, I will continue my service to the arts, music in particular, by helping to ensure that one of our nation's treasured music festivals is more reflective of the communities we serve; expands access in-person and in the virtual space to augment the Caramoor experience; builds on its level of excellence; and is a place where creativity thrives for artists and audiences alike.

**3. What has surprised or delighted you about Caramoor that you didn't know before?**

I was surprised to learn that Mother Nature sometimes plays a supporting role in performances in the form of bats and toads, not to mention the weather. I should have expected this as we're an outdoor music venue, after all! However, I am delighted to know that our audiences and artists don't miss a beat and take all of this in stride.

**4. What did you do for culture / entertainment during the pandemic?**

I attended several virtual galas to support the local arts community and to observe what would work in that new format, as I had several upcoming virtual galas that I would have to produce for my institution. In addition to cooking, which I find very relaxing and an opportunity to be creative in a different way, I was able to catch up on my reading list which included Isabel Wilkerson's *Caste: The Origins of our Discontent*, Eddie Glaude, Jr.'s *James Baldwin's America and Its Urgent Lessons for our Own*, and Thomas Friedman's *Thank you for Being Late: An Optimist's Guide to Thriving in the Age of Accelerations*. I was also able to get caught up on watching *Stranger Things*, *The Crown*, and *Pose*.

**5. What else would you like Caramoor audiences to know about you?**

My partner Scott Palmer and I were fortunate to be able to travel to Thailand, Cambodia, and Mexico in the first quarter of 2020, before the pandemic stopped just about everything. That said, we love Thai food and welcome recommendations for restaurants in Westchester County. We look forward to bringing our pet cat Sandy (named after the hurricane from which we rescued him) to our new home in Chappaqua. And, spending time at our old home (1850) on the Maine coast when our schedules permit. (*Which likely will not be during this event-filled Caramoor summer!*)

# Introducing *in*“C”

## New permanent sound artwork by Trimpin anchors Caramoor’s *Sonic Innovations* collection.

When Caramoor first asked Trimpin to create a permanent sound art sculpture in celebration of its 75<sup>th</sup> Anniversary, the world-renowned sound artist thought about Caramoor’s acoustical environment: the birds singing, the wind in the trees, and the blissful absence of street noise. He then conceived of *in*“C”, the interactive kinetic sculpture shaped as a 16-foot high double letter C now located in the entry plaza, welcoming guests as they arrive.



Trimpin’s *in*“C” at Caramoor’s entrance

From the top of the C’s curve, 24 tuned metal bell chimes ranging over two octaves are suspended. Made out of steel and utilizing electromechanical components, *in*“C” interacts with visitors through a motion sensor (as you approach, its melodious chimes draw you closer) and through the physical activation of a push-button panel (don’t be shy!).

The push-buttons activate the structure’s chimes to play pre-composed short pieces, each 1–2 minutes long. In addition to Trimpin’s music, Caramoor commissioned pieces from four composers: Christopher Cerrone, Anna Clyne, Missy Mazzoli, and Nico Muhly. As Caramoor continues to work with composers, the chime-piece library will grow.

When *in*“C” is in its education mode, a MIDI (Musical Instrument Digital Interface) keyboard enables visitors of any musical ability (or even none!) to make their own chime music, as the chimes respond to the strikes on the keyboard.

### Sound Art at Caramoor

Trimpin’s work first appeared at Caramoor in 2014’s *In the Garden of Sonic Delights*, Caramoor’s first major sound art exhibition. Curated by Chicago-based sound artist and Northwestern University professor Stephan Moore, the exhibition included the work of 16 sound artists and launched what has, over the past six years, developed into an integral part of Caramoor’s adventurous programming.

“That huge infusion of sound art showed everyone that sound art could complement the diverse programming here,” says Moore, who has continued as the curator of Caramoor’s current sound art program *Sonic Innovations*. “We knew that sound art could add an extra dimension to this place, so you might come to hear the symphony and have a picnic, and while exploring the beautiful grounds you would encounter

these other forms of art. There's a lot of room at Caramoor for permanent sound art that brings out the best of the space and the artists, and brings that to the audience."

While sound art has thrived for decades in cultural venues, museums, and public spaces, Caramoor is unique in the U.S. for having multiple works of sound art installed in an outdoor concert and garden setting as a permanent exhibition.

This would certainly be a profound source of pride for Caramoor's founder Lucie Rosen, who was deeply interested in all areas of the arts including championing composers of her time working with sound and technology. For Moore, this ongoing exploration of sound art brings a bit of Lucie's eclectic set of interests into Caramoor every year.

### Who is Trimpin?

Gerhard Trimpin — known since the 1960s by the single moniker Trimpin — is an internationally acclaimed composer, musician, visual artist, and inventor, engaged in commissions and exhibitions at venues around the world. Born in 1951 and based in Seattle for the past 25 years, he grew up near the German Black Forest, an area that has a history rich in mechanical music machines (think cuckoo clocks and pianolas, or player pianos).

Fascinated with sound exploration in his early childhood, Trimpin often experimented with sound and distance in the German woods. Using the tools from a well-stocked cabinetry shop in his home (his father was a cabinet maker by trade), he took apart and reassembled old radios and musical instruments. By age 10, he was inventing his own eccentric instruments.



**Trimpin and Stephan Moore**

The son of amateur musicians, the young Trimpin learned to play brass instruments but developed a mysterious allergy to metal that forced him to give up playing. He turned to electro-mechanical engineering. Self-taught, he mastered how the memory works on a pianola and devised a machine that could transcribe and preserve the piano paper rolls digitally. He became a leading specialist in combining musical compositions with computer technology.

Throughout his career he has created installations that incorporate complex technological sculptural elements. On permanent display in his hometown area are: *If VI was IX*, a sound sculpture composed of 600 electric guitars at MoPOP (Museum of Pop Culture); *Hydraulis*, an elegant interactive water sculpture at the Seattle Center Key Arena; and *On: Matter, Monkeys, and the King*, a multimedia kinetic wind-up-toy structure next to the rolling walkway in Sea-Tac International Airport.

In his 2014 *In the Garden of Sonic Delights* installation, *The Pianohouse*, Trimpin wanted to create a piece that every visitor could feel free to explore. What he created was a house-like structure from the frameworks of six upright pianos.

"I try to use other ways to make the sculpture look not so much like a musical instrument, so people will actually play," Trimpin explains. "For instance, why

is there a wheel here and what happens when you turn it?" He hopes Caramoor visitors will approach *in "C"* with that kind of curiosity.

"My work is an ongoing exploration of the concepts of sound, vision, and movement," he says, "experimenting with combinations that will introduce our senses of perception to a totally new experience."

A MacArthur Foundation "Genius" Award recipient and a Guggenheim Fellow, Trimpin has been commissioned by Lincoln Center, San Francisco's Exploratorium, Merce Cunningham Dance Company, and Seattle Symphony, among others.

*In "C"* is sponsored by Nancy S. Offit, Lauren and David Barber, Shanbrom Family Foundation, and Tina and Ian Winchester.

# SONIC INNOVATIONS

## The 2021 Sonic Innovations Exhibition

*In "C"* is one of six sound art pieces at Caramoor this summer. Walk around and explore them all.



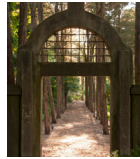
***Undercurrent*** by **Spencer Topol and Hana Kassir (2020)** creates a feedback loop between people and their environment. An orchestration is built up through the movement of

visitors via the activation of small pods in the grass and trees, which come alive with sound. (Center Walk by the Venetian Theater)



### **Annea Lockwood and Bob Bielecki's *Wild Energy***

(2014) begins with solar oscillations recorded by the SOHO spacecraft, sped up 42,000 times, ending with ultrasound recorded inside a pine tree, slowed down. (Behind picnic area) (sponsored by Angela and William Haines)



### **Taylor Deupree's**

***t(ch)ime*** (2017) turns a quiet, wooded passage into a shimmering sonic environment. Its sounds are derived from bell chimes manipulated to

create a sense of time slowing down as one approaches the middle of the path. (Cedar Walk) (sponsored by his family In Memory of Peter Kubicek)



### ***Stone Song*** (2014) by

**Ranjit Bhatnagar** is a dry stone structure with sensors for temperature and barometric pressure laced into it and fed into a drone synthesizer. The

tones emanate from the stones, shifting as the weather changes. (Friends Field) (sponsored by Hillary Martin)



### ***Listen Ahead*** by

**Miya Masaoka** (2019)

is first encountered through traffic signage that anticipates a space for listening. Later, in a wooden hut, the listener rests on a

bench as sounds from nature create a unique sound experience. (Sunken Garden)

Please click [here](#) for more information and [here](#) for a map of the grounds.

Through October 10, 2021, Caramoor will be streaming the 2009 documentary ***Trimpin: The Sound of Invention*** on our website.

Filmed over two years, this film follows Trimpin as he designs many of the sound art pieces described above.

**Watch it here!**



# Updating the Rosen House for the 2021 Season

By Roanne Wilcox, *Director of the Rosen House*



Beyond the imposing 16<sup>th</sup>-century Italian gates lies a home, filled with amazing treasures, collected by a couple with a love for music and art and a desire to share it with the world. Ask any of our talented docents; giving a tour of the Rosen House to a first-time visitor is great fun; there's always that moment of wide-eyed awe when a visitor realizes what's actually inside those stucco walls.

As we were planning to open the Caramoor grounds in the summer of 2021, we gave a great deal of thought as to how we could welcome visitors back inside the Rosen House while providing a safe experience for all. Our previous tour model, where one docent shares stories about Lucie and Walter Rosen and their collection to a larger group standing shoulder to shoulder, needed some rethinking.

We also wanted to update our tours based on some of our visitor's most commonly asked questions:

- Who were Lucie and Walter Rosen?
- Why Katonah?
- How did the music festival begin?
- What happened to the Rosen family?

And we gave a lot of thought as to what the tour experience is like for our visitors. After observing hundreds of tours over the past few years, we've noticed a few things. Some visitors want to linger a little longer or walk through a little faster than others in their group. Some people want to know more about the Rosen family, while others want to know more about the Renaissance tapestries or intricate stained glass. Some just want to be able to sit down for a moment before continuing on.

And some of our visitors come to the Rosen House to see where Lucie, one of the theremin's patron saints, lived and to see the September theremin, the last and most powerful instrument Leon Theremin built before he left the U.S.

To address these issues and a few more, we've made some updates to the Rosen House, while remaining true to the spirit in which Lucie and Walter Rosen created their home, which was to enjoy beautiful things in a beautiful setting. Our overarching guideline was to leave the historic rooms as they were, especially the objects we were sure Lucie and Walter placed in the rooms themselves.



*Lucie Rosen playing theremin in 1935*

We focused on the New Wing, an area that was added by Anne Bigelow Rosen after her mother Lucie passed away in 1968. Since this area had historically been a display space for architecture and rooms from the Rosen's New York

City home, it was the ideal area to introduce, in a visual way, the stories our docents tell to our visitors about the Rosens and their remarkable legacy.



*The Rosen's collection of Chinese art is displayed for visitors to get a closer look.*

We created new areas of Renaissance art and Chinese art, and added a look into our extensive Caramoor archives where we can learn about the Rosen family including the Rosens' son Walter, a WWII pilot to whom Caramoor is dedicated; Lucie's brother Johnny Dodge who was WWII's most famous POW; and Flora Guest, Lucie's fearless mother who moved to South Dakota in the early 1900's to divorce her husband.

We cleared out a sitting room that had formerly been an office and created a "Welcome to Caramoor" display of how and why Lucie and Walter founded the summer music festival, who they were and how they met, and how they built their dream house in Katonah. On one wall, we'll show video of the history of Caramoor, along with our virtual House tour videos for guests who are unable to manage the 45-minute walking tour of the entire Rosen House. We also included an overview of the milestones and great moments of the Caramoor music festival from the past 75 years.

Theremin lovers will be able to see Lucie's 1938 September Theremin and speaker close up, and learn how



*Visitors can learn about Lucie and Walter Rosen and the history of Caramoor in the Rosen House.*



*Lucie Rosen's 1938 September Theremin and speaker*

*The Rosen House is open for tours Friday – Sunday, 11–3pm. For the summer of 2021, advance reservations are required. Please call our box office or reserve on our website.*

Lucie was responsible for promoting the instrument, advising Professor Theremin to improve its design, and commissioning works from the current composers of the era. And if you always wanted to try to play a theremin yourself, a modern version will be on hand to test your skill. (It's not easy!)

And to help visitors navigate the House, we've added more descriptive and directional signage. Tours will be largely self-paced, but we will still have our amazing docents available for in-depth questions about the Rosens, their House, and their collection.

Following the custom of the great European homes that welcomed the public inside, the Rosens were pleased when people asked to see their house and collection, and we are grateful to be able to continue on the tradition.

# JJJ, guitar

## Guitar in the Garden

Thursday / July 22 / 7:00pm / Sunken Garden

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### UNBOUND

CLAUDIA SESSA  
(c. 1570–c. 1617/19)  
arr. JJJ

*Occhi io vissi di voi* (1613)

ISAAC ALBENIZ  
(1860–1909)

*Suite española: Asturias*, Op. 47, No. 5  
(1886)

JOHN MAGNER /  
arr. JUSTIN HOLLAND  
(1819–1877)

*See-Saw Waltz* and *Peekaboo Waltz*  
(from *Rosabel Waltz*) (1880)

NICCOLÒ PAGANINI  
(1782–1840)

Caprice in A Minor, Op. 1, No. 24  
(1805)

NATALIE DIETTERICH  
(b. 1992)

*Abigail* (2021, U.S. premiere)

HILARY PURRINGTON  
(b. 1990)

*passaggio* (2020, U.S. premiere)

KATE MOORE  
(b. 1979)

*Cobalt Blue* (2021, U.S. premiere)

TANIA LÉON  
(b. 1943)

*Bailarín* (1998)

KRISTS AUZNIEKS  
(b. 1992)

*Cor* (2019)

GULLI BJORNSSON  
(b. 1991)

*Dynjandi* (2019)

**Help everyone enjoy the music.**

Please do not take photos or record any part of the performance, and remember to silence your mobile devices. On behalf of the artists and the rest of the audience, we thank you.

# About the Music.

## At a Glance

Today's guitar concert begins with *Occhi io vissi di voi*, the work of a Renaissance nun, Claudia Sessa. Only two of Sessa's works, both songs, are extant today, and this piece, originally a song, translates well to the guitar idiom because of its embellishments.

The next three pieces were all composed in the 19<sup>th</sup> century. *Suite española* was written in 1886 by Catalanian composer/pianist Isaac Albéniz in honor of the Queen of Spain. Originally the work consisted of four evocative pieces for piano: *Granada*, *Cataluña*, *Sevilla*, and *Cuba*, but it has, throughout its history, often been performed by guitar. It was republished in 1912, after Albéniz's death, when four more pieces were added: *Cádiz*, *Asturias*, *Aragón*, and *Castilla*.

Justin Holland, born free during the era of slavery, was the first Black musician to receive recognition for his contributions to the classical guitar canon. He was renowned for his arrangements; *See-Saw Waltz* and *Peekaboo Waltz* are two that have survived. Niccolò Paganini was known as both a violin virtuoso, renowned worldwide for his feats of magic with both bow and fingers and a composer. He composed his *24 Caprices* at the beginning of the 19<sup>th</sup> century.

Composer, violinist, and vocalist Natalie Dietterich is featured in today's concert with the U.S. premiere of her guitar work *Abigail*. Previously, she composed an acoustic-electric guitar concerto for JIJI, which premiered at Carnegie Hall. Hilary Purrington

is a New York City-based composer of chamber, vocal, and orchestral music. Her *passaggio*, which makes its U.S. premiere in this program is, like several other pieces in this program, part of JIJI's *Unbound* project, a commissioning and recording project aimed to expand the classical guitar repertoire. Kate Moore is an Australian-Dutch musician and composer of new music. She is also a sound artist and visual artist. Her new work *Cobalt Blue* also receives its U.S. premiere in this concert.

*Bailarin*, evocative of the movements of a dancer, is a work by the Cuban-born American composer Tania León, who won the Pulitzer Prize in Music this June for her orchestral work *Stride*. *Bailarin* uses patterns and rhythms that refer to conventional dances, but León's music abstracts and recombines the elements in unexpected ways.

*Cor* by Kristis Auznieks, a young New York-based Latvian composer, was commissioned for guitar by JIJI.

*Dynjandi*, composed by the young Icelandic composer/guitarist Gulli Bjornsson, was also commissioned by JIJI. The work was completed about a year ago.

**CLAUDIA SESSA**  
(c. 1570c.–1617/19)

## *Occhi io vissi di voi*

## About the Composer

Claudia Sessa was born in 1570 into an Italian aristocratic family. Little is known of her life other than that she

was a talented musician who became a nun at the Milan convent of Santa Maria Annunciata, where she spent her life and wrote sacred works. Her work was original, ambitious, and among the most notable of her time. More than half the women who published music before 1700 were nuns and developed their craft in the convents where they lived.

### About the Work

*Occhi io vissi di voi* (*Eyes, I have been sustained by you*) was first published in 1613 in a Venetian collection, *Canoro pianto di Maria Vergine sopra la faccia di Christo estinto*. In the works in this collection, Mary, the mother of Jesus, meditates on different parts of Christ's anatomy after his death; in this short intensely mystical aria, with a text by Angelo Grilli, Sessa focuses on Jesus's extinguished eyes. The devotional aspect of the song in which Christ's death is a source of sustenance is heightened by rapid melismas (a group of notes sung to one syllable of text) on the words 'morte' (death) and 'gioire' (to rejoice in) followed by a slow, hesitant descent, interrupted by slow trills. This work has been transcribed for guitar in a particularly poignant arrangement.

*Occhi io vissi di voi  
mentre voi fosti voi ma spenti poi  
vivo di vostra morte  
Infelice alimento  
che mi nutre al tormento  
e mi manca al gioire  
per far vivace morte al mio martire.*

## ISAAC ALBÉNIZ

(1860–1909)

### Suite española, Asturias, Op. 47, No. 5

#### About the Composer

The Catalan composer/pianist Isaac Albéniz made and lost a fortune playing piano in Latin America and playing in New York waterfront bars; finally, he went to Germany, where he studied with Liszt. In Leipzig he met Spanish composer/musicologist Felipe Pedrell, who encouraged him to explore the musical resources of Spanish music; consequently, Albéniz became very important in the creation of a truly national music, incorporating Spanish rhythms and melodies in his music and participating in the modernismo movement of the resurgence of Catalan culture in Barcelona in the 1890's.

#### About the Work

Albéniz's masterpiece is the large piano cycle *Iberia* (1905), which depicts the regions of Spain. Its grandeur long overshadowed the charming but more modest works he wrote earlier, which include the *Suite española* (1886) in which each movement evokes the place whose name it bears. All eight movements of the *Suite* are written in triple meter, and all but the second piece, *Cataluña*, have ternary (three-part) form made up of two similar outer sections and a contrasting middle, a copla, which was originally an improvised song section placed within a dance.

In 1911, two years after the composer's death, the German publisher Friedrich Hofmeister published the

first “complete” version of the *Suite española*, Op. 47. When it appeared in 1886, the work was advertised as an eight-movement suite, but only four of its movements were published then. The four additional movements, which appeared in the complete 1911 edition, had all been published previously under different titles. Commentators suggest that Hofmeister inserted these four movements into the *Suite española*, changing the names to fit those originally advertised 25 years earlier.

Albéniz had, it appears, promised his first publisher more movements than he completed. Thus, for example, a piece known as “Preludio” became *Asturias*, subtitled *Leyenda*, the fifth movement of Albéniz’s *Suite española*. Union Musical Española also published a “complete” version of the *Suite española* in 1918 edited by Juan Salvat, based on an earlier version rather than the revised eight-movement Hofmeister version. All subsequent editions of the piece, however, seem to have followed from the altered Hofmeister edition.

## A Deeper Listen

Each movement of the *Suite española* evokes the place whose name it bears. Composing most of his pieces in Spanish style in London and Paris, Albéniz expressed the nostalgia for his homeland in part by creating images of flamenco and of the Moorish feel of Andalusia.

*Asturias*, subtitled *Leyenda (Legend)*, the fifth piece, is one that is often extracted as a popular guitar solo transcription. Demanding technically, this piece creates a unique atmospheric effect. Although the legend that

the composer had in his mind is unknown, the music is haunting and reminiscent of flamenco. It has inspired numerous dramatic stories, ranging from biblical thunderstorms to devastating earthquakes. The opening section of the work creates the sound of the flamenco guitar with its “open-string” pedal point and “rasgueado” chords. (Rasgueado is a guitar finger strumming technique commonly associated with flamenco guitar music. It is also used in classical and other fingerstyle guitar picking techniques.)

The slow central section is more sophisticated. The opening phrases evoke the *cante jondo*, the improvised solo song of the persecuted Indian-Jewish-Gypsy cultural amalgam that produced what we call flamenco. The work ends with bare octaves.

**JOHN MAGNER /**  
**arr. JUSTIN HOLLAND**  
(1819-1877)

***See-Saw Waltz and Peekaboo Waltz***  
**(from *Rosabel Waltz*)**

## About the Arranger

Justin Holland, born to free Black parents in Virginia, was a classical musician, composer, and arranger and one of the most important American guitarists of his generation. He was, it is thought, the first African-American to be recognized for contributing to the classical guitar canon. *Holland’s Method*, published in 1876, stands as one of the finest methods for guitar instruction published in America in the 19<sup>th</sup> century.

Between 1848 and 1854, Holland was an assistant secretary and

member of the council at National and State Negro Conventions, where he worked alongside Frederick Douglass and worked with the Underground Railroad.

### **About the Work**

Among Holland's arrangements that have survived are the two waltzes, *See-Saw* and *Peekaboo*, that he arranged from John Manger's *Rosabel*.

JJJI writes: "I thought it would be fun and interesting to play waltzes that are American. Holland had such an interesting life and I was motivated to play music that was arranged by him. They are both simple and nice pieces. I just recorded them for Lara Downes' *Rising Sun Project*."

## **NICCOLÒ PAGANINI**

(1782–1840)

### **Caprices for Solo Violin, Op. 1, No. 24**

#### **About the Composer**

Niccolò Paganini, one of the greatest violinists in history, inspired the mystique of the virtuoso and revolutionized violin technique. Paganini was an imaginative, perceptive musician and technician who discovered new, unconventional ways of producing sounds from his instrument. His violin technique not only relied on improvisation, but also demanded a wide-ranging use of harmonics and pizzicato effects, new methods of fingering, and tuning. He also used trick effects such as cutting one or two violin strings and still continuing to play the piece on the strings that were left. Themes from the Caprices were inspirational to

several other composers including Liszt, Schumann, Brahms, and Rachmaninoff. After Paganini's death, scientists explained and codified the mechanics and the acoustics of the effects with which he had dazzled his audiences. Armed with this new scientific and technical knowledge, some violinists, but not very many, have been able to duplicate his feats.

#### **About the Work**

Paganini's compositional musical style closely follows that of the Italian *bel canto*; his themes are lyrical and melodious, much like those written for vocal soloists of the day. The *Twenty Four Caprices*, composed between 1801 and 1807 to display the novel features of his technique, are among his most important works: each demands great technical virtuosity and is a masterpiece, presenting many innovations. They qualify as among his most important and best known works; they were first published in 1820 and became frequently reprinted. Each requires the soloist to have great technical virtuosity as it ranges over the whole scope of violin technique, with the exception of natural and double harmonics. Perhaps the reason for this omission is the demanding speed of what Paganini expected of the violinist; playing double harmonics cannot be done with such velocity.

The series explores virtually every aspect of violin technique: legato, staccato, spiccato, tremolo, harmonics, trills, arpeggios, scales, left-hand pizzicato, and multiple-stopping: thirds, sixths, octaves, and tenths. Although the Caprices can be described as studies, they are not just technical exercises, however difficult they are to play.



## A Deeper Listen

The 24<sup>th</sup> *Caprice*, the last of the series of Caprices, widely is considered one of the most difficult pieces ever written for the violin. No. 24 perhaps reaches this pinnacle by being the most challenging and the most innovative. It consists of a theme with 11 variations. In addition to those techniques required by the other Caprices in the series, it also demands many highly advanced techniques such as parallel octaves and rapid shifting and quick string crossing.

There are few repetitions in the caprices; each is a unique character piece. Paganini's innovations in these 24 caprices contain more interesting and unusual techniques for the violin than one can imagine written for violin by any other composer in one work, and yet the caprices also display variety and interest as they vary between rapid virtuosic display and intense tenderness.

## NATALIE DIETTERICH

(b. 1992)

### *Abigail*

(U.S. Premiere)

### About the composer

American composer, violinist, and vocalist Natalie Dietterich was praised by NPR's *Performance Today* for her "pulsatingly beautiful and moving" music. She is primarily known for her orchestral and choral works, rhythmic layering, and creative use of unconventional texts.

Dietterich's recent projects include an acoustic-electric guitar concerto

for JIJI, which premiered at Carnegie Hall. Her orchestral music has been performed and/or presented at the Albany Symphony as part of the American Music Festival, the New Jersey Symphony Orchestra as part of the Edward T. Cone Composition Institute, by the New York Youth Symphony, the Shanghai Symphony, and the Cabrillo Festival Music Institute, the Norfolk Chamber Music Institute, and Arts, Letters, and Numbers.

Dietterich, who was born in Philadelphia, holds M.M. and M.M.A. degrees in music composition from Yale University and is currently pursuing a Ph.D. in music composition at Princeton University.

### About the Work

Dietterich explained that she's always loved brain games such as crosswords and cryptograms, and finds that she's often trying to solve puzzles when working with music.

Dietterich has written: "In *Abigail*, I wanted to write a piece that focused on resonance. My problem to solve became one centered around hand positions, and how I could draw melodies out of such shapes while keeping the piece full and sonorous in a sort of Campanella style. The title is named after someone near and dear to JIJI and I. We have spent many hours together and have learned a lot from her."

## HILARY PURRINGTON

(b. 1990)

### *passaggio*

(U.S. premiere)

#### About the Composer

Hilary Purrington is a New York City-based composer of chamber, vocal, and orchestral music. Her work has received recognition from the American Academy of Arts and Letters; the American Society of Composers, Authors, and Publishers (ASCAP); and the International Alliance for Women in Music, among others.

Upcoming projects include commissions for the Philadelphia Orchestra and the River Oaks Chamber Orchestra. She was a 2020 recipient of an orchestral commission from the League of American Orchestra's Women Composers Readings and Commissions program, supported by the Virginia B. Toulmin Foundation. *Harp of Nerves*, another piece she wrote for JIJI, was commissioned and premiered by American Composers Orchestra in 2019.

#### About the Work

Purrington explains that *passaggio*, commissioned by JIJI, is "a six-minute virtuosic work for solo classical guitar. The music plays with range, contrasting the guitar's distinctive registers, and the piece requires the performer to sing (something that makes the piece uniquely tailored to JIJI and really only accessible by other female guitarists). The title, Italian for *passage*, is a term used in classical singing to describe the transition area between vocal registers."

## KATE MOORE

(b. 1979)

### *Cobalt Blue*

#### About the composer

The Australian-Dutch composer Kate Moore received a B.Mus. cum Laude with the University Medal from The Australian National University, an MA from The Royal Conservatory of The Hague, and a Ph.D. from The University of Sydney. She has lived in the Netherlands since 2002.

In 2017 Moore was the recipient of the Matthijs Vermeulen Prize, the most prestigious Dutch prize for composers, for her work *The Dam*, commissioned for The Canberra International Festival. She has had works performed by acclaimed ensembles internationally including ASKO|Schönberg, Alarm Will Sound, The Bang On A Can All-Stars, and Icebreaker.

#### About the Work

Moore takes inspiration from the organic shapes and sounds found in nature as well as from lost objects of the natural biosphere, both sonic and visual. She explains she is "in search of shapes, structures, and lines unique in form but in harmony with the diversity of living creatures plants and animals." Moore recognizes the correspondence between physical form and resonance and explains, "The harmonic sequence of matter, filled with kinetic energy, is present in everything; the transference of sonic currents connects and links all objects. Everything is related in this respect, and the fluidity between physical matter and sound are inseparable."

The composer wrote the following about *Cobalt Blue*: “The title is inspired by the colour blue cobalt. Striking in intensity, this colour has an electric spirituality, alive with mystery and desire. Historically used on ceramic and glassware, this iconic pigment is the signature colour of China and Delftware. Intricate details of life scenes are depicted upon tiles and vases, capturing intimate moments in blue. Vivid blue moments provide the backdrop to the composition. I wrote the piece on a honky-tonk piano in a vast ceramic workshop with giant windows where light streamed as though from a Vermeer painting, casting shadows across giant ceramic sculptures. The strange shapes and forms of the clay objects became animated with the music, as though dancing, transcending their cumbersome weight of stone, to become living nymphs and sprites in the changing light. “

## **TANIA LEÓN**

(b. 1943)

### ***Bailarin***

#### **About the Composer**

Recent Pulitzer Prize winner Tania León is highly regarded as a composer, conductor, and educator. In 1967, at age 24, León left Cuba for Miami, intending to travel on to Europe, but settled in New York.

A co-founder of the Dance Theater of Harlem, she has been commissioned in recent years by the New York Philharmonic, Los Angeles Philharmonic, NDR Symphony Orchestra, and pianist Ursula Oppens with the Cassatt String Quartet.

León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra’s Sonidos de las Américas Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of the nonprofit and festival Composers Now.

Her honors include the New York Governor’s Lifetime Achievement, awards from the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and the ASCAP Victor Herbert Award, among others. She has been awarded Koussevitzky and Guggenheim Fellowships for her compositions, and has been nominated for Grammy Awards.

She has served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship.

#### **About the Work**

When León was finally able to visit her native Cuba, she discovered that her father seemed less than fully impressed with her early work; feeling it was missing something, he took her to a Santería ceremony to remind her of her roots. (Santería, a fusion of Catholic practices and African folk beliefs, emerged in Cuba during the 17<sup>th</sup> century, and is firmly embedded in Cuban society.) There she heard the polyrhythmic music that she had absorbed growing up, but which had remained absent from her early compositions. As a young musician in Cuba, León had listened to traditional and popular dance music, as well as collaborated with popular music and

jazz performers and composers such as Paquito D’Rivera.

León began her professional career in the U.S. working with dance companies. A sensation of movement in her music is a natural consequence of that time and a very important defining feature in León’s music. Movement can be found in the tempo and rhythmic figures, in between musical lines, and between contrasting timbres and textures.

In *Bailarín (Dancer)*, written in 1998, León refers to elements of conventional dances, but surprises the listener with how she uses them. David Starobin, who presented hundreds of new compositions for and with guitar over the past four decades, puts it perfectly: “*Bailarín’s* insistent groove might spring from Tania’s Caribbean origins, but the piece is very much the work of a modern composer ringing her changes.” León continually mixes the familiar with the unfamiliar, exceeding the listener’s expectations. Due to the variety of compositional techniques and styles she uses, her music defies categorization, which is exactly what she intends.

## KRISTS AUZNIKES

(b. 1992)

### *Cor*

#### About the Composer

Krists Auznieks is a New York based Latvian composer. His quintet *Piano* was featured in *The New York Times* among the week’s best classical music moments. His opera *NeoArctic*, co-written with British techno producer Andy Stott, premiered at the Kennedy

Center in 2019. Among his recent commissions are works for the Atlanta Symphony, Cappella Amsterdam and the Latvian Radio Choir, for Yale Percussion Group, for the Aspen Music Festival, and a guitar concerto for Sinfonietta Riga and JIJI.

His most recent awards include the Jacob Druckmann Prize from the Aspen Music Festival, the Woods Chandler Memorial Prize from Yale, fellowships from Aspen Music Festival, NEXT Festival of Emerging Artists (NYC), Bennington Chamber Music Conference, and the Norfolk Chamber Music Festival. He has served on the faculty of Yale School of Music and Montclair State University, and has also taught for the New York Philharmonic’s Very Young Composers Program.

#### About the Work

Auznieks has provided the following about *Cor*: “Philosopher Hans-Georg Gadamer says that ‘we should never underestimate what a word can tell us, for language represents the previous accomplishment of thought.’

“I love the root ‘Cor.’ In Latin it refers to ‘heart,’ hence the English word ‘core’ as the center of one’s being. However, in Latin figuratively it also refers to soul and mind. It turns out that ‘courage’ has the same origin. And so does conCORD: of one mind, bring into union. Take yet another route and it means to remember (reCORDor: call to mind, recollect) but in some dialectical variants it can even refer to God. I like to imagine, in a somewhat fanciful manner, that guitar strings participate in that history and that the word ‘cord’ shares something with the etymology of ‘cor’: after all, Italians

use ‘CORde per chittara’ to talk about guitar strings. But how far is ‘chord’ from ‘cord?’ When we say ‘to strike a chord,’ we are referring to both, ‘heart’ and ‘concord,’ and at times we say it to tell each other that we remember (reCORdor) something else because of a similarity.

“When JIJI asked me to write her a piece, I knew I wanted it to be about being human, that is, something essential that speaks about a condition that transcends our current time and place. For me, it entails both the Enlightenment’s Mind and the Romanticism’s Heart, and I feel that the guitar has an equal dose of both. Its heart, its strings (CORde) — at least linguistically — are closely tied to its body (CORpus) bringing together body, mind, and heart in an effortless play. After spending months with the piece, I became convinced that the other connotations of the word ‘Cor’ were as relevant to the music: it requires a great deal of courage from the performer as well as concord among mind, body, and heart; and there is an underlying remembrance of things past. Portuguese ‘cor’ for color, reveals the piece’s focus on varied hues of a similar harmony and the Old French ‘cor’ that refers to a horn hints at the horn calls that summon us to witness a mind-body union later in the piece. Even Gaelic ‘cor’ is relevant: it is a word for ‘condition,’ ‘state’ or even ‘eventuality’ revealing the inevitability inherent in the musical materials.”

JIJI says, “This is one of the most difficult pieces I’ve ever played in my life. It’s amazing. Totally genius. Krista also wrote me an electric guitar concerto and the premiere was set in March in Riga, Latvia, but we had to postpone it to next year due to the

pandemic! Sad but I still get to do it next year!!!!”

## **GULLI BJÖRNSSON**

(b. 1991)

### ***Dynjandi***

#### **About the Composer**

Guitarist and composer Gulli Björnsson, born in Iceland, began his music studies at Kopavogur Music School when he was 10. Although primarily educated as a classical guitarist, Björnsson composes music of all sorts. His music draws inspiration from both film and guitar music. Recently, he has scored the documentary *Elegy for the Time Being* by Tram Luong and released a full-length techno album, *Techno 1*.

As a performer, Björnsson has performed a huge variety of guitar music in venues ranging from Merkin Concert Hall in New York to his local swimming pool in Iceland. Björnsson has been a finalist in international guitar competitions around the world and has received a multitude of grants and scholarships. His debut album, *Bergmál*, features his unique compositions for guitar, strings, and laptop.

#### **About the Work**

Björnsson’s music usually blends electronics, acoustic instruments, and visuals in a variety of contexts; *Dynjandi*, however, does not include visuals. *Dynjandi* was written as part of JIJI’s commissioning project, *Never Not Enough*, and it premiered in November 2019 at the 92nd Street Y.

*Dynjandi* takes its name from a massive waterfall in the west of Iceland that cascades down a mountainside, creating a total of seven waterfalls. Like the waterfall for which it was named, Bjornsson's *Dynjandi* has seven sections. In Björnsson's words, "The waterfall is majestic — it totally looks like time flows in a different dimension. It looks like each stream has a different setting of slow motion. The arpeggios and harmonies reflect each stream — the slow sections represent the still pools between the waterfalls and the clusters link it together."

– *Susan Halpern*

# About the Artist.



## **JIJI, guitar**

Applauded by the *Calgary Herald* as “... talented, sensitive ... brilliant,” JIJI is an adventurous artist on both acoustic and electric guitar, playing an extensive range of music from traditional and contemporary classical music to free improvisation. Her impeccable musicianship combined with compelling stage presence and fascinating repertoire earned the Korean guitarist First Prize at the 2016 Concert Artists Guild International Competition. *The Kansas City Star* described JIJI as “a graceful and nuanced player,” adding that “... she presented an intimate, captivating performance.”

Career highlights include a wide array of venues, including Carnegie Hall, 92nd Street Y, Festival Napa Valley, Krannert Center, Purdue Convocations, Virginia Arts Festival, National Sawdust, Miller theater, Mass MOCA, Subculture NYC, Philadelphia Museum of Art, Princeton Sound Kitchen, and the Metropolitan Museum of Art. Her recent tours of Hong Kong consisted of performances collaborating with a performance Artist, a traditional Chinese instrument ensemble, and an Erhu

player in art galleries, clubs, and even on a moving trolley.

A passionate advocate of new music, JIJI has premiered a duo piece *Talking Guitars* by renowned composer, Paul Lansky, released on Bridge Records. She has premiered works by numerous emerging composers, including Nina C. Young, Gabriella Smith, Riho Maimets, Kristis Auznieks, Gulli Björnsson, Andrew McIntosh, and Farnood HaghaniPour. She also performs her own compositions, incorporating electronic media and acoustic music.

Her music is influenced by her regular activities as a DJ, where she highlights the electronic dance styles of happy hardcore and Berlin experimental electronica. As a chamber musician, she performed with members of Eighth Blackbird, Bang on a Can All-Stars, wild Up, and the Aizuri Quartet.

Currently sponsored by D'Addario Strings, JIJI's performances have been featured on PBS, NPR's *From the Top*, WHYY-TV, FOX 4-TV, *Munchies*, *The Not So Late Show*, and Hong Kong broadcast station RTHK's *The Works*.

JIJI is currently based in Tempe, Arizona where she holds the post of Assistant Professor of Guitar at Arizona State University.

# Chanticleer

Friday / July 23 / 8:00pm / Venetian Theater

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**Tim Keeler, Music Director**

## AWAKENINGS

AYANNA WOODS  
(b. 1992)

*close[r], now*  
(Commissioned by Chanticleer in 2021)

CLAUDIO MONTEVERDI  
(1567–1643)

*Lauda Jerusalem, from Vespro della  
Beata Vergine*

JAMES MACMILLAN  
(b. 1959)

*O Radiant Dawn,*  
from *The Strathclyde Motets*

VICENTE LUSITANO  
(1520–1561)

*Regina caeli†– Resurrexit*

AUGUSTA READ THOMAS  
(b. 1964)

*The Rewaking*

ALEXANDER AGRICOLA  
(1445–1506)

*Regina coeli†*

LAJOS BÁRDOS  
(1899–1986)

*Elmúlt a tél*

BÉLA BARTÓK  
(1881–1945)

*Négy Regi Magyar Népdal*

LAJOS BÁRDOS

*Dana-dana*

ULYSSES KAY  
(1917–1995)

*Music, from Triumvirate*

## SHORT PAUSE

**Help everyone enjoy the music.**

Please do not take photos or record any part of the performance, and remember to silence your mobile devices. On behalf of the artists and the rest of the audience, we thank you.



BURTON LANE  
(1912–1997)  
arr. Gene Puerling

*On a Clear Day*

MICHELLE  
arr. Tim Keeler

*SUNRISE*  
**Matthew Mazzola, solo**

WILLIAM BYRD  
(1540–1623)

*Laudibus in sanctis*

AUGUSTA READ THOMAS

*The bird her punctual music brings*  
from *Purple Syllables* (Commissioned by  
Music Accord in 2004 for Chanticleer)

CLÉMENT JANEQUIN  
(1485–1558)

*Le chant des oiseaux*

STEVEN SAMETZ  
(b. 1954)

*Birds of Paradise*  
(Commissioned by Chanticleer in 2020)

RICHARD EVANS  
(1932–2014)  
arr. Joseph H. Jennings

*Journey to Recife†*

†These pieces have been recorded by  
Chanticleer.

## About the Music.

The sun peeks through, painting soft lines on the wall. The smell of coffee seeps under the door. It's time to wake up. After the longest performance break in Chanticleer's history, we are thrilled to sing together again. Finally disentangled from our isolation, we return with a renewed sense of community and purpose. It's time to come together. It's time to celebrate. It's time to sing!

At the height of the pandemic, we commissioned composer Ayanna Woods to write us a piece that touches on some of the shared experiences of the past year. Specifically, we wanted to explore questions of concealment and revelation that arise when wearing masks. Masks allow us to hide, but the disguise also acts as a window through which we are free to reveal a more full and true version of ourselves.

The text for *close[r]*, now is an erasure poem created by Woods. The source material is an *L.A. Times* editorial from March 2020 detailing the reasons why theaters and the performing arts should “close, now.” Woods restructured and resampled the article to create a new text full of questioning and yearning. She highlights the changes we've had to make to connect. Through isolation and distance, we've been forced to “hone the dexterity of love” and to be creative with how we care for each other.

Woods closes the piece with an imperative for the world: “come back to life.” In Chanticleer, it's our hope that the life we return to is more compassionate, more caring, and more creative than the one we left in 2020.

To celebrate that return, we move immediately to Claudio Monteverdi's *Lauda Jerusalem* from his *Vespers of 1610*. The psalm chant, sung throughout by tenor Andrew Van Allsburg, is flanked by dueling choirs that bring the text to life. Monteverdi treats the delicate snow, the blowing wind, and the flowing water with hallmarks of his famous secular madrigals. Here, however, the sacred chant adds heft and majesty to these vivid musical depictions.

In the Christian religious calendar, a new day and new beginnings have long been associated with Jesus Christ's birth. *O Radiant Dawn* is James Macmillan's tribute to the O Antiphon for December 21st, “O Oriens” — often translated as “O Morning Star.” It's a prayer to beckon the new day; it's a prayer for light to shine in darkness.

*Regina caeli*, a text associated with Easter, is a Marian antiphon calling for joy and celebration at Christ's rebirth. Alexander Agricola and Vicente Lusitano employ very different compositional styles for their settings of the text — the former showcasing the contrapuntal ingenuity of early Franco-Flemish polyphony, and the latter residing in the sublime and carefully constructed world of the late Renaissance — but both capture feelings of elation, excitement, and joy.

Carefully nestled between these two motets, Augusta Read Thomas' *The Rewaking* creates a meditative space that extends the metaphor of the rebirth to the “rewaking” and recreation of a new day. “And so by / your love,” the poem reads, “the very sun / itself is revived.”

We emerge from our hibernation with *Elmúlt a tél* (*Winter is gone*) by Lajos Bárdos. Along with Zoltán Kodály, Bárdos brought music pedagogy to new heights in Hungary in the 20<sup>th</sup> century. His many choral compositions display his complete mastery of the human voice, his fluency with formal compositional techniques, and his appreciation of Hungarian folk music.

Béla Bartók was at the forefront of that reemergence — that reawakening — of a national folk identity in Hungary. Through his ethnomusicological work, his field recordings, and his many compositions, he helped to create a Hungarian musical identity both rooted in tradition and forward thinking in purpose and construction. *Négy régi magyar népdal* (*Four old Hungarian Folksongs*), written in 1910, is one of Bartók's first forays into this genre. Bárdos's *Dana-dana* is a setting of a celebratory folk tune from the Bačka region between Serbia and Hungary.

We conclude the first half of our program with a piece by Ulysses Kay. His *Music* comes from a set of three pieces written for the de Paur Infantry Chorus in 1953, and Kay uses the Ralph Waldo Emerson poem of the same name as his text. The piece is a forceful reminder that beauty exists even where we least expect it. It serves as a fitting tribute to the difficulties of the past year; as the last line states, even “in the mud and scum of things / There always, always something sings!”

Gene Puerling's arrangement of *On a clear day*, commissioned by Chanticleer in 2000, perfectly captures the clarity of a bright, sunny morning. His classic jazz harmonies and rock-solid voice leading lend the piece a

feeling of certainty and assurance. The clear day represents a clear path forward — and a new understanding of what was left behind. That bright confidence overflows in *Sunrise*, arranged by our music director, Tim Keeler. Originally written and performed by the New York City-based band MICHELLE, and here sung by tenor soloist Matthew Mazzola, the piece possesses an aura of cool self-confidence.

William Byrd's motet *Laudibus in sanctis* closes this set with a raucous celebration. While generally grouped with the generation of composers just prior to Monteverdi, the versatility of Byrd's writing here shows him to be intimately familiar with the intensely colorful melodic language of his successors. The writing is exciting, spontaneous, and practically leaps off the page.

Fans of Chanticleer know that our name comes from Geoffrey Chaucer's clear singing rooster in *The Canterbury Tales*. And while a rooster's crow is a splendid way to ring in a new day, we thought some subtler interpretations of birdsong would be more appropriate for our collective musical awakening. Augusta Read Thomas composed *The bird her punctual music brings* for Chanticleer in 2004 as part of a larger work, *Purple Syllables*, which contains various settings of Emily Dickinson poems about birds. This movement in particular captures the ingenuity and playfulness of birdsong.

*Birds of Paradise*, by Steven Sametz, takes inspiration from a much older choral work about birds, Clément Janequin's *Le chant des oiseaux*. Bird sounds from this Renaissance chanson find their way directly into Sametz's

composition. Even the opening text, “Réveillez vous, coeurs endormis” (“Awake, sleepy hearts”) appears amongst the dream-like flutter of the modern composition. Commissioned by Chanticleer in 2019, *Birds of Paradise* explores Christina Rossetti’s poem, “Paradise: In a Symbol.” The singers of Chanticleer become the birds, or the symbols, themselves. Repetitive, wing-like motives flit from tree to tree as the birds call to one another on their ascent to “the paradise of God.”

Finally, we end our program with a journey to “a place where you can find joy and release.” Our music director emeritus, Joseph H. Jennings, created this masterful and classic arrangement of the bossa nova standard, *Journey to Recife*.

Our place of joy and release is on stage. It’s singing. It’s interacting with our audiences and sharing our music. We’re so thankful to be back, and we’re so thankful you’re here to share in our return. It’s a new day for us all. It’s time to stretch; it’s time to open the blinds; it’s time to wake up!

# About the Artists.



## **Tim Keeler, *Music Director***

Music Director Tim Keeler sang as a countertenor in Chanticleer in the 2017–18 season. In Chanticleer’s history he will be the fourth of its six Music Directors to have been a member of the ensemble. Prior to moving to San Francisco, Keeler forged a career as an active conductor, singer, and educator. He performed with New York Polyphony, The Clarion Choir, and the Choir of Trinity Wall Street. He also performed frequently as a soloist, appearing regularly in the Bach Vespers series at Holy Trinity Lutheran Church in New York City, as well as with TENET, New York’s preeminent early music ensemble. An avid proponent of new and challenging repertoire, Keeler remains a core member of Ekmeles, a vocal ensemble based in New York City and dedicated to contemporary, avant-garde, and infrequently-performed vocal repertoire.

While transitioning to his role as music director of Chanticleer, Keeler is in the midst of completing his DMA in Choral Conducting at the University of Maryland where he studies with Dr. Edward Maclary. As an educator, Keeler directed the Men’s Chorus at

the University of Maryland, served as director of choirs at the Special Music School High School in Manhattan, and worked closely with the Young People’s Chorus of New York City as a vocal coach and satellite school conductor. He was also the choral conductor for Juilliard’s new Summer Performing Arts program — a two-week intensive summer course in Geneva, Switzerland.

Keeler holds a B.A. in Music from Princeton University with certificates in Vocal Performance and Computer Science, an M.Phil. in Music and Science from Cambridge University, and an M.M. in Choral Conducting from the University of Michigan. While studying with Dr. Jerry Blackstone at the University of Michigan, he served as assistant conductor of the Grammy Award-winning UMS Choral Union, preparing the choir for performances with Leonard Slatkin and the Detroit Symphony Orchestra. His dissertation at Cambridge explored statistical methods used in natural language processing and unsupervised machine learning as applied to musical phrase detection and segmentation.



## Chanticleer

The Grammy Award-winning vocal ensemble Chanticleer has been hailed as “the world’s reigning male chorus” by *The New Yorker*, and is known around the world as “an orchestra of voices” for its wide-ranging repertoire and dazzling virtuosity. Founded in San Francisco in 1978 by singer and musicologist Louis Botto, Chanticleer quickly took its place as one of the most prolific recording and touring ensembles in the world, selling over one million recordings and performing thousands of live concerts to audiences around the world.

Chanticleer’s repertoire is rooted in the renaissance and has continued to expand to include a wide range of classical, gospel, jazz, popular music, and a deep commitment to the commissioning of new compositions and arrangements. The ensemble has committed much of its vast recording catalogue to these commissions, garnering Grammy Awards for its recording of Sir John Tavener’s *Lamentations & Praises*, and the ambitious collection of commissioned works entitled *Colors of Love*. Chanticleer is the recipient of the Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming, and its

Music Director Emeritus Joseph H. Jennings received the Brazeal Wayne Dennard Award for his contribution to the African-American choral tradition during his tenure with Chanticleer.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer continues to maintain ambitious programming in its hometown of San Francisco, including a large education and outreach program that recently reached over 8,000 people, and an annual concert series that includes its legendary holiday tradition *A Chanticleer Christmas*.

[chanticleer.org](http://chanticleer.org)

Chanticleer is managed by  
*Opus 3 Artists*  
[opus3artists.com](http://opus3artists.com)

## **Chanticleer Singers**

### ***countertenor***

Cortez Mitchell  
Gerrod Pagenkopf\*  
Kory Reid  
Alan Reinhardt  
Logan Shields  
Adam Ward

### ***tenor***

Brian Hinman\*  
Matthew Mazzola  
Andrew Van Allsburg

### ***baritone and bass***

Andy Berry\*  
Zachary Burgess  
Matthew Knickman

\*Andy Berry occupies The Eric Alatorre Chair given by Peggy Skornia. Brian Hinman occupies the Tenor Chair, given by an Anonymous Donor. Gerrod Pagenkopf occupies The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy, given by Ning and Stephen Mercer.

## **Chanticleer Staff**

Philip Wilder, *President & General Director*  
Murrey Nelson, *Director of Development*  
Curt Hancock, *Director of Operations and Touring*  
Brian Bauman, *Senior Accountant/Budget Manager*  
Barbara Bock, *Development & Marketing Associate*  
Tim Keeler, *Music Director*  
Gerrod Pagenkopf, *Assistant Music Director*  
Brian Hinman, *Road Manager*  
Louis Botto (1951–1997), *Founder*  
Joseph H. Jennings, *Music Director Emeritus*

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following Foundations, Corporations and Government Agencies for their exceptional support:

The National Endowment for the Arts  
Grants for the Arts/San Francisco Hotel Tax Fund  
The William and Flora Hewlett Foundation  
The Ann and Gordon Getty Foundation  
The Bernard Osher Foundation  
The Bob Ross Foundation  
CA Arts and Culture

# American Roots Music Festival

Presented in Collaboration with City Winery

Saturday / July 24 / 1:00pm

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Closing set at 7:30pm / Venetian Theater

## The War and Treaty

1:00pm / The RT's / Friends Field

1:15pm / The Martha Redbone Roots Project / Sunken Garden

2:00pm / Upstate / Venetian Theater

2:15pm / Family set: Reggie Harris / East Lawn

3:00pm / Hubby Jenkins / Friends Field

3:15pm / The RT's / Sunken Garden

4:00pm / Kat Wright / Venetian Theater

4:15 pm / Upstate / East Lawn

5:00pm / The Martha Redbone Roots Project / Friends Field

5:30pm / Kat Wright / Sunken Garden

All daytime sets are 45”.

Friends Field sponsored by **T-Mobile**



STEINWAY & SONS

**Help everyone enjoy the music.**

Please do not take photos or record any part of the performance, and remember to silence your mobile devices. On behalf of the artist and the rest of the audience, we thank you.



# About the Artists.



## The War and Treaty

Since forming in 2014, The War and Treaty have amassed a following as eclectic as their sound itself, a bluesy but joyful fusion of Southern soul, gospel, country, and rock-and-roll. Known for a live show nearly revival-like in intensity, the husband-and-wife team of Michael Trotter Jr. and Tanya Blount-Trotter endlessly create an exhilarating exchange of energy with their audience, a dynamic they've brought to the stage in opening for the legendary Al Green and touring with the likes of Brandi Carlile and Jason Isbell. So when it came time to choose a title for their forthcoming sophomore album, The War and Treaty quickly landed on *Hearts Town* — the Nashville duo's adoring nickname for their ardently devoted fanbase.

"*Hearts Town* is a neighborhood strictly made up of people who all share the same kind of heart: hearts that love, hearts that heal, hearts that don't see division," says Michael. "There's all different types of people within that neighborhood, but they're still somehow all working together —

which is exactly the kind of town we want to live in."

Their full-length debut for Rounder Records, *Hearts Town* arrives as the follow-up to 2018's *Healing Tide*, a widely acclaimed effort that recently saw The War and Treaty named Emerging Act of the Year by Americana Music Association. Mainly recorded at Blackbird Studio and featuring appearances by such esteemed musicians as Jason Isbell, Jerry Douglas, and Punch Brothers guitarist Chris Eldridge, *Hearts Town* was produced by Michael and co-produced by Tanya and the duo's longtime guitarist Max Brown. And while the album unfailingly harnesses the thrilling vitality of their live set, each song spotlights The War and Treaty's heart-on-sleeve storytelling and poetic simplicity with greater impact than ever before.

True to the unbridled spirit of The War and Treaty, *Hearts Town* opens on "Yearning," a powerful introduction to the album's narrative of loving without limit. Driven by a particularly stunning vocal performance from Michael, the track speaks to the tremendous struggle in overcoming emotional baggage. "'Yearning' is about me and Tanya trying to break free from the drama of past relationships," says Michael. "When we got together, we both were divorced, so we had to make that decision to wake up every day and say to each other, 'I'm going to love you,' instead of just holding onto that old hurt."

In its tender reflection on life's most urgent questions, *Hearts Town* turns to the subject of death on the darkly charged but undeniably hopeful "Beautiful." Graced with Tanya's

operatic vocal work and a smoldering guitar solo from Isbell, “Beautiful” looks back on the final days of Tanya’s mother, Judith May Blount. “One day I was by her hospital bed and I noticed that her legs and feet were ashy, so I decided to lotion them up,” Michael recalls. “She was a very private lady and ordinarily would never have let me do that, but in that moment she told me all these beautiful stories about her feet and why they looked the way they looked. It made me realize that death can be beautiful in its own way, because now the suffering’s over.”

On “Five More Minutes,” *Hearts Town* shifts into a much brighter mood, bringing the stomp and swing of classic soul to a carefree celebration of surrendering to love. “That song’s saying, ‘If I just have five more minutes to love you, it’s going to be the best damn five minutes of my life,’” Michael explains. Though that lighthearted tone returns on tracks like “Jubilee” (a stripped-back bit of romantic reverie), *Hearts Town* achieves a pensive complexity on its title track, a sprawling and symphonic piece partly sparked from Michael’s experience as a wounded warrior who served in the Iraqi War. “Writing that song, I was thinking about all the times I was dealing with my PTSD and my depression and thought I was all alone, and how calming it is now just to know that Tanya’s there beside me,” he notes. With its lilting string arrangement and cascading guitar work, “Hearts Town” ultimately transforms that personal story into a universal sentiment, attesting to the extraordinary power in lifting one another up in difficult times.

In songs like “Hearts Town,” Michael and Tanya’s vocal interplay takes on an intimacy that’s often sweetly

akin to listening in on a private conversation. But despite the deep sense of communion that infuses their music, the two hail from wildly different backgrounds. Originally from just outside Washington, D.C., Tanya discovered her exceptional vocal skills at a young age and pursued a career in music and acting. Meanwhile, Michael grew up in Cleveland and D.C., spending part of his childhood in homeless shelters and later enlisting in the U.S. Army. While stationed in one of Saddam Hussein’s palaces several years after 9/11, he gained access to a piano and instantly captivated his fellow troops with his formidable vocal presence. Promptly tasked with writing and performing songs in memoriam to his unit’s fallen soldiers, Michael cultivated a distinct songwriting voice that he further developed upon returning home. Soon after sharing the stage at a music festival, Michael and Tanya began making music together, eventually marrying and forming The War and Treaty. With their debut EP *Down to the River* arriving in 2017, they released *Healing Tide* in August 2018 and earned immediate praise from outlets like NPR, later landing on *Rolling Stone*’s list of the 40 Best Country and Americana Albums of 2018. The following year, The War and Treaty bolstered their reputation as a phenomenal live act by appearing at leading festivals around the country, in addition to inking their deal with Rounder. And at the start of 2020, the duo won over new fans by taking the stage at the 62nd Annual Grammy Awards, performing alongside icons like Cyndi Lauper, John Legend, Gary Clark Jr., and Common in a tribute to Grammy executive producer Ken Ehrlich.

As their fanbase continues to expand exponentially, The War and Treaty feel more and more inspired by the *Hearts Town* community and its boundless potential for mutual uplift. “This is a place where everything that is broken can be fixed,” says Michael. “It’s a world where racism can be erased and where we don’t live in our selfishness, but instead always empathize with others. A world where we encourage one another and pick each other up, and we feed the hungry and we clothe the naked. *Hearts Town* is a place where you can come broken and open, regardless of your past, and find love just like we have.”

On the final track to *Hearts Town* — a slow-building, piano-fueled epic titled “Take Me In” — The War and Treaty drive home their impassioned plea for unity in times of division. “We were seeing so much anger in the world as we were making this album, so we wanted to give people something that told them, ‘Stop looking for the next Dr. King or Malcolm or Mother Teresa, and start looking for the first you,’” says Michael. Along with delivering a potent message of empowerment, “Take Me In” closes out *Hearts Town* on a beautifully warm and generous note. “Right now a lot of people are feeling so deeply engulfed in pain and surrounded by negativity, and sometimes you just need to hear that you’re good,” says Tanya. “That’s the whole idea behind *Hearts Town*: no one’s trying to change what you think or how you talk or anything else about you. You’re just fine the way you are.”



## Upstate

Upstate is a band guided by clear ambitions: to write honest songs, play rich music, and “leave it all” on the stage and in the studio. Founding members Dean Mahoney, Mary Webster, Harry D’Agostino, and Melanie Glenn draw on varied influences, traditions, and experiences. The result is art that’s both fresh and firmly rooted in what’s come before. The band weaves traces of Americana, Jazz, Gospel, and R&B with their eyes towards music that tells the truth above all.

Throughout the past decade, Upstate has honed their sound and stagecraft and shared stages with many of their major influences, including The Wood Brothers and Lake Street Dive. They’ve built a reputation for eclectic instrumentation, musicianship, and powerfully dense vocal harmony. But what’s been most consistent is the band’s tendency to scratch an itch, pulling crowds from raucous anthems, to quiet intensity, and back again in a single set. Upstate’s performances, regardless of the setting, take listeners on a textured musical journey.

The band spent 2019 touring in support of their acclaimed sophomore record *Healing*, and spent 2020

writing, reflecting, and regrouping. They're prepared to deliver on what they're known for and then some.



### The RT's

Brooklyn-based five-piece the RT's are known for their eclectic take on rock n' roll, which mixes punk rock energy, horn drenched soul, and precise musicianship with a lighthearted but sincere delivery. It's a sound that has come sharply into focus on the band's latest release, *See You Again*.

The band spent the majority of 2019 touring in support of their sophomore release *On Tap* — a world tour which totaled over 80,000 miles and included shows in direct support of Lake Street Dive, Dr. Dog, Modest Mouse, BAILEN and The Motet, with dates in China, Europe, and across the U.S. from Alaska to Florida. Along the way, they began writing and performing new material, and the folkiness of their last release began to morph into the hard edged, anthemic, and frequently poppy sound of *See You Again*.

The album's nine songs, produced and mixed by Chris Peck, capture the band's wide sonic palette and successfully encapsulate the diverse stylings of their five lead vocalists. "The Good Stuff," a meditative fan

favorite, showcases the band's elegant harmonies, and the raw honesty of the piece leaves the listener longing for summer nights past. "99 in October" is a humorous commentary on global warming and asks an honest question — as balmy temperatures continue into the fall, should we continue this summer romance as well? The anthemic "Spanish Radio" ruminates on loneliness and Kanye West as songwriter Michael Harlen surfs the radio dial driving through New York City's outer boroughs. "Shouldn't Have to Ask Me Why" is a "tense and coiled bit of brass-ornamented rock that snaps & lunges without warning" (*Bandcamp*) and "Let's Go Walking in the Moonlight" is a song that's eager to unseat "Moondance" as the first dance at your cousin's wedding.

While they were gearing up for another busy Spring, Summer, and Fall in 2020, the band suddenly found themselves like the rest of the world — quarantined, socially distanced, and completely grounded. "It's an eerie time to think of touring," songwriter and guitarist Alden Harris-McCoy shared. "All we can do is continue to make and share music — so we feel lucky to still be able to do that."

When it's time to tour again, the RT's will be ready to return "home" to the call of the open road. At the time of this writing, the RT's have performed across four continents (including 10 European Tours), 18 countries, and 44 states. The diverse list of artists that the band has performed with in that time includes Buddy Guy, Tom Jones, They Might Be Giants, Taj Mahal, Charles Bradley, and The Lone Bellow, among others. When not playing with the RT's, members of the band have performed or recorded with artists

such as St. Paul and the Broken Bones, Deer Tick, Sarah Jarosz, Buck Meek & Adriaenne Lenker of Big Thief, Lee Fields and the Expressions, David Duchovny, and Christopher Paul Stelling. “We’ve loved every second of performing, making new friends and seeing the world,” songwriter and bassist Michael “Big Red” Harlen reminisced. “We can’t wait to get back in there and do it again.



### Hubby Jenkins

Hubby Jenkins is a talented multi-instrumentalist who endeavors to share his love and knowledge of old-time American music. Born and raised in Brooklyn, he delved into his Southern roots, following the thread of African American history that wove itself through country blues, ragtime, fiddle and banjo, and traditional jazz. Jenkins got his higher musical education started as a busker. He developed his guitar and vocal craft on the sidewalks and subway platforms of New York City, performing material by those venerable artists whose work he was quickly absorbing. An ambitiously itinerant musician, he took his show on the road, playing the streets, coffee shops, bars, and house parties of cities around the country.

After years of busking around the U.S. and making a name for himself, Jenkins became acquainted with the Carolina Chocolate Drops. From 2010 to 2014 he has been an integral part of the Grammy Award-winning Carolina Chocolate Drops. Since 2015, he is an active touring and recording member of the Rhiannon Giddens band. He was on her album *Tomorrow Is My Turn* in 2015 and in 2017 *Freedom Highway*. And around these projects Jenkins continues to make solo performances.



### The Martha Redbone Roots Project

Martha Redbone, *vocals, percussion*  
Aaron Whitby, *piano / keyboard*  
Marvin Sewell, *guitar*

Martha Redbone is a Native and African-American vocalist/songwriter/composer/educator. She is known for her musical gumbo of folk, blues, and gospel from her childhood in Harlan County, Kentucky infused with the eclectic grit of pre-gentrified Brooklyn. Inheriting the powerful vocal range of her gospel-singing African American father and the resilient spirit of her mother’s southeastern Cherokee/Choctaw culture, Redbone broadens the boundaries of American Roots music. With songs and storytelling that

share her life experience as an Afro-Native American woman and mother navigating in the new millennium, Redbone gives voice to issues of social justice, bridging traditions, connecting cultures, and celebrating the human spirit. Her latest album, *The Garden of Love-Songs of William Blake*, is “a brilliant collision of cultures” (*The New Yorker*).

Redbone’s works are under her own indie label, a partnership with longtime collaborator/husband Aaron Whitby. As 2020 Drama Desk Award recipient for Outstanding Composer in a Play for *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuff*, at the Public Theater, other works include *Bone Hill: The Concert*, a multidisciplinary theatrical concert touring nationally, *The Talking Circles* at the New York Theater Workshop and *Black Mountain Women*, currently in development at The Public Theater in NYC. She is based in Brooklyn, NY.



### **Kat Wright**

Kat Wright, Bob Wagner (guitar) and Josh Weinstein (bass) lean into their trio formation, showcasing their folksy / rootsy selves, all stripped down, a triangulation of their strengths, their bareness, their imperfect humanness,

their voices, their ferocious tenderness, their love of songs, and singing and story.



### **Reggie Harris**

Reggie Harris has been a vital part of international folk and acoustic music circles for over 40 years. He is a songwriter, storyteller, songleader, educator, and a Kennedy Center teaching artist who travels the world presenting over 300 performances a year, spreading hope and light through song to audiences of all ages.

Co-President and Music Education Director for the Living Legacy Project, Harris helps to lead pilgrimages to sites of the Modern Civil Rights movement in the Southern U.S. His groundbreaking solo CDs, *Ready To Go* (2018) and *On Solid Ground* (2021) — along with his musical collaboration *Deeper Than the Skin* (2020) with friend and fellow artist Greg Greenway — have led to a growing movement of courageous conversations on race, faith, and history across the nation. He is as an artist who entertains, educates, and builds community throughout the world.

# Sō Percussion

Sunday / July 25 / 4:00pm / Venetian Theater

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2:00pm / Pop-up performances throughout the Caramoor grounds

**Eric Cha-Beach**  
**Josh Quillen**  
**Adam Sliwinski**  
**Jason Treuting**

**with special guest:**  
**Dominic Shodekeh Talifero, *beatboxer***

ANGÉLICA NEGRÓN  
(b. 1981)

*gone* (2018)

KENDALL K. WILLIAMS  
(b. 1986)

*Melodic Concept iii* (2019)

Beatboxing performance by Dominic Shodekeh Talifero

DOMINIC SHODEKEH TALIFERO  
(b. 1977)

*Vodalities: Paradigms of Consciousness  
for the Human Voice*

(2021, World Premiere, commissioned  
by Caramoor and Sō Percussion)

Movement I:

"The Universality of Breath Art"  
(Dedicated to Bobby McFerrin)

Movement II:

"The Genealogy of Vocal Percussion"  
(Dedicated to Ella Fitzgerald)

JASON TREUTING  
(b. 1977)

*September* (2006) / *Extremes* (2019)

JULIA WOLFE  
(b. 1958)

*Forbidden Love* (2019)

**Help everyone enjoy the music.**

Please do not take photos or record any part of the performance, and remember to silence your mobile devices. On behalf of the artists and the rest of the audience, we thank you.

## About the Music.

Sō Percussion's second appearance at Caramoor takes place in a changed world. We could never have imagined an entire year without live concerts. But the pause gave us all space to rethink everything: Why do we do this? Who are we highlighting with our work? What have we been missing? Through the necessities of remote collaboration, we also discovered new relationships and different ways of working.

In today's concert at Caramoor, we connect some of our longest collaborative relationships with some of our newest, all with works written for us. Julia Wolfe, the Pulitzer Prize-winning co-founder of Bang on a Can, is a composer we have known since the beginning of our careers. Our first collaboration with her is the "string quartet" *Forbidden Love*. Julia's bold and restless spirit yields a non-percussion quartet which refreshes and ponders what the traditional instruments of the string quartet can become in the hands of percussionists. Ever since Jason Treuting wrote *Amid the Noise* in 2006, Sō Percussion has been playing our own music. The two pieces we perform here, *September* and *Extremes*, are now staples of our touring repertoire.

Angélica Negrón's piece *gone*, which is part of a larger forthcoming piece, embroils us in rhythm-making with robots, lights, and water. The buckets which you see elegantly placed atop stands have mechanical drumsticks underneath them, programmed by Angélica, which we play along with. She is known as a composer for her work with technology, especially

live performances with plants and vegetables.

Kendall Williams is a steel pan performer, arranger, and composer. As a former student of Julia Wolfe, he embraces patient yet rhythmically energized spaces. *Melodic Concept iii* is written for four sets of double-second steel pans. In the steel band orchestra, these would be something like the alto voice or the viola section. The mellow sonority of these instruments creates a languid environment for this hypnotic piece.

Today's world premiere is with one of our newest collaborators, Shodekeh Talifero. Shodekeh is a stunningly talented and original beatboxer, breath artist, and vocal percussionist. He possesses an arsenal of sounds, effects, and timbres that seem perfectly suited to reinterpretation by percussionists. Shodekeh composed this piece by recording his voice in separate layers, which we then transcribed and interpreted. The greatest challenge in realizing this piece was in the process of parsing out all of the nuances of his fascinating voice.

Most of all, thank you for coming out to spend this summer afternoon with us at Caramoor after the longest, darkest winter. We are honored and so excited to share sound, community, and creativity with you.

– Sō Percussion



## ANGÉLICA NEGRÓN

(b. 1981)

### *gone*

*gone* is a short piece for Sō Percussion inspired by things and people that have left us. It explores the visceral physical feeling of emptiness and absence, while at the same time searching for connections and meaning in those things and people that are left. It is written for the quartet accompanied by four solenoid-powered noise makers built by Nick Yulman in which different inanimate objects are placed on top of surface poppers to create fast, erratic and incisive rhythms. These four modular music devices operate as a ghost-like presence sometimes interacting with the members of Sō and sometimes having a mind of their own. *gone* is a part of a larger scale work that I'm composing for Sō Percussion inspired by things I deeply care about but which I'm sometimes afraid to confront.

—Angélica Negrón

(Commissioned for Sō Percussion)

## KENDALL WILLIAMS

(b.1986)

### *Melodic Concept iii*

(Commissioned for Sō Percussion)

This piece is the third installment of my *Melodic Concept* series and the first that features steelpan. The *Melodic Concept* series includes pieces that explore the melodic minor scale possibilities on various instruments. The intended experience of this particular piece is to be able to close your eyes and listen as the almost

identical qualities of the four Double Seconds (steelpans) share responsibilities over the duration of the piece. You should be able to get lost in who is playing what and find the overall movement of the piece. Slow and steady, one note at a time!

—Kendall K. Williams

## DOMINIC SHODEKEH TALIFERO

(b.1977)

### **Vodalities: Paradigms of Consciousness for the Human Voice**

*Vodalities: Paradigms of Consciousness for the Human Voice* seeks to illuminate the different modalities of the vocal arts utilized by not only composer and performing artist Shodekeh Talifero, but vocalists the world over.

Composed specifically for Sō Percussion, the two movements focus on the vocal modalities, or “vodalities” of Breath Art, Vocal Percussion, and Beatboxing. Sō’s challenge was to listen to, learn, and enjoy each vocal movement; transcribe the pieces from a hip hop-based oral tradition to a system of western notation; and finally, through “technique transcription,” determine which percussion-based instrument (and which member of the ensemble) would be best suited to play each element of the compositional structure. In other words, welcome to the 21<sup>st</sup> century, where compositional paradigms and a synthesis of learning styles can take on a whole new reversal of impact, influence, and imagination.

—Dominic Shodekeh Talifero

(Commissioned for Sō Percussion)

## JASON TREUTING

(b. 1977)

### **September from *Amid the Noise***

*Go placidly amid the noise and haste,  
and remember what peace there may be  
in silence.*

—Max Ehrmann’s “Desiderata”

Jason Treuting’s *Amid the Noise* began as a soundtrack, which morphed into our third album and then into a flexible set of live music. Now it is a communal music-making project that can occur with a flexible number of musicians in almost any combination.

The musical ideas in *Amid the Noise* are abstract: drones, melodies, rhythms, textures, and patterns. Originally, So Percussion orchestrated them on the instruments we had in our studio, but we’ve since discovered that accordion, organ, or tuba might play a satisfying drone as well as a bowed vibraphone! Like Terry Riley’s *In C*, this work maintains its identity and integrity even through wildly different realizations.

This modular concept allows us to conduct residencies that reach beyond percussion departments. Many kinds of students at a music school or conservatory can participate in *Amid the Noise*: vocalists, string quartets, wind and brass players, guitarists, and of course, percussionists.

### **Extremes**

*Extremes* was written in 2009 as a part of Sō Percussion’s evening length work, *Imaginary City*. *Imaginary City* was commissioned by six performing art centers in six different cities and the rhythms in *Extremes* come from those cities: Brooklyn,

Burlington, Denver, Helena, Houston, and Cleveland.

It is most commonly played around a concert bass drum, with cymbals and pitched metal placed on the drum as well as a few more pitched instruments added alongside. The instrumentation, however, is flexible and can be played in many ways.

—Jason Treuting

## JULIA WOLFE

(b. 1958)

### **Forbidden Love**

*Forbidden Love* — all the things you aren’t supposed to do to string instruments. My first year of college I wandered into a class called Creative Musicianship. One of the first assignments was to write a short piece using a musical instrument in an unusual and nontraditional way. I thought, “what?”

So, when Sō asked me to write them a piece using the four instruments of the string quartet, it was the second time this challenge was posed. The beautiful thing about Sō is that they are so open, so collaborative, and full of adventure and can-do attitude. Together we discovered and drew out beautiful, ethereal, and crunchy sounds from this iconic quartet of instruments. In the process, I developed a very personal new language (boings, szhings, hammering, and more).

*Forbidden Love* is dedicated to Jane Heirich — that wonderful teacher who in that life-changing class first asked me to step outside the box.

—Julia Wolfe

*Forbidden Love* was co-commissioned by the Los Angeles Philharmonic Association, The John F. Kennedy Center for the Performing Arts, and Carnegie Hall. The World Premiere was given by Sō Percussion at Walt Disney Concert Hall in Los Angeles on June 1, 2019.

# About the Artists



## Sō Percussion

With innovative multi-genre original productions, sensational interpretations of modern classics, and an “exhilarating blend of precision and anarchy, rigor, and bedlam,” (*The New Yorker*), Sō Percussion has redefined the scope and role of the percussion ensemble, placing it at the leading edge of 21<sup>st</sup>-century music.

Sō’s repertoire ranges from contemporary “classics” (by John Cage, Steve Reich, and Iannis Xenakis) to commissioning and advocating works by living composers (such as David Lang, Julia Wolfe, Steven Mackey, and Vijay Iyer). It’s rounded out by distinctively modern collaborations with artists who work outside the classical concert hall, including Shara Nova; the choreographer Susan Marshall; Wilco’s Glenn Kotche; The National; Bryce Dessner; and many others.

Sō has recorded more than 20 albums, including 2021’s *Narrow Sea* (by Caroline Shaw) with Dawn Upshaw and Gilbert Kalish, released by Nonesuch Records; and *A Record Of...* with Buke & Gase, on Brassland; appeared at Carnegie Hall, Lincoln

Center, Walt Disney Hall, the Barbican, the Eaux Claires Festival, MassMoCA, and TED 2016; and performed with Dan Trueman, Dan Deacon, Jad Abumrad, JACK Quartet, the Mostly Mozart Festival Orchestra, and the LA Phil and Gustavo Dudamel, among others.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their Brooklyn Bound presentations of emerging artists and composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; educational programs including the new Collaborative Workshop, and the Sō Percussion Summer Institute (SōSI), an intensive two-week chamber music seminar for percussionists and composers.

Now in its second decade, SōSI features community performances, new work development, guest artist workshops, and an annual food-packing drive — yielding up to 25,000 meals — for the Crisis Center of Mercer County through the organization EndHungerNE.

Sō Percussion — the Edward T. Cone ensemble-in-residence at Princeton University — is Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting.

[sopercussion.com](http://sopercussion.com)



**Dominic Shodekeh Talifero,**  
*beatboxer*

With 34 years of personal, professional and community-based experience, Dominic “Shodekeh” Talifero continues to make musical strides as a groundbreaking and highly adept Beatboxer, Vocal Percussionist, and Breath Artist who pushes the boundaries of the human voice within and outside the context of hip hop music and culture. As the first vocal percussionist to do so, he formally served as a dance technique musician and composer-in-residence for Towson University’s Department of Dance for 12 years. He is also the founding director of Embody, A Festival Series of the Vocal Arts, which strives for artistic and cultural convergence through a variety of vocal art traditions, such as opera and throat singing to the many forms of vocal percussion. The Embody festival has featured such vocal luminaries as Madison McFerrin, Alash Ensemble, Dan Deacon, Raul Midón, Navasha Daya, and Joyce J. Scott.

Beatboxing is a form of vocal percussion born within the world of hip hop, and easily exists as one the most highly advanced vocal art forms known within the diversity of the human voice. Imitating and often replacing a drum set, drum machine, or drum loop through a series of vocal

effects or percussive sounds primarily produced by the larynx, nasal, and oral cavities, beatboxing exemplifies the hip hop philosophy of creating meaningful artistic expressions with limited resources at its most extreme. It replaces the source of the timeless break beat with the human voice, becoming a ubiquitous feature of the American city experience and soundscape.

Shodekeh now serves as Towson University’s very first Innovator-in-Residence anchored by the College of Fine Arts and Communication, allowing him to lecture, collaborate, experiment, and perform within many of the university’s arts and culture related departments.

In previous years, Shodekeh served as music faculty of the American Dance Festival at Duke University and has served as the chosen musician for a variety of master class experiences led by such luminaries as Ailey II of Alvin Ailey American Dance Theater, the Paul Taylor American Modern Dance Ensemble, and the Bill T. Jones/Arnie Zane Dance Company. In his close relationship with the world of dance, he has acquired a wealth of experiences of applying his vocal and rhythmic skills in the movement context of ballet, capoeira, fire movement, belly dancing and a wide range of modern dance techniques pioneered by such legends as Merce Cunningham, Martha Graham, and Lester Horton.

He currently serves as one of the first dance technique musicians of the brand-new Peabody BFA Program of Johns Hopkins University, alongside such master dance technique musicians as pianist Ayal Yariv and dance choreographer / drummer Jabari Exum of Marvel’s *Black Panther*.

Over the years, Talifero has moved from beatboxing's hip hop roots to explore innovative and convergent collaborations with a wide range of traditional and classical artists. He serves as the beatboxer and vocal percussionist for the globally renowned Alash, one of the world's leading Tuvan Throat Singing ensembles, and features on their recent Smithsonian Folkways album release of *Achai*; has become a recent collaborator with the exquisite Silkroad Ensemble based at Harvard University and founded by legendary cellist Yo Yo Ma; and is serving as the resident beatboxer and cultural ambassador of the local Baltimore chapter of Classical Revolution, following his U.S. premier performance of Jennah Vanio's *Fujiko's Fairy Tale* with the Baltimore Symphony Orchestra.

Shodekeh has also become more immersed in recent years within the realm of hip hop-inspired research and Science Communication, which includes creating the math and music notation course, *Beatbox Algebra*, which was designed to counter internalized math anxiety among young students and adults. He premiered the course in collaboration with the Homewood Arts Center of Johns Hopkins University. He has also served as the host and musical collaborator for World Voice Day, presented by the Johns Hopkins Voice Center, and has served as a panelist and musician for The Neuroscience of Art, a week-long conference presented by the Salzburg Global Seminar in Salzburg, Austria.

Other collaborations include his compositional and curatorial participation in the One Beat / U.S. State Department Bureau of Education

/ Bang on a Can's Found Sound Nation remixes of NASA's Voyager Golden Record, *For Whom It Stands: The Flag & the American People*, an exhibition hosted by the Reginald F. Lewis Museum and the USA Science & Engineering Festival in collaboration with the National Institutes of Health.

Beyond the stage and lights of his work as a performing artist, Talifero also currently serves as an active board member of the Asian Arts and Culture Center, the Baltimore Sister Cities Program of the City of Baltimore's Office of the Mayor, and the Arthur Friedham Library of the Peabody Conservatory.

## **Sō Percussion wishes to thank all of our donors:**

Sō Percussion's 2020–2021 season is supported in part by awards from:

- The National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit [arts.gov](https://www.arts.gov)
- The New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature
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Sō Percussion uses Vic Firth sticks, Zildjian cymbals, Remo drumheads, Estey Organs, and Pearl/Adams instruments. Sō Percussion would like to thank these companies for their generous support and donations.

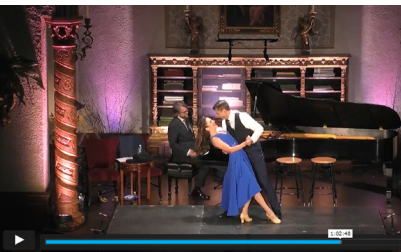
The logo for Vic Firth, featuring the words "VIC FIRTH" in a bold, black, sans-serif font. The letter "i" in "VIC" has a red dot above it, and the letter "i" in "FIRTH" has a red dot above it.The logo for Zildjian, featuring the word "Zildjian" in a stylized, black, cursive font.The logo for Remo, featuring a black crown shape with the word "REMO" in a bold, black, sans-serif font inside the crown.The logo for Pearl Adams, featuring the word "Pearl" in a black, cursive font above the word "ADAMS" in a bold, black, sans-serif font, all enclosed within a red oval border.The logo for the New York State of Opportunity Council on the Arts, featuring a black outline of the state of New York with the text "NEW YORK STATE OF OPPORTUNITY" inside, and the text "Council on the Arts" to the right.

# Highlights of Our Recent Special Events.



An *Evening of Wine* performance on Pavilion Plaza.

Caramoor's special events play a vital role in raising funds for our core programming and are a great opportunity to thank our donors who help foster musical inspiration. We appreciate the support of our event donors especially in this strange year. The *Evening of Wine* in May 2021 was our first event at Caramoor since December 2019, and it was a colorful and energetic success! Guests celebrated on our new Pavilion Plaza and celebrated the great vintages of the 1960s and 1970s, all while raising funds for our education and community programs. We were thankful to kick off our Summer Season with our Opening Night Gala and we look forward to the return of a live Cabaret in the (actual) Music Room in the fall. Caramoor is grateful to the event committees and patrons that helped guide us in making sure these occasions were memorable and successful.



For our Cabaret benefit, Laura Osnes and Tony Yazbeck celebrated Gershwin in a livestream from the Music Room.



Laura Osnes serenaded audiences in their homes with a favorite Gershwin song during our livestream Cabaret.





Keeley Peckham & Mykola Ianchenko and Hillary Peckham & Maren Hall-Wieckert enjoying cocktails at the Wine Dinner.



Amy Parsons and Paul Bird in their finest hint of hippie attire.



Bob Wyckoff receives the first pour of the champagne.



Grooving the night away.



Jim Attwood and Leslie Williams with their guests at the WIne Dinner.



Pat and Ian Cook perusing items at the auction table.

## **SAVE THE DATES!**

**October 23, 2021**  
*Cabaret*  
*in the Music Room*

**December 4, 2021**  
**Benefit Dinner**  
**in the Rosen House**

Events@caramoor.org /  
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[caramoor.org/support](http://caramoor.org/support)



# Leave a Legacy.



**C**aramoor Center for Music and the Arts was established by Walter and Lucie Rosen to operate their estate in perpetuity as a home for art, music, and inspiration. The Rosens were touched by the pleasure their friends took while visiting Caramoor, and they decided to leave their home as a legacy for all to enjoy. It is thanks to the vision, energy, and estate planning of this inspirational couple that we enjoy Caramoor today.

The Rosens had the forethought to make plans for Caramoor's future, and we hope you will think of Caramoor when considering your future. We would be so honored if you would consider adding us to your estate plans

and joining with the Rosens in growing your legacy. You can help ensure a bright future for Caramoor.

Generosity comes in many forms, and it is often the best way for you to support causes that matter the most to you. When you give to Caramoor, you help us to make a difference. One long-term way is to **Leave a Gift in Your Will**. If this is appealing, please contact us for suggested language to review with your attorney and/or financial planners. When you have made these arrangements, please let us know you have done so. We will be happy to welcome you to our **Encore Society** with other like-minded Caramoor donors.



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If you would like more information about planned giving at Caramoor, or to notify us of your intention to include Caramoor in your estate planning, please contact Nina Curley, VP/Chief Development Officer, at [nina@caramoor.org](mailto:nina@caramoor.org) or call 914.232.3681.

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Caramoor is appreciative of all donors and their support of our mission to create inspiring artistic experiences. Space limitations do not allow us to publicly acknowledge the many individuals and organizations who have made gifts in the past year; however, we are grateful to all contributors as every dollar contributed positively impacts Caramoor.

We have made every effort to ensure the accuracy of this listing. If you think you have found an inaccuracy, please accept our apology and alert us by calling 914.232.5035 ext. 409.

**The following is a list of individuals, households, and organizations who donated to the Annual Fund (general contributions) during the period January 1, 2020 through December 31, 2020. Dollar-level listings reflect cumulative gifts to the Annual Fund (general contributions) totaling \$250+ during that 12-month period. Special Events ticket-buyers are included in this list, as are the individuals who may have donated their tickets back to Caramoor in exchange for a charitable contribution. Please note that Special Events ticket purchases or contributions do not count towards Membership but are reflected in these cumulative totals.**

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*Thank you again for your generosity.*

### **Gifts of Membership.**

The following is a list of individuals, families, and/or households who received the **Gift of Membership** during the period January 1, 2020 through December 31, 2020 and thus may not be included in the previous list.

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For more information about Membership benefits, or to give the **Gift of Membership**, please contact Jennifer Pace, Director of Individual Gifts, at [jennifer@caramoor.org](mailto:jennifer@caramoor.org) or call 914.232.5035 ext. 412.

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All concerts made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.



**Honor / Memory.**

From January 1, 2020 through December 31, 2020, generous contributions to Caramoor were made in honor of the following individuals, organizations, programs, or Caramoor departments, or to note special celebrations or causes, and/or in memory of special individuals or couples:

**In Honor of**

Anonymous  
 Estelle F. Baum  
 Lucienne & Max Bissainthe  
 Michael Brown  
 Caramoor's amazing staff  
 Caramoor Staff  
 Caramoor's Staff, with admiration  
 Jonathan Clark  
 Sandy & Bill Cordiano  
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 Judy & Tony Evnin  
 Susan W. (Susie) Freund  
 Josh Groban  
 Jeff Haydon  
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 The Kend Family  
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 In thanks for the Livestream  
 [Our] Grandfather Adolph Loewi  
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 Mildred Skolnick  
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**In Memory of**

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 Steven Bloom  
 Emanuela Briccetti  
 Dr. Solomon & Edith Brizer  
 by their daughter Diane Brizer

Those of our Caramoor Community  
 lost to Covid19  
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**In-Kind Donations.**

Caramoor gratefully acknowledges the following individuals and organizations that made in-kind contributions (gifts other than cash or stock) from January 1, 2019 through December 31, 2020. Certain gifts of products or services that can be used by Caramoor enable us to further our mission of presenting exciting concerts, mentoring young musicians, and providing arts education to school children.

Aundrea & James Amine  
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### **Matching Gifts.**

Caramoor gratefully recognizes the support of the many companies and foundations that make matching gifts. Employees can maximize their contributions to Caramoor by taking advantage of their employer's matching gift programs. The following organizations made matching contributions from January 1, 2019 through December 31, 2020.

AmazonSmile Foundation  
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### **Encore Society (Planned Giving).**

The Encore Society recognizes dedicated individuals and couples who have indicated their intent to include Caramoor in their estate planning. Planned giving is a wonderful way to establish a legacy at Caramoor and make a lasting impact on the organization.

Caramoor thanks the following thoughtful individuals who have designated Caramoor Center for Music and the Arts in their estate plans.

Anonymous  
An Anonymous Couple §  
An Anonymous Couple (2)  
Laura B. Blau  
Catherine A. M. Cavanaugh  
Catherine & George Daubek  
Mr. Robert C. Dinerstein  
Ralph P. & Barbara J. DuPont  
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Eileen Caulfield Schwab  
Ilse L. Schweizer §  
Lucille Werlinich  
Leslie Williams & Jim Attwood

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If you would like more information about planned giving at Caramoor, or to notify us of your intention to include Caramoor in your estate planning, please contact Nina Curley, VP/Development Officer, at [nina@caramoor.org](mailto:nina@caramoor.org) or 914.232.3681. Additional information may be found at: [plannedgiving.caramoor.org](http://plannedgiving.caramoor.org)

## **Endowments.**

Philanthropic gifts to Caramoor's permanent endowment(s) allow the use of Annual income to ensure program continuity and organizational strength in perpetuity. Investments in Caramoor's endowment(s) support concerts of the highest quality, help bring creative and significant projects to our campus, and provide income to our education and mentoring programs. Gifts to Caramoor's endowment(s) help ensure this organization's strength and vitality far into the future.

The following is a list of all endowments currently established at Caramoor.

### **Named Endowment Funds**

Marjorie Carr Adams Fund for Young Vocal Artists  
Marjorie Carr Adams Sense Circle Fund  
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\*future bequest

### **Other Endowment Funds**

Bel Canto at Caramoor  
Caramoor General Fund  
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Chamber Music Fund  
Children's Performances  
Education and Community Outreach Fund  
Gardens & Estates  
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Rosen House Concert Fund  
Rosen House Stewardship  
Sense Circle

If you are interested in discussing a gift to Caramoor's permanent endowment(s), or establishing a dedicated endowment like the ones listed above, contact Nina Curley, VP/Chief Development Officer, at [nina@caramoor.org](mailto:nina@caramoor.org) or 914.232.3681.

# Thank You to Our Caramoor Volunteers.

Our volunteer docents lead tours telling the story of the historic Rosen House, the furnishings and architecture, and the family that lived here. Thank you to our wonderful docents.

Sandy Adelman	Mary Farley	Oliver Lednicer	Judy Rath
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Curtin	Barbara Jacobi	Esther Natter	Dale Schlein
Tess Dennis	Antoinette Kish	Eleanor Raheem	Jackie Silkowitz
Joyce Dupee	Heidrun Kreuziger	Jehan Raheem	Lanette Spalding

We wish to thank all of the wonderful volunteers who have offered their time to Caramoor.

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