



S U M M E R 2 0 2 1





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Cover Photo: Gabe Palacio

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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 91st 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

JUNE 24

PUBLIQuartet

JUNE 25

**Richard
Goode, piano**

JUNE 26

Natu Camara

JUNE 27 

**Orchestra of
St. Luke's
Tai Murray,
violin**

JULY 1

Callisto Quartet

2020–21 Ernst
Stiefel String
Quartet-in-Residence

JULY 2 

**The Brianna
Thomas Band**

Presented in
Collaboration with
Jazz at Lincoln Center

JULY 3

***The Forest*
Performed by
The Crossing**

JULY 4

Pops & Patriots

JULY 8



**Amjad Ali Khan
& Sharon Isbin**

JULY 9  

**Douglas J.
Cuomo's
Seven Limbs
with Nels Cline
and
Aizuri Quartet**

JULY 10


**Celebrating
Stephen
Sondheim's
91st Birthday**

JULY 11  

**John Luther
Adams'
*Ten Thousand
Birds*
Performed by
Alarm Will Sound**

JULY 15


**Conrad Tao,
piano**

JULY 16 

**Verona Quartet
David Fung,
piano**

JULY 17

Joan Osborne
Presented in
Collaboration with
City Winery

JULY 18 

**Philharmonia
Baroque
Orchestra**

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 30 minutes after the start of the performance.

**Times and days subject to change.*

Food + Drink offers a variety of organic and locally sourced meals, snacks, and beverages provided by Great Performances. At the Food + Drink Tent, you'll find a wide range of seasonal sandwiches, salads, snacks, desserts (including Ben & Jerry's ice cream cups!), plus pre-packaged water, soda, iced tea, wine, and beer.



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.

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*

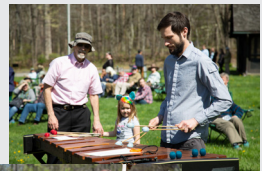
Saturday, July 3
6:00pm
Tickets \$55



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 75th 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.



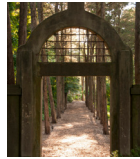
Undercurrent by **Spencer Topol and Hana Kassir (2020)** creates a feedback loop between people and their environment. An orchestration is built up through the movement of

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 16th-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.

Amjad Ali Khan & Sharon Isbin

Thursday / July 8 / 7:00pm / Venetian Theater

Amjad Ali Khan, *sarod*
Sharon Isbin, *guitar*
Ayaan Ali Bangash, *sarod*
Amaan Ali Bangash, *sarod*
Amit Kavthekar, *tabla*

Strings for Peace

Spanish Work for Solo Guitar

Sharon Isbin, *guitar*

AMJAD ALI KHAN
(B. 1945)

Sacred Evening

Ayaan Ali Bangash, *sarod*
Sharon Isbin, *guitar*
Amit Kavthekar, *tabla*

AMJAD ALI KHAN

By the Moon

Amaan Ali Bangash, *sarod*
Sharon Isbin, *guitar*
Amit Kavthekar, *tabla*

TRADITIONAL

Raga and Folk Music

Amjad Ali Khan, *sarod*
Amit Kavthekar, *tabla*

AMJAD ALI KHAN

Romancing Earth

Amjad Ali Khan, *sarod*
Sharon Isbin, *guitar*
Amaan Ali Bangash, *sarod*
Ayaan Ali Bangash, *sarod*
Amit Kavthekar, *tabla*

At the request of the artists of *Strings for Peace*, audience members are required to wear masks during this performance. A mask will be provided if you do not have one.

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.



The sarod and the guitar belong to a common family of stringed musical instruments. Through this collaboration, we strive to preserve the essence of both Indian and Western traditions so they can flow into each other without artistic compromise.

Each of the artists brings the spirit of sharing the great unique treasures of their own artistic traditions, as well as finding common ground in Ragas and Medieval modes. The idea is to achieve a cross-fertilization at both the cellular and cosmic levels of two classical music traditions, which are often held to be radically different. This is a blissful dream of a project, infused with the unique amalgamated contributions of artists united under a common aegis, regardless of their diverse backgrounds, cultures, traditions, generations, genders, religions, upbringing, and career paths.

— Amjad Ali Khan

It is an honor and joy to perform *Strings for Peace!* The music Amjad Ali Khan has composed for guitar and sarod is sheer genius, and I don't use this term lightly. In an amazing way, it interweaves our varied musical, spiritual and artistic traditions with mystical beauty, creativity, grace, and great emotion.

— Sharon Isbin

Spanish Work for Solo Guitar

Spanish music is inspired by the rich and passionate tradition of flamenco, an art form many believe evolved in Andalucía with gypsies who traveled there from India. Indeed, one can hear elements of Indian classical music in the *cante jondo* (deep song) of flamenco, expressed by melismatic embellishments, rhythms, and gestures in works of famed classical Spanish composers, including Albéniz and Tárrega.

AMJAD ALI KHAN *Sacred Evening*

Sacred Evening is based on Raga Yaman, a night raga, very romantic in nature, usually evocative of sunset and evening.

AMJAD ALI KHAN *By the Moon*

By the Moon is rendered in Raga Behag, a raga that is profoundly associated with the second quarter of the night, set to a 16-beat meter.

TRADITIONAL

Raga and Folk Music

Raga is like a living entity. A mere scale is not a raga. A scale is more like a skeleton. Even though the literal meaning of a raga is improvisation within a set framework of ascending and descending notes, a raga must be invoked. It's interesting to see how music can define and create a region of any country.

Folk music is one of the most natural forms of music which is self-taught all over the world.

AMJAD ALI KHAN

Romancing Earth

Romancing Earth is based on Raga Pilu, often described as a peaceful raga associated with the second quarter of night. Pilu is a light form of raga commonly used to express joy, devotion, happiness and love. Amjad Ali Khan's melody is a markedly vocal idiom that shares much with the Indian classics and latter day Bollywood.

About the Artists.



Amjad Ali Khan, *sarod*

Amjad Ali Khan is one of the undisputed masters of the music world. Born to sarod maestro Haafiz Ali Khan, he is the sixth generation in the legendary line of the Senia Bangash School. Since giving his first performance at the age of six, he has played for audiences worldwide, bringing a new, yet timeless, interpretation to the repertoire, while being widely credited with reinventing the technique of playing the sarod. Over the course of a distinguished career spanning more than six decades, Khan has won numerous accolades, including a Grammy nomination, the Crystal Award by the World Economic Forum, UNICEF's National Ambassadorship, and the Fukuoka Cultural Grand Prize.

Khan has appeared at Carnegie Hall, the Royal Albert Hall, Royal Festival Hall, Sydney Opera House, Suntory Hall in Tokyo, Esplanade Singapore, the Kennedy Center, and Symphony Center in Chicago. He has performed at festivals worldwide including the Hong Kong Arts Festival, Edinburgh International Festival, WOMAD, World Beat Festival, Enescu Festival Bucharest, and the BBC Proms, as well as for prestigious organizations such as

the United Nations, UNESCO, World Arts Summit and for the Nobel Peace Prize Ceremony in Oslo in 2014.

Samaagam, his first sarod concerto, has been performed by the Britten Sinfonia, Orchestre National d'Île de France, Orchestre d'Auvergne, London Philharmonia, Gulbenkian Orchestra, Welsh National Opera, and Scottish Chamber Orchestra.

Khan's passion for bringing the sarod to new audiences has seen him give numerous residencies and become appointed as Visiting Professor at several universities, including Stanford University, University of New Mexico, York University, and Jacob's School of Music.

Khan was a Gold Medal Winner at the Global Music Awards for his outstanding contribution to the global music industry and excellence in the classical music sphere. This honor was bestowed on the trailblazing trio of Khan and his sons in recognition of their *Peace Worshipers* album, which was released in July 2017 by Affetto Records and distributed by Naxos.

The UN Day Concert 2018 featured Khan with the Refugee Orchestra Project. The concert, dedicated to Mahatma Gandhi, was themed on "Traditions of Peace and Non-violence" and was performed in the presence of António Guterres, Secretary General of the United Nations.

Khan recently performed for the Rock and Roll Hall of Fame Inductee and multi-Grammy Award-winning musician Joe Walsh's Vetsaid Charity Concert in December 2020.



Sharon Isbin, *guitar*

Acclaimed for her extraordinary lyricism, technique, and versatility, multiple Grammy Award -winner Sharon Isbin was named the 2020 *Musical America Worldwide Instrumentalist of the Year*, the first guitarist ever to receive the coveted honor in its 59-year history.

A soloist with over 200 orchestras, Isbin has performed in the world's finest halls. Winner of the Toronto, Madrid, and Munich ARD Competitions, Germany's Echo Klassik, and Guitar Player's Best Classical Guitarist awards, she performed in Scorsese's Oscar-winning *The Departed* at Ground Zero for the first internationally televised 9/11 memorial as well as the White House by invitation of President Obama. She was also the only classical artist in the 2010 Grammy Awards. The documentary *Sharon Isbin: Troubadour*, seen by millions on over 200 PBS stations across the U.S. and abroad, won the ASCAP Television Broadcast Award. Recent highlights include a commission for her by Carnegie Hall; a 21-city *Guitar Passions* tour with jazz greats Stanley Jordan and Romero Lubambo; sold-out concerts at the Kennedy Center, Kimmel Center; and her most recent Carnegie Hall appearances included

collaborations with Sting and a recital with Isabel Leonard.

Isbin's catalogue of over 30 albums – from Baroque, Spanish/Latin, and 20th Century to crossover and jazz-fusion – have sold nearly a million copies and reflect her remarkable versatility. Her two latest releases in May 2020 of recordings of music composed for her are *Affinity*, featuring Chris Brubeck's acclaimed concerto for guitar and orchestra, and *Strings for Peace*, with India's legendary Amjad Ali Khan in a program of ragas for guitar, sarod, and tabla.

Her 2019 release with the Pacifica Quartet, *Souvenirs of Spain and Italy*, debuted at #1 on Amazon and #2 on *Billboard*, and her Grammy-winning *Journey to the New World* with guests Joan Baez and Mark O'Connor spent 63 consecutive weeks on top *Billboard* charts. Isbin's *Dreams of a World* earned her a Grammy for Best Instrumental Soloist, making her the first classical guitarist to receive the award in 28 years. Her recording of concertos composed for her by Christopher Rouse and Tan Dun was honored with a Grammy, and her *Rodrigo Aranjuez* with the New York Philharmonic, their only recording with guitar, received a Latin Grammy nomination.

Author of the *Classical Guitar Answer Book*, Isbin has premiered over 80 works written for her by some of the world's finest composers. She directs the guitar departments at the Aspen Music Festival and The Juilliard School, which she created in 1989.

Please visit sharonisbin.com.



Amaan Ali Bangash and Ayaan Ali Bangash

Cultural and musical traditions give life and purpose to the work they bring to the stage. By asking audiences to listen from the heart, Sarod virtuosos Amaan Ali Bangash and Ayaan Ali Bangash breakthrough the troublesome polarities of continuity and change, tradition and innovation. In their sound we encounter technical assuredness bolstered by elegant lyricism and joy-filled dynamism. It is music forged from a unique artistic vision that rests upon a legacy seven generations deep and includes their revered father and grandfather, Amjad Ali Khan and Haafiz Ali Khan. Amaan Ali Bangash and Ayaan Ali Bangash represent the seventh generation of a musical lineage, as sons and disciples of the sarod icon, Amjad Ali Khan. With him they have performed across the globe, including Carnegie Hall, Kennedy Center, Smithsonian, and WOMAD festivals in many continents.

They have also collaborated with guitarist Derek Trucks of the Allman Brothers Band, guitarist Sharon Isbin, Chicago Philharmonic orchestra, Avignon symphony orchestra, and others, and they have established themselves as a duo, carrying forward their musical legacy in sync with both tradition and contemporary

times. They performed at the Nobel Peace Prize Concert 2014 in Oslo and recently won the Gold Medal at the Global Music Awards in LA for their new album *Peace Worshipers*. More recently, they performed their father's concerto Samaagam with New Jersey Symphony Orchestra with Conductor Xian Zhang, Moscow State Philharmonic Orchestra, Adelaide Symphony Orchestra and Bronx Arts Ensemble. The UN Day Concert 2018 featured Sarod virtuoso Amjad Ali Khan, Amaan Ali Bangash, Ayaan Ali Bangash, and the Refugee Orchestra Project conducted by Lidiya Yankovskaya, themed on "Traditions of Peace and Non-violence" in the presence of António Guterres, Secretary General of the United Nations.

In 2020, *STRINGS FOR PEACE: Premieres for Guitar & Sarod* was released on Zoho Music. Steeped in the tradition Indian classical music with Sarod master Amjad Ali Khan, his virtuoso sons Amaan and Ayaan Ali Bangash, and guitarist Sharon Isbin, the recording debuted at number 3 on the Amazon's Hot New Releases/ World Music bestseller list and rose to number 2 in its first week.

Amaan Ali Bangash and Ayaan Ali Bangash joined Gwen Stefani and Jon Bon Jovi for the Rock and Roll Hall of Fame Inductee and multi-Grammy Award-winning musician Joe Walsh's Vetsaid Charity Concert in December 2020.



Amit Kavthekar

Young and talented Amit Kavthekar was groomed in the art of playing tabla by the legendary Allarakha. He has also been fortunate enough to be taught tabla intricacies by Zakir Hussain, a maestro in Indian classical music and an international phenomenon in the fields of percussion and world music. Amit played at the United Nations Day Concert 2018 with Amjad Ali Khan, Ayaan Ali Bangash, and Amaan Ali Bangash as well as with the Refugee Orchestra project.

Amit has frequent collaborations with western classical, jazz, and fusion musicians. He is a member of the Purnalokha quartet along with David Balakrishnan of the Grammy-winning Turtle Island Quartet. He has played with the Massachusetts Symphony Orchestra and is also a founding member of the band Sawaari, which explores music from different parts of the world.

Amit is currently teaching Tabla in the New England School of Music based in Massachusetts. He is also a visiting teacher in Salem State University for the World Music Ensemble.

Douglas J. Cuomo's *Seven Limbs* featuring Nels Cline and the Aizuri Quartet

Friday / July 9 / 8:00pm / Venetian Theater

Nels Cline, *guitar*

Aizuri Quartet:

Emma Frucht and Miho Saegusa, *violins*

Ayane Kozasa, *viola*

Karen Ouzounian, *cello*

DOUGLAS J. CUOMO
(b. 1958)

Seven Limbs (2020, New York premiere)

7:00pm / Pre-concert conversation with Douglas J. Cuomo and Nels Cline.

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.

Note from the Composer

This piece is inspired by an ancient Buddhist purification ceremony called *The Seven Limbs*. It's part of a meditation practice I do every day.

The practice has lots of words; the piece has none. The feel of this ceremony is what I kept going to as I composed, and then at some point I realized I was setting text without using words.

For me *Seven Limbs* is a dream-like piece; I can look inward to a new terrain and find out what's there. Stillness, turmoil, suppleness, euphoria, high drama. I wrote it for Nels Cline and the Aizuri Quartet because, for composers, to write for great players is another kind of dream. Together, we offer you our dream, in the hope it makes some connection with you.

– Douglas J. Cuomo

The Seven Limbs

If you put a musician in a place where they have to do something different from what they do all the time ... that's where great art happens.

– Miles Davis

The piece is a ritual in seven movements, based on *The Seven Limbs*, a fundamental Tibetan Buddhist practice of purification. The limbs are: Prostration; Offering; Confession/Purification; Rejoicing; Requesting the Turning of the Wheel of Dharma; Beseeching the Spiritual Guides Not to Pass Away; and Dedication.

Juxtaposing Nels Cline's wildly inventive guitar playing and use of electronic effects with the Aizuri Quartet's classically based and forward-thinking musical outlook, *Seven Limbs* sets these five musicians in a landscape that is slightly unfamiliar – where the ground under their feet is always shifting a bit in unexpected ways.

This requires a musical alertness and philosophical openness to whatever the moment brings, an outlook that has parallels to the Buddhist practice of *The Seven Limbs*. Inspired by this thinking, the piece creates a world of musical ideas and settings that allow the musicians to explore ideas of meditative tranquility, subtle levels of mind, the battle with inner demons, the circle of karma, and sudden, profound bolts of insight.

Cline plays electric guitar with effects as well as acoustic guitar.

His music is partially notated but largely improvised, following specific direction and guidelines in the score. The Aizuri's music is notated, utilizing the full range of techniques, colors, and effects available to the 21st century string quartet, including some bits of improvisation and on-the-fly decision making. Both strings and guitar are shapeshifters in that the roles of soloist and accompanist are fluid – at times the guitar is in front with the string quartet playing a more supportive role, while at other times the guitar conjures a multi-layered and evolving drone-like sonic environment and the strings step to the fore. There are also many instances when both are on equal footing, intertwining in a way that makes such distinctions moot.

About the Artists.



Nels Cline

A true guitar polymath, Nels Cline's recording and performing career spans jazz, rock, punk, and experimental musics with over 200 recordings, including 30 as a leader, to his credit. His many accolades include being anointed by *Rolling Stone* as both one of 20 New Guitar Gods and one of the top 100 Greatest Guitarists of All Time.

Born in Los Angeles on January 4, 1956, Cline and his twin brother, drummer Alex, formed a teenage rock band called Homogenized Goo, inspired by the groundbreaking psychedelic guitar work of Jimi Hendrix's *Manic Depression*, Jeff Beck's solo on The Yardbirds' *Happenings Ten Years Time Ago*, George Harrison's playing at the end of the Beatles *Strawberry Fields Forever*, and Pete Townshend's feedback squalls on *I Can See for Miles*. Later rock guitar influences for Cline included Steve Howe from Yes, Jan Akkerman from Focus, and Roger McGuinn from The Byrds. "I just loved psychedelia — reverse guitar stuff, Indian-type drones, distortion, and feedback. It all created a sense of the mystery and magic of sound that maybe set the stage for me to not to just play straight rock my whole life."

Electric Miles Davis, specifically *In a Silent Way*, *Bitches Brew*, *Live/Evil*, *On the Corner* and *Get Up With It*, would open the door for Cline to some new musical horizons, along with late period John Coltrane, Pharaoh Sanders, and Albert Ayler. Nels and his brother Alex would eventually come under the tutelage of such West Coast free jazz icons as multi-instrumentalist Vinny Golia and bassist-pianist-composer Eric Von Essen, who played duets with Cline on the guitarist's first recording, *1980's Elegies*. There followed a series of recordings with New York avant-garde alto saxophonist Tim Berne (*The Five Year Plan*, *7X*, *Spectres*) and with Berne's mentor Julius Hemphill (1984's live *Georgia Blue*) before Cline hit a prolific streak in the '90s with a string of releases by the Nels Cline Trio. The guitarist's 1999 release, *Interstellar Space Revisited (The Music of John Coltrane)*, his explosive duet with drummer Gregg Bendian, gained a lot of critical attention in the jazz world. He followed with a string of eight uncompromising releases through the 2000s for the Cryptogramophone label, including 2002's debut by the Nels Cline Singers, *Instrumentals*, and their 2004 follow-up, *The Giant Pin*, that put him on the avant-garde map.

Cline's profile was elevated to a whole other level after joining Wilco in 2004, subsequently appearing on 2005's *Kicking Television: Live in Chicago*, in 2007's *Sky Blue Sky*, 2009's *Wilco (The Album)*, 2011's *The Whole Love*, 2014's *Alpha Mike Foxtrot*, 2015's *Star Wars*, 2016's *Schmilco* and 2019's *Ode to Joy*. For his ambitious 2016 Blue Note debut, *Lovers*, Cline defied all expectations

by delivering a sumptuous chamber-orchestra feast of mood music that was an unapologetically romantic paean to the Great American Songbook, inspired by his muses Bill Evans, Jim Hall, Gil Evans, Jimmy Giuffre, Sonic Youth, and Henry Mancini. For his 2018 follow-up on Blue Note, *Currents, Constellations*, he pared it down to a quartet, dubbed The Nels Cline 4, and showcased a tight two-guitar interplay with his six-string partner Julian Lage on some heated collective improvisations across a wide range of moods. His 2016 double album debut on Blue Note, *Lovers*, was called “quietly ravishing” by *The New York Times*, “stunning” by *Downbeat* and “wildly inventive by *Rolling Stone* while his 2018 follow-up, *Currents, Constellations*, was called “vibrant, adventurous ... a skronking, shredding, shapeshifting good time” by *Stereogum*. Joined by his upstart crew of Skerik, Brian Marsella, Trevor Dunn, Scott Amendola, and Cyro Baptista, The Nels Cline Singers take things up a notch on *Share the Wealth*, his third Blue Note release.



Aizuri Quartet

Praised by *The Washington Post* for “captivating” performances that draw from its notable “meld of intellect, technique and emotions,” the Aizuri Quartet was awarded the Grand Prize and the CAG Management Prize at the 2018 M-Prize Chamber Arts Competition, along with top prizes at the 2017 Osaka International Chamber Music Competition in Japan, and the 2015 Wigmore Hall International String Quartet Competition in London. The Quartet’s debut album, *Blueprinting*, featuring new works written for the Aizuri Quartet by five American composers, was released by New Amsterdam Records and nominated for a 2019 Grammy Award.

Through its engaging and thought-provoking programs, branded by *The New York Times* as “genuinely exciting” and “imaginative,” the Quartet has garnered critical acclaim for bringing “a technical bravado and emotional power” to bold new commissions, and for its “flawless” (*San Diego Union-Tribune*) performances of the great masterpieces of the past.

The Quartet has performed extensively throughout North America, as well as in Europe, Japan, Mexico, Chile, Costa Rica, and Abu Dhabi, and has

commissioned and premiered new works by Pulitzer Prize-winner Caroline Shaw, Lembit Beecher, Paul Wiancko, Yevgeniy Sharlat, Gabriella Smith, Rene Orth, Michi Wiancko, and Alyssa Weinberg. Their 2020-21 season highlights include performances at Lincoln Center, San Antonio Chamber Music Society, National Gallery, Dallas Chamber Music Society, the Kennedy Center, and a special performance of John Adams' *Absolute Jest* with the Milwaukee Symphony.

Caramoor's 2015-16 Ernst Stiefel Quartet-in-Residence, Aizuri Quartet has been combining four distinctive musical personalities into a unique collective since 2012. The Quartet draws its name from "aizuri-e," a style of predominantly blue Japanese woodblock printing that is noted for its vibrancy and incredible detail. They are currently based in New York City.



Douglas J. Cuomo

Douglas J. Cuomo has composed for concert and theatrical stages, television, and film. Cuomo's music, with influences from jazz, world music, classical, and popular sources, is as personal, distinctive, and recognizable as it is wide-ranging.

His compositions range from evening length works for theatre, including the opera *Doubt* (premiere at Minnesota Opera in 2013); *Arjuna's Dilemma*, a chamber opera based on the story of the Bhagavad Gita (premiere at BAM's Next Wave Festival in 2008); *Black Diamond Express Train to Hell* (premiere 2010 at Carnegie Hall by American Composers Orchestra); and *Savage Winter* (premiere 2018 at Pittsburgh Opera), a staged interpretation of Wilhelm Mueller's *Winterreise* poems for tenor, electronics, loops, electric guitar, keyboards, and trumpet.

His concerto for saxophone and orchestra will premiere in the U.S. and in London, England in 2022. Cuomo composed the music for *Sex and the City* and seven seasons of *Homicide: Life on the Street*, as well as over 20 feature films. His last film score was for the award-winning film *The Pollinators*.

Cuomo is published by Schott Music.

Celebrating Stephen Sondheim's 91st Birthday

Saturday / July 10 / 8:00pm / Venetian Theater

Ted Sperling, *piano and host*

Scarlett Strallen

Betsy Wolfe

Bryce Pinkham

Ben Davis

“Love is in the Air” (cut from *A Funny Thing Happened on the Way to the Forum*)

Scarlett Strallen

Betsy Wolfe

Bryce Pinkham

Ben Davis

“Love I Hear” (*A Funny Thing Happened on the Way to the Forum*)

Bryce Pinkham

“What More Do I Need” (*Saturday Night*)

Betsy Wolfe

“Barcelona” (*Company*)

Ben Davis and Scarlett Strallen

“Agony” (*Into the Woods*)

Ben Davis and Bryce Pinkham

“The Girls of Summer” (*The Girls of Summer*)

Betsy Wolfe

Program continued on the following page.

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.

“Happiness” (*Passion*)

Scarlett Strallen and Bryce Pinkham

“With So Little to Be Sure Of” (*Anyone Can Whistle*)

Ben Davis and Betsy Wolfe

“The Best Thing that Ever Has Happened to Me” (*Road Show*)

Bryce Pinkham

“By the Sea” (*Sweeney Todd*)

Scarlett Strallen and Ben Davis

“Getting Married Today” (*Company*)

**Betsy Wolfe, Bryce Pinkham,
and Scarlett Strallen**

“In Praise of Women” (*A Little Night Music*)

Ben Davis

“Moments in the Woods” (*Into the Woods*)

Betsy Wolfe

“Pleasant Little Kingdom” / “Too Many Mornings” (*Follies*)

Ben Davis and Scarlett Strallen

“Good Thing Going” (*Merrily We Roll Along*)

Ted Sperling

“Not a Day Goes By” (*Merrily We Roll Along*)

Betsy Wolfe

“Move On” (*Sunday in the Park with George*)

Bryce Pinkham and Scarlett Strallen

“It Takes Two” (*Into the Woods*)

Betsy Wolfe and Ben Davis

Program continued on the following page.

“Pleasant Little Kingdom” / “Too Many Mornings” (*Follies*)

Ben Davis and **Scarlett Strallen**

“Send in the Clowns” (*A Little Night Music*)

Scarlett Strallen

“Being Alive” (*Company*)

Bryce Pinkham

“You’re Gonna Love Tomorrow” (*Follies*)

Scarlett Strallen

Betsy Wolfe

Bryce Pinkham

Ben Davis

All music and lyrics by Stephen Sondheim.

Tonight’s Pride and Prosecco pre-concert reception was generously underwritten by *Sandra & William Cordiano*.



STEINWAY & SONS

A Note from Ted Sperling.

Stephen Sondheim is famous for his clever lyrics and ingenious rhymes ... I'm continually impressed by how he combines this wit with a deep well of feeling in his music, and an ability to get inside the minds and hearts of the characters he writes for. Tonight I look forward to sharing both sides of his work with you, performing alongside my four singing friends in this beautiful setting.

Mr. Sondheim has had huge influence on me and my development as an artist, starting when I met him while I was still in college and continuing to the present. He gave me my first professional opportunity on the original production of *Sunday in the Park with George*, and our lives have had many happy intersections since then. The breadth of his writing is so enormously varied that it's been an exciting challenge to distill into a single program; I hope that tonight we will serenade you with songs you already love and also introduce you to some rarities. I'm delighted to be back at wonderful Caramoor, a year later than planned, to celebrate this American songwriter who has led the way from the "Golden Age" of Broadway to the future of the art form.

Thank you for joining us!

– Ted Sperling

About the Artists.



Ted Sperling, *piano and host*

Ted Sperling has maintained an active and successful career in the theater and concert worlds for 35 years. A multi-faceted artist, he is a director, music director, conductor, orchestrator, singer, pianist, violinist, and violist. The Artistic Director of MasterVoices, he led the Westchester Philharmonic for six years, and he was Music Director of the recent Broadway production of *My Fair Lady*, which will be touring the U.S. and the U.K. this fall.

A Tony Award-winner for his orchestrations of *The Light in the Piazza*, Sperling is known for his work across many genres, including opera, oratorio, musical theater, symphony, and pops. His work with Stephen Sondheim includes *Sunday in the Park with George*, *Merrily We Roll Along*, *Follies*, *Into the Woods*, and *Wise Guys*. He has appeared many times in performance on PBS, including a recent concert of Carole King songs as well as live broadcasts of *South Pacific*, *The King and I*, and *Show Boat*. He earned rapturous reviews for his production of *Lady in the Dark* with MasterVoices at N.Y. City Center and for *Let 'Em Eat Cake* at Carnegie Hall. Sperling spearheaded the acclaimed

online production of Adam Guettel's *Myths and Hymns* this season, which was nominated for a Drama League Award. He appeared as Steve Allen in the final episode of Season Two of *The Marvelous Mrs. Maisel*.

For more information, please visit tedsperling.net and mastervoices.org.



Scarlett Strallen

Scarlett Strallen performs with symphonies all over the world and has been requested by her Majesty Queen Elizabeth II on three separate occasions to sing for her. Her most recent theater credits include the title role in *Nell Gwynn* at Chicago Shakespeare Theater and Gwendolyn in Tom Stoppard's *Travesties* at The American Airlines Theater on Broadway.

Strallen's other theater credits include Amalia in *She Loves Me* at The Menier Chocolate Factory, Titania in *A Midsummer Nights Dream* at Hartford Stage, Mabel in *Pirates of Penzance* at Barrington Stage, Sibella in *A Gentleman's Guide to Love and Murder* at The Walter Kerr Theatre, Lady Macduff in Kenneth Branagh's

Macbeth at the Armory in New York, Cunegonde in *Candide* at the Menier Chocolate Factory, Cassie in *A Chorus Line* at The London Palladium, Kathy Selden in *Singin in the Rain* at The Palace Theatre London (Olivier Award Nomination for Best Actress in a Musical), Clara in *Passion* at Donmar Warehouse, and the title role in *Mary Poppins* at the New Amsterdam Theater on Broadway, a role she also played in the West End and at The Capitol Theatre in Sydney.



Betsy Wolfe

Betsy Wolfe has established herself as one of the most versatile and keenly intelligent Broadway performers of her generation. She starred as Jenna in the Tony-nominated musical *Waitress*, and she played Cordelia, one of the lovable “lesbians from next door,” in the Broadway revival of *Falsettos*, which airs frequently on PBS. She is perhaps best known for her critically acclaimed performance as Cathy in the Off-Broadway revival of *The Last Five Years*.

Wolfe most recently starred in the holiday film *Estella Scrooge: A Christmas Carol With A Twist*. She can be seen in the indie feature *First One In* (on all streaming platforms) with Georgia King and Kat Foster, and she

had a guest starring role on the CBS series *Instinct*. Wolfe performed her one woman cabaret show *All Bets Are Off* to sold out crowds at Feinstein’s/54 Below in NYC, Las Vegas, San Francisco, New Orleans, and more.

Originally from California, Wolfe received her BFA in musical theatre from the Cincinnati Conservatory of Music. At age 20, she made her Carnegie Hall debut with the Cincinnati Pops Orchestra under Maestro Erich Kunzel. Wolfe quickly moved on to star as Rona Lisa Peretti in the San Francisco and Boston companies of *The 25th Annual Putnam County Spelling Bee*. Soon after, she made her Broadway debut in the revival of *110 in the Shade*.

Wolfe gained attention for her next role as a Mennonite in both the Off-Broadway and Broadway productions of Sherie Rene Scott’s *Everyday Rapture*. Her other Broadway credits include Ellen in the 2014 production of *Bullets Over Broadway*, directed by Susan Stroman, and Rosa Bud in the revival of *The Mystery of Edwin Drood*. Other notable productions include Beth in the City Center *Encores!* production of Sondheim’s *Merrily We Roll Along*, a world premiere production of Bobby Lopez and Kristen Anderson-Lopez’s musical *Up Here*, and Mary Ann Singleton in ACT’s world premiere of *Tales of the City*.

Wolfe made her Metropolitan Opera debut as Ida in *Die Fledermaus*. She has been a guest artist for over 50 symphony, pops, and philharmonic orchestras across the U.S. and internationally, including the New York Philharmonic and Chicago Symphony Orchestra. She has

collaborated with The New York Pops and played to sold-out crowds at Carnegie Hall and the Kennedy Center with their *Broadway Today* and *Women of Notes* concerts.

Wolfe's recordings include *Falsettos*, *Bullets over Broadway*, *The Last Five Years*, *The Mystery of Edwin Drood*, *Everyday Rapture*, *Stage Door Canteen*, *35MM*, and *Merrily We Roll Along*. She can also be seen in the film adaptation of *The Last Five Years*.

In 2018, Wolfe founded BroadwayEvolved, a groundbreaking musical theatre training program, named two years in a row as one of the best summer programs for students.



Bryce Pinkham

Bryce Pinkham is a Grammy- and Tony-nominated American stage and screen actor. He is perhaps best known for originating the role of Monty Navarro in the Broadway production of *A Gentleman's Guide to Love and Murder*, for which he earned a Grammy Award nomination and a Tony Award for Best Performance by a Leading Actor in a Musical. Pinkham also starred in the Broadway revival of *The Heidi Chronicles* as Peter Patrone, for which he was nominated for an

Outer Critics Circle Award, and in *Holiday Inn*, in the role originally played by Bing Crosby in the classic 1942 movie. He has appeared on numerous television shows including *Mercy Street*, *The Good Wife*, and *Person of Interest*.

Pinkham is a co-founder of Zara Aina, a non-profit organization devoted to helping at-risk children expand their capacity for achievement through theatrical performance and storytelling. He also performs with the theatre company Outside the Wire, which takes performances of Greek tragedy to American-military audiences around the world to foster discussion about Post Traumatic Stress Disorder and soldier suicide.



Ben Davis

Ben Davis was recently seen as Captain Von Trapp in Jack O'Brien's tour of *The Sound of Music* on Broadway. His credits include *Violet* (Preacher), *A Little Night Music* (Mr. Lindquist, u/s Carl Magnus, Fredrik), *Les Misérables* (Javert & Enjolras), *Thoroughly Modern Millie* (Trevor Graydon), Baz Luhrmann's *La Bohème* (Marcello, a 2003 Tony Honor) UK: BBC Proms *Kiss Me Kate* at Royal Albert Hall (Fred/Petruchio), and *Sondheim at 85* with RTÉ Orchestra.

Other credits include *South Pacific* (Emile De Becque) and *Oklahoma* (Curly) at The MUNY, *Anna Nicole the Opera* at BAM (Billy Smith), *R&H* with the Boston Pops at Tanglewood, *Lincoln Center American Songbook Series*, Kurt Weill's *Knickerbocker Holiday* (Brom Broeck) opposite Kelli O'Hara and Victor Garber, *Westchester Philharmonic* with Kelli

O'Hara, *Show Boat* (Gaylord Ravenal) at Goodspeed Opera House, LA Philharmonic.

Davis has also appeared in film and on television as Papageno in Mozart's *The Magic Flute* directed by Kenneth Branagh and the film version of Samuel Barber's *A Hand of Bridge*.

JAZZ FESTIVAL

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Barber / Jeremy Bosch & Friends: Salsa Meets Jazz / and more!

TICKETS / caramoor.org / 914.232.1252

John Luther Adams' *Ten Thousand Birds*

Sunday / July 11 / 4:00pm / Friends Field

Alarm Will Sound

Conception, design, and direction by Alan Pierson

Staging and assistant direction by Peter Ferry

Production design by Gavin Chuck

JOHN LUTHER ADAMS
(b. 1953)

Ten Thousand Birds (2014)

3:00 / Venetian Theater / Pre-concert conversation with Alan Pierson

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.

Ten Thousand Birds is based on the songs of birds that are native to, or migrate through, the American northeast and midwest. It explores the connections between nature and music, a topic that John Luther Adams has pursued over the course of his remarkable career. Most recently in *Sila: Breath of the World* and *Become Ocean* (for which he won the 2014 Pulitzer Prize and Grammy), he has portrayed — in big musical gestures — the awe one experiences in response to nature's grandeur. In *Ten Thousand Birds*, on the other hand, the source of inspiration is particular birdsongs, captured in minute detail.

Ten Thousand Birds has an open, modular structure: each page of music can be combined in varied ways. Alarm Will Sound's 70-minute interpretation follows the cycle of a day, starting with bird songs heard in the morning, then afternoon, evening, night, and return to morning. It also uses space by moving the performers around the venue as they play, and encouraging the audience to walk around to experience the music from many perspectives.

Artistic Director's Note

I've lived my entire life in urban spaces, mostly hectic ones: Chicago, New York, Boston. The rumble of cars and trucks has always felt like home. So when I closed my eyes for my first night of camping out in the wilds of Alaska's Denali National Park, the thing that hit me was the depth of the quiet all around me. The world felt so strangely silent. It was only after some minutes that my ears, gradually acclimating to this unfamiliar world, began to perceive just how alive that world was with sound.

Similarly, when I first looked at John's music for *Ten Thousand Birds*, my very first reaction was shock at what was absent: there was no score in a conventional sense, just page after page of songs for individual instruments, with no indication of how they were to be played in relation to each other: which songs are played simultaneously? What order should the other songs be played in? And what material would be left out entirely? (This was surely more music than we would play in a single performance!) And where should the players be in relation to each other? I'm used to scores which more specifically convey a composer's vision for a piece, and in the absence of that, I felt confused and unmoored. The possibilities were overwhelming. I called John: "um what do I do here?" John said that it was up to me to structure Alarm Will Sound's performance using the material he'd created. He gave me just one suggestion: "Think about structuring the piece around the cycle of a day."

I loved that idea, which seemed the perfect way to structure music that's so deeply connected to the natural world.

John is an artist who grew up in urban spaces too; but it was when he moved to Alaska in the 1970s that he found his voice. So I carved out some quiet time at my desk, spread out all the pages of music that John had given me, and began to imagine how to put all of this together. Like that first night in Denali, it was only after adjusting to what was missing that I began to appreciate the richness of what was all around me. The day structure suggested a natural arc: beginning and ending with the delicate sounds of wind and the brightly delicate calls of morning birds, with thrilling climaxes that could be created out of aggressive afternoon calls and a cacophony of night-time frog sounds. There were harmonic shapes to be created. There were opportunities for dialogue, and for moments of surprise, drama, and humor. And because John hadn't predetermined where players would be placed, I could uniquely create the piece for each environment we'd perform it in: immersing the audience in a naturalistic musical environment for them to explore.

Despite spending so much time and care envisioning Alarm Will Sound's *Ten Thousand Birds* performance, there was one element that took me completely by surprise at our first performance: how small our own role is in the performance. John is an activist as much as a composer, and his music is always about connecting listeners to the sounds of the natural world. In *Ten Thousand Birds*, Alarm Will Sound's performers are in dialogue with the sounds of the environment and because John filled

the piece with sounds of birds of North America, our performances are often joined by the very birds whose songs we're playing.

This experience of connecting with the natural world through John's music has become particularly poignant during the pandemic, since so many of us — myself included — have spent so much of this year indoors, cut off from natural spaces.

Because it is not a conducted work, I get not only to share *Ten Thousand Birds* with you, but to experience it alongside you. Which is a pleasure I never tire of: there are surprises in every performance. This is music that is utterly alive to the moment and to the ever-changing environment. I'm so happy to get to enjoy it with all of you today. Let's explore it together.

— Alan Pierson

About the Artists.



Alarm Will Sound

Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. Their performances have been described as "equal parts exuberance, nonchalance, and virtuosity" by the *Financial Times of London* and as "a triumph of ensemble playing" by the *San Francisco Chronicle*. The *New York Times* says that Alarm Will Sound is "one of the most vital and original ensembles on the American music scene."

With classical skill and unlimited curiosity, Alarm Will Sound takes on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, and Wolfgang Rihm, among others. The group itself includes many composer-

performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound is the resident ensemble at the Mizzou International Composers Festival. Held each July at the University of Missouri in Columbia, the festival features eight world premieres by early-career composers. During the weeklong festival, these composers work closely with Alarm Will Sound and two established guest composers to perform and record their new work.

Alarm Will Sound may be heard on 14 recordings, including their most recent, *The Hunger; Omnisphere*, with jazz trio Medeski Martin & Wood; a collaboration with Peabody Award-winning podcast Meet the Composer titled *Splitting Adams*; and the premiere recording of Steve Reich's *Radio Rewrite*.

Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

In 2016, Alarm Will Sound in a co-production with Opera Theatre of St. Louis, presented the world premiere of the staged version of Donnacha Dennehy's *The Hunger* at the BAM Next Wave Festival and the Touhill Performing Arts Center. Featuring Iarla O'Lionárd (traditional Irish singer) and Katherine Manley

(soprano) with direction by Tom Creed, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives including those of Alan Lomax.

In 2013–14, Alarm Will Sound served as artists-in-residence at The Metropolitan Museum of Art. During that season, the ensemble presented four large ensemble performances at the Met, including two site-specific productions staged in museum galleries (*Twinned*, a collaboration with Dance Heginbotham, and *I Was Here I Was I*, a new theatrical work by Kate Soper and Nigel Maister), as well as several smaller events in collaboration with the Museum’s educational programs.

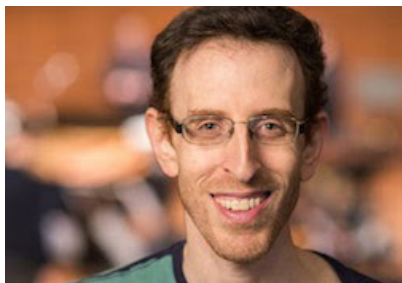
In 2011, at Carnegie Hall, the group presented *1969*, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians — John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein — striving for a new music and a new world amidst the turmoil of the late 1960s. *1969’s* unconventional approach combining music, history, and ideas has been critically praised by *The New York Times* (“... a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.”)

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, Brooklyn Academy of Music, the Kitchen, the Bang on a Can Marathon, Disney Hall, Kimmel Center, Library of Congress, the Walker Arts Center, Cal Performances, Stanford Lively

Arts, Duke Performances, and the Warhol Museum. International tours include the Holland Festival, Sacrum Profanum, Moscow’s Art November, St. Petersburg’s Pro Arte Festival, and the Barbican.

The members of the ensemble have also demonstrated their commitment to the education of young performers and composers through residency performances and activities at the Community Music School of Webster University, Cleveland State University, University of Colorado at Boulder, University of Missouri, Eastman School of Music, Dickinson College, Duke University, the Manhattan School of Music, Harvard University, New York University, and the Massachusetts Institute of Technology.

For more information and to join the mailing list, visit Alarm Will Sound’s website at alarmwillsound.com.



Alan Pierson, *Artistic Director*

Alan Pierson has been praised as “a dynamic conductor and musical visionary” by *The New York Times*, “a young conductor of monstrous skill” by *Newsday*, “gifted and electrifying” by *The Boston Globe*, and “one of the most exciting figures in new music today” by *Fanfare*. In addition to his work as Artistic Director of Alarm Will Sound, he is Principal Conductor of the Dublin-based Crash Ensemble, has served as Artistic Director of the Brooklyn Philharmonic, and has guest conducted the Los Angeles Philharmonic, the Chicago Symphony, the London Sinfonietta, the Orchestra of St. Luke’s, the Steve Reich Ensemble, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles.

He is co-Director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music and the Eastman School of Music.

Pierson has collaborated with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young,

and choreographers Christopher Wheeldon, Akram Khan, and Elliot Feld.

Pierson received bachelor degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

John Luther Adams, *composer*

For John Luther Adams, music is a lifelong search for home — an invitation to slow down, pay attention, and remember our place within the larger community of life on earth.

Living for almost 40 years in northern Alaska, Adams discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970s and into the '80s, he worked full time as an environmental activist. But he eventually felt compelled to dedicate himself entirely to music. He made this choice with the belief that, ultimately, music can do more than politics to change the world.

In works such as *Become Ocean*, *In the White Silence*, and *Canticles of the Holy Wind*, Adams brings the sense of wonder that we feel outdoors into the concert hall. And in outdoor works such as *Inuksuit* and *Sila: The Breath of the World*, he employs music as a way to reclaim our connections with place, wherever we may be. A deep concern for the state of the earth and the future of humanity drives Adams to continue composing. As he puts it:

If we can imagine a culture and a society in which we each feel more deeply responsible for our own place in the world, then we just may be able to bring that culture and that society into being. This will largely be the work of people who will be here on this earth when I am gone. I place my faith in them.

Adams and his wife Cynthia now divide their time between rural Mexico and the wilds of Manhattan.

Alarm Will Sound

Erin Lesser, *flute*
Allison Loggins-Hull, *flute and celesta*
Christa Robinson, *oboe*
Bill Kalinkos, *clarinets*
Elisabeth Stimpert, *clarinets*
Nanci Belmont, *bassoon*
Laura Weiner, *horn*
Tim Leopold, *trumpet*
Michael Clayville, *trombone*
Chris Thompson, *percussion*
Matt Smallcomb, *percussion*
Eric Poland, *percussion*
John Orfe, *piano and celesta*
Courtney Orlando, *violin*
Monica Davis, *violin*
Ashleigh Gordon, *viola*
Lawrence Stomberg, *cello*
Miles Brown, *bass*

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Annie Toth, *General Manager*
Chihiro Shibayama, *Librarian*

Ten Thousand Birds was supported by New Music USA, made possible by annual program support and/or endowment gifts from Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, Helen F. Whitaker Fund, The Aaron Copland Fund for Music, Inc., New York State Council on the Arts.

Alarm Will Sound's New York Season is 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.

Alarm Will Sound gratefully acknowledges our individual donors and the following foundations for their support: Aaron Copland Fund for Music, Amphion Foundation, Alice M. Ditson Fund of Columbia University, Andrew W. Mellon Foundation, BMI Foundation, Cheswaty Foundation, Ernst von Siemens Music Foundation, Howard Gilman Foundation, New York Community Trust, Pacific Harmony Foundation, and the Siquefield Charitable Foundation.

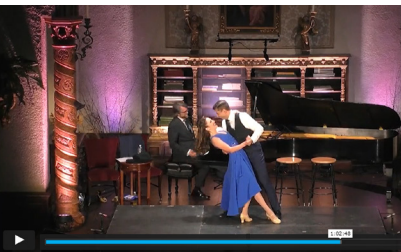


Highlights of Our Recent Special Events.



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

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Caramoor 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.



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 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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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.

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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 or 914.232.3681. Additional information may be found at: 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.

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Education and Community Outreach Fund
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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 or 914.232.3681.

Thank You to Our Caramoor Volunteers.

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