



Composer-Members Strut Their Stuff

Extended Program Notes and Bios for March 6, 2020 concert

Robert Kirzinger, *cello and piano* and *Postlude*

Having come to realize a solo cello piece I was writing for my friend Ben Schwartz had evolved beyond my ability to get it done by its generous deadline, I distracted him for a time by writing *Postlude* for cello and piano for him to perform with our mutual friend, the pianist Tanya Blaich. They played *Postlude* at a house concert for Sarah Bob's New Gallery Concert Series, after which Sarah decided to program it on a regular NewGal concert.

One of NewGal's special dimensions is the showing of work by living artists as part of the concert series. For this concert the artist was filmmaker Rob Todd, a friend whose work I'd admired for twenty years. Together with Sarah, Rob and I came up with the idea of screening several of his films, including a new piece with footage of Tanya and Ben rehearsing *Postlude*. We'd conclude with a live performance of that piece and begin with a new piece of mine, which became *cello and piano*. By the time of the concert Ben Schwartz had moved to Sydney to become artistic administrator of the Sydney Symphony Orchestra, so Tanya and our mutual cellist friend David Russell gave the first performances of these linked pieces on the New Gallery Concert Series program of May 15, 2014.

Postlude is a meditation on repetition in the guise of an illusory repetition masquerading as true repetition. On another level it's a contemplation of what I might call cosmic connectivity, by which we are able to remain emotionally linked to someone in spite of distance, time, death, the essential isolation of the human condition, and other factors. Unlike *Postlude*, *cello and piano* was a reaction to Rob Todd's work, in particular his ability to create intense poetic resonances among disparate images, making motifs from what otherwise might be overlooked details in a feather, a patch of asphalt, a lens flare. *cello and piano* is driven by the related idea of teasing out potentials from a single musical object. This approach unintentionally echoes that of *Postlude*, written more than a year earlier, despite big differences in their characters: a meta-repetition across two studies of repetition both grappling with a deep ambivalence toward repetition.

Robert Kirzinger holds degrees in composition from Carnegie Mellon University and the New England Conservatory. A Boston resident since 1989, in 1998 he joined the staff of the Boston Symphony Orchestra, where he is an editor and annotator for the program book and a pre-concert speaker.

Vance Koven, *Suite for Two Clarinets*

I wrote *Suite for Two Clarinets* initially in fits and starts between 2010 and 2016 for performance by my wife, Kathy Matasy, and one of her adult students; that didn't happen, so this performance will be its premiere, albeit with some minor revisions through 2019. The Suite follows the traditional Baroque pattern of brief movements, with an introductory Fanfare, a Gavotte, an Aria whose walking bass has to do a few U-turns, a ragtime Waltz that, unlike Scott Joplin's essays of a similar nature, uses ragtime rather than waltz form, and a concluding Galop. The musical language combines conventional tonality with an idiosyncratic nonatonic (nine notes to an octave) idiom.

Vance Koven's musical education proceeded in smatterings in high school and college (Queens College CUNY), at Northeastern University and New England Conservatory, and privately as a student of Rodney Lister. His works have been performed in the US and abroad, sometimes even more than once. A practicing attorney who will probably never become perfect, he was President of Dinosaur Annex Music Ensemble for 25 years. His *Collectibles* for mezzo-soprano, clarinet and piano was performed at HMA in 2012, and his variation on *Ecce quam bonum* in 2013.

John McDonald, *Calpentyr Alternatives* for piano trio

In modern Sri Lanka, a cultural mix (including ancient Sanskrit/Pali spiritual traditions [Buddhism], Islam, and prominent Roman Catholicism) has forged an ongoing folk culture even in remote peninsular regions such as Kalpitiya (Calpentyr, as the Dutch named it), an important fishing town located in the northwestern province of the island. Add to the mix the lasting influences of colonization, including the influx of Portuguese, Dutch, and English populations from the sixteenth to the nineteenth centuries, and the cultural picture becomes as multifarious as anyone might find on the globe.

In 2003-2004, with the efforts of the Cambridge, Massachusetts (USA) non-profit development organization SARID (South Asia Research Institute for Development), a carefully scaled wind power project was proposed for the Kalpitiya area, providing convenient wind turbine power-charging solutions that dispensed with arduous ferry rides to a distant mainland location where batteries were re-powered. In short, SARID sought energy solutions that made daily life more tolerable in a remote, economically challenged location. This trio was composed in 2004 as a celebration of this effort.

A double meaning of "Alternatives" operates in the music. While celebrating alternative energy (here, wind power), it also uses the term "alternatives" to mean "variations." Thus, the first movement states three versions of the main melodic source material of the work, a melody from the musical repertory of the "Nādagama" a lyrical folk play boasting traditional song-verses dating back to the seventeenth century. The melody's lyrics are sung by a princess who waits hopefully in her flower garden for her prince to pass by. The not-so-veiled longing of the melody was attractive to me, and serves as a symbol of the hope and anticipation that the Calpentyr Wind Project held for the Kalpitiya region. The movement's "three treatments" are invocative, dance-like, and grand respectively.

The second movement, "Quodlibet with 'Drums,'" is a "fanciful combination of several airs" (Oxford English Dictionary definition of "quodlibet") that combines first two, then three

Nādagam melodies to form a melodic tapestry that is divided by two “drum solos.” Two additional tunes are combined with the princess’s lament from the first movement (heard in the piano after its first “drum solo”). The “drums” imitate percussion incipits to Buddhist chanting.

Like the first movement, the last presents three variants (“alternatives”) again using the princess’s plaintive melody. The first variant is subtitled “Wind: Sarasara (Rustle Study),” and alludes to coastal wind by taking a Sinhalese word for “breeze” or “rustle” (“sarasara”) and creating “breezy” instrumental figures (listen to the piano and violin). The second variant tries to capture a sense of glistening water, here evocative of Kalpitiya’s blue coastal waters. The work closes with a third variant, “Sun,” strongly reminiscent of the end of the first movement, yet hopeful and intentionally triumphant.

By steeping this trio in imagery from Sri Lankan folk traditions, I have attempted to fashion a paean to the cultural history of this western coastal region.

Recently described as “the New England master of the short piece,” John McDonald is a composer who tries to play the piano and a pianist who tries to compose. He is Professor of Music and Director of Graduate Music Studies at Tufts University, where he teaches composition, theory, and performance. His output concentrates on vocal, chamber, and solo instrumental works, and includes interdisciplinary experiments. Before arriving at Tufts in 1990, he taught at Boston University, the Longy School of Music, M.I.T., and the Rivers Conservatory. He was the Music Teachers National Association Composer of the Year in 2007 and served as the Valentine Visiting Professor of Music at Amherst College in 2016–2017. John McDonald earned four degrees, including a DMA, from Yale University and the Yale School of Music.

McDonald’s research interests include composition and new music pedagogy; intermedia collaboration involving composing and performing; solo and chamber music composition, performance, and recording; writing new music for young and non-professional performers; music applications for visual art and science; and advocacy of new and overlooked composers through research and performance. His book, *Stirring Up the Music: The Life, Works, and Influence of Composer T(homas) J(efferson) Anderson*, is forthcoming from Borik Press.

We have heard 11 works of John McDonald in our rooms, including four that the Program Committee commissioned: *Khayam Quatrains* for four voices and piano (1997), *Berceuse on a Liszt Fragment*, a transcription for string quartet, piano and voice of *Liszt’s Jeanne d’arc au bucher* in 2000, and a variation on *Ecce quam bonum*. On February 21st, the Zodiac Trio played his *Trio About Smoking, op. 558* (2014-2016).

Thomas McGah, *The Ceremony of Innocence is Drowned* for string quartet

William Butler Yeats’ haunting poem *The Second Coming* contains these lines: *The blood-dimmed tide is loosed, and everywhere the ceremony of innocence is drowned; The best lack all conviction, while the worst are full of passionate intensity.* Written in 1917 Yeats was referring to WWI. I composed my quartet in 2003 with events occurring in the Middle East in mind. Maybe the poem has current meaning?

Former HMA member Thomas McGah retired as Professor of Music in the Composition Department of Berklee College of Music. He now lives in California. He studied at the University

of Massachusetts at Lowell (BM) and Boston University (MM). His commissions and performances include, among others, Harvard Musical Association; Quincy Symphony Orchestra, Chamber Music Ensemble of Rhodes, Greece, MIT Concert Band, Pro Arte Chamber Orchestra of Boston, Boston Saxophone Quartet, *Duo Spiritus* Chamber Ensemble—Helsinki, Finland, and Arlington-Belmont Chorale.

HMA Commissioned McGah's *Four Fenian Songs* in 1983 for a performance a year later.

J. Anthony Schemmer, *Three Pieces for Clarinet and Piano* and *To Skye* for solo piano

My offerings are essays in the art of arrangement/transcription.

Three Pieces for Clarinet and Piano are recent arrangements of original songs he wrote in 1970 to texts by Robert Steiner and Broadway lyricist, Nan Knighton.

“Invocation” plays upon the trope (academeeze for “ cliché”) of the transition from bleak winter to resurgent spring. The landscape is meteorological, psychological, or metaphoric. In any case, spring beckons somewhere, sometime, somehow. Ah...longing!

“Tzaritza” plays on well-worn clichés: the protagonist bereft, isolated in sadness, a long-long ago wintry never-never land. —Recently, the elevator stopped before our intended landing: I advised the lady next me, “Not yet.” She replied, “Story of my life.”

“Rudolf” comments ironically on the über-romantic fantasy, intrigue and irresistibly macabre denouement of Mayerling—truly a renewable resource.

“To Skye,” solo piano, is the Skye Boat Song, the theme for that “Outlander” series, promising to spring eternal. Actually, it’s an 18th-century Jacobite tune. This treatment alludes to the series’ epic canvas of lush romance, war horrors and human perfidy.

In sum, *péchés de jeunesse et, hélas, vieillesse*.

While Tony Schemmer may be justly remembered for his Annual Dinner transcription of the *Nibelungen Saga* and for his Humor in Music show, he also somehow managed to get three works presented in regular concerts: Romanza “Ed e subito sera”: in 2007 and *Sonata for Reed and Piano* (transcribed for violin) in 2012, and his extended variation on *Ecce quam bonum*.

HMA President Tony Schemmer, born and raised in New York City, began composition and piano studies in early grammar school. He was graduated from Yale College, with honors in Theory and Composition of Music. He subsequently studied jazz with George Russell and conducting with Richard Pittman at New England Conservatory, and popular music at Berklee College of Music.

His pop opera *Phaust* premiered in 1980 at Sanders Theatre, Harvard University, under Philip Morehead (Head of Music Staff, Lyric Opera of Chicago). *Bus*, a play with music for kids, was produced for the Columbus quinquennial by the noted children’s music and theater group PALS, under Music Director Johanna Hill Simpson.

His solo piano and chamber works have been presented at New England Conservatory (Jordan Hall), Boston Conservatory, and at Yale and Harvard Universities. His incidental, chamber and choral music has been

presented at the St. Petersburg (Russia) Conservatory, The Great Hall of the Moscow Conservatory; in Odessa, Ukraine; The Wienersaal of the Mozarteum, Salzburg; in Italy, Ireland, and widely throughout the more discerning of the Lower 48.

Mr. Schemmer has enjoyed collaborations with notable young “emerging” (and post-emerging) talents such as Alexei Osipov and Sergei Redkin (Tchaikovsky Bronze Medal 2015). Pianist Constantine Finehouse and ‘cellist Sebastian Bäverstam released the CD “Brahms/Schemmer,” featuring Brahms op. 38 and three original compositions for ‘cello/piano duo. His “A Toney Tango” is featured on “Between the Notes,” a recent release by violinist Danial Kurganov, and Mr. Finehouse, both performing this evening. Artëm Belogurov and Aleksei Semenenko (Silver Medal, Queen Elizabeth Competition, 2015; New Generation Artist, BBC4), both previously performing at HMA, recorded his sonata for violin and piano in Holland in 2018.

Parenthetically Tony’s serious interest in classical music began as an infatuation with ragtime, which sequestered directly, but unaccountably, into Wagner. He had the good fortune of attending Ring cycles, under Karl Böhm and Otmar Suitner, and Parsifal, under Pierre Boulez, as well as many other productions at Bayreuth. He vividly remembers numerous performances of Leinsdorf with Nilsson and Windgassen, Vickers, Rysanek, Crespín, George London, and Jess Thomas at the old Met. He even saw the great Astrid Varnay at the end of her career as Kundry at Bayreuth.

Tony serves as President of the Harvard Musical Association, a member of the Advisory Board of the St. Paul’s Choir School and as a Member of New England Conservatory’s President’s Council (formerly “Overseer”). His *Medicinae Doctor* degree was awarded by Harvard.

Betsy Warren-Davis, *String Trio No. 1*

The following notes are based on the program book that accompanied the 1996 performance of this trio at the Boston Public Library.

Betsy Warren’s *Trio for Violin, Viola and Cello* (which we will now call *Trio No. 1*) was composed in September, 1990 and is dedicated to her oldest grandson, David.

The work premiered at the Cambridge Music Club in 1991 with Lydia Forbes on violin, Johannes Ammon on viola and Cynthia Forbes on cello. Betsy wrote: “This trio is in four movements. Each movement has an opening theme which is used in various guises throughout. There is no second theme. The music is contrapuntal in nature and alternates time signatures at will.”

A performance at Harvard in 1996 was followed by a public performance and recording at the Boston Public Library in 2005 by Maria Benotti, Joan Ellersick and Sarah Frieberg.

Born in Boston in 1921, Betsy graduated in music from Radcliffe College with a BA in 1942 and an MA in 1943. She was tutored by Archibald Davison for choral composition and by Walter Piston for composition, fugue, and harmony. She also studied with Nadia Boulanger at Longy. She also sang, originally taught by her mother, Edith Frost, an opera singer and vaudevillian. Betsy was an HMA member from 1989 until her death in 2018.

The Radnofsky Saxophone Quartet played Betsy's *Saxophone Quartet* at HMA in 2008 and she released a recording of it a couple of years later. At the age of 92 she composed her *(String) Trio No. 2* for the Albers Trio; they played it for us in 2013.

Scott Wheeler, *Dream Songs* for piano, violin, viola, cello and bass

Dream Songs is for piano quintet in the variant instrumentation including contrabass, as used by Schubert in his *Trout Quintet* and Judith Weir in *I Broke Off a Golden Branch*. Fragments of both those pieces turn up in *Dream Songs*, along with the Mendelssohn music from *A Midsummer Night's Dream*, which is the source of the piece's title, by way of my 10-minute opera *Midsummer*, on a libretto of Don Nigro, who imagines the lives of Puck and the fairies. The opera was commissioned and premiered by Boston Opera Collaborative; *Dream Songs* was commissioned and premiered by Philsonia and is dedicated to that ensemble and to its director Stani Dimitrova.

Scott Wheeler has written four full-length operas. His music will be heard this season in New York, Santa Fe, Toronto, Madison, Reno, Bogota, Milan, Florence and Boston. His CDs are on Bridge, Albany, Naxos and BMOP Sound. Scott is Senior Distinguished Artist in Residence at Emerson College in Boston, where he teaches musical theatre and songwriting. His *Slate River (Piano Trio No. 3)* appeared on our last Composer-Member concert in 2012, and his *Ecce quam bonum* variation in 2013.

Performer Biographies

Kristian Bäverstam, *clarinet*

Hailed as "outstanding" by *The Boston Musical Intelligencer*, clarinetist Kristian Bäverstam performs regularly in the United States and abroad. Bäverstam is principal clarinet of the Boston Civic Symphony. He was recently featured as soloist with the orchestra, performing "Viktor's Tale" by John Williams, which garnered him praise as "an excellent soloist." Bäverstam also performs with other Boston area orchestras, including the Pro Arte Chamber Orchestra of Boston, the Bach, Beethoven and Brahms Society, Plymouth Philharmonic, Metropolitan Chorale, and Symphony Nova. Since 2016, Bäverstam has been on multiple tours of Japan and South Korea, performing as soloist and chamber musician with cellist Sebastian Bäverstam. Bäverstam is launching his debut album with pianist Ilya Kazantsev later this year, to be released on Bostonia Records.

Bäverstam has been a member of the clarinet faculty at the New England Conservatory Preparatory School and School of Continuing Education since 2008, where he is the director of winds and brass at NEC's Festival Youth Orchestra. He serves as clarinet faculty at Massachusetts Institute of Technology and is affiliated with Tufts University.

In recent years, Bäverstam has been awarded fellowships to the Texas Music Festival, where he performed with the festival orchestra at the Moores Opera House in Houston. He holds a Bachelor of Arts from Boston College and a Master of Music from the Boston Conservatory.

Constantine Finehouse, *piano*

Acclaimed by the Rhein Main Presse Allgemeine Zeitung for his "...interpretations of depth and maturity," Constantine Finehouse has performed extensively in the US and abroad, including in Salzburg, Trieste, London, St. Petersburg and Odessa. His album with cellist Sebastian Bäverstam features music by Brahms and Boston composer Tony Schemmer. His 2009 solo release, "Backwards Glance," interweaves works by Brahms and Richard Beaudoin. "The Bolcom Project", made in collaboration with his *American Double* partner, violinist Philip Ficsor, included an Albany Records two-CD album and a national tour with concerts in Boston, New York, Denver, Santa Barbara, Spokane and at Yale University. Fanfare praised the recording as "indispensable to any serious collector with an interest in later 20th-century duo repertoire for violin and piano." 2018 saw the premiere of William Bolcom's *Horn Trio* with Ficsor and Steven Gross, a work commissioned by the group. Finehouse's recording of Bolcom's piano solo works for Naxos Records saw its world-wide release earlier this year, and a new album with violinist, Daniel Kurganov, for Spice Classics, released in 2018. During the recent seasons Finehouse has performed at the Mozarteum (Salzburg), Miaskovsky Hall (Moscow Conservatory), Merkin Recital Hall, Weill Recital Hall (Carnegie Hall) and Jordan Hall (Boston), as well as at Harvard, Yale, and Emory universities, and St. Vincent's and Elmira colleges, among others. With degrees from Juilliard and Yale, Finehouse teaches at New England Conservatory, and serves as Visiting Artist/Faculty at Westmont College, CA.

Joseph Gotoff, *cello*

Cellist Joseph Gotoff is a committed chamber musician, scholar, and teacher. His early teachers included the late renowned cellist Orlando Cole, and later he was fortunate to study string quartet repertoire with the Brentano String Quartet as an undergraduate at Princeton University. Joseph obtained a Master's degree from Mannes College of Music, studying with Barbara Stein-Mallow, and while studying in New York developed a strong interest in contemporary music, premiering works by composers such as Lowell Liebermann and Meredith Monk. Now based in Boston, he is completing a doctorate in cello performance at New England Conservatory under the tutelage of Yeeseun Kim, cellist of the world-renowned Borromeo String Quartet.

Highlights of Joseph's 2016 season include a six-concert tour of Paris and the surrounding area with the chamber music group Inventio, a performance of Schubert's works for the Music for Peace chamber music series in Cambridge, and participation of a retrospective of the composer Beat Furrer's music in Carnegie Hall, among others. Joseph is a founding member of the Boston-based Phoenix Chamber Orchestra, an ensemble devoted to developing a new way of engaging with local audiences, which begins its third season this fall. He also teaches cello at the East Somerville Public School, where the El Sistema music program is devoted to community-building through music. As a musicologist, his research interest is focused primarily on deciphering markings in Beethoven's manuscripts. He recently presented a paper on Beethoven articulations at the Conference for New Beethoven Research, and plans to continue this work for his dissertation. In 2020, his debut solo Album will be released on the Spice Classics Label.

Ilya Kazantsev, *piano*

"Kazantsev ranged over the keyboard with unruffled mastery." —*The Washington Post*

Ilya Kazantsev, a fresh and exciting presence on the international music scene, has been hailed by *The Washington Post* as "virtually flawless." He has performed extensively with orchestras in Russia and the United States, as well as appearing in recital in Germany, Japan, Italy, France, Canada, Ukraine, Belarus, Russia, the United States, and Slovenia. His many awards and honors include first prize at the Nikolai Rubinstein International Competition (Paris); he also won the International Chopin Competition (Moscow) and the 2007 & 2008 World Piano Competitions (Cincinnati).

In 2014, Ilya was invited to join the esteemed Hermitage Piano Trio, which also includes the renowned soloists Misha Keylin (violin) and Sergey Antonov (cello). An enthusiastic advocate of contemporary music, Ilya has presented numerous premieres of works by contemporary American, Russian, and Eastern European composers, many of which have been dedicated to him. His advanced studies have included working with such prominent contemporary music specialists as Jay Gotlieb, Mark Ponthus and the legendary composer and conductor Pierre Boulez, who praised Ilya for his thoughtful performance of composer's Douze Notations.

Ilya began his music studies in his native Moscow and at the age of nine was accepted as a student of Valeriy Pyasetsky at the Central Music School at the Tchaikovsky State Conservatory. Subsequently, he moved to the United States in 2002 to continue his studies at the Mannes College of Music and the Manhattan School of Music, working with Arkady Aronov. He currently resides in Boston.

Hyunjung Kim, *violin*

Praised by critics as "a violinist who is truly passionate, brilliant and musical...an expressive and vibrant violinist," Hyunjung Kim has performed internationally as a soloist in recitals and with orchestra. Her recent performance highlights include recitals in Carnegie's Weill Recital Hall, Troy Savings Bank Music Hall, Lincoln Center and the Théâtre de Valère in Sion, Switzerland.

Dr. Kim was the winner of the Sion International Competition "A Feast of Duos," the Moscow Classical Heritage International Competition, the Yokohama International Competition, the American Prize competition, and was recognized as a 2008 Kumho Rising Star. She has been featured on Korean Broadcasting System's Classic Odyssey and her performances have also been broadcasted by Switzerland's Suisse-Espace 2 and KBS's Classic FM.

Her extensive chamber music experience includes an invitation from the Kumho Asiana Cultural Foundation to tour Costa Rica, Guatemala, and Panama both as part of a piano trio with pianist Yekwon Sunwo and cellist Clara Kang, and as a soloist. In 2012, her piano quintet won first prize at the American Protégé International Competition and was invited to the Banff Music Festival. Her "Duo Davvero" with pianist Claire Lim was awarded Best Duo Performance in the Académie de Musique Lausanne program by Robert Levin and Pierre Amoyal.

She has served as concertmaster for New England Repertory Orchestra, NEMPAC Opera Project Chamber Orchestra, Philharmonia Boston Chamber Orchestra as well as for the New England Symphony.

Dr. Kim received her Doctor of Musical Arts from Boston University, Master of Music from New England Conservatory, attended Pinchas Zukerman's Performance Program at the Manhattan School of Music as a full scholarship recipient, and received her bachelor's degree from Seoul National University. Her mentors include Kyung Sun Lee, Min Kim, Donald Weilerstein, Pinchas Zukerman, and Bayla Keyes.

Dr. Kim joined the Concord Conservatory of Music violin faculty in 2018, is currently managed by Philharmonia Boston Inc., and is engaged with ensemble SONE.

Daniel Kurganov, *violin*

“Kurganov’s violin empowered with penetrating colors and expert phrase shapes.” —*The Boston Musical Intelligencer*

Russian-American Violinist Daniel Kurganov has emerged as a unique musical voice synthesizing values of different artistic eras. He has already garnered praise from such musical giants as Sergej Krylov, Ivry Gitlis and Rudolf Koelman, as well as from publications in the United States, Europe and Japan. 2018 saw a new album release with pianist Constantine Finehouse on the Spice Classics label. The album, featuring masterworks of Brahms, Prokofiev, Tchaikovsky and others, was met with only positive reviews. *Fanfare Magazine* lauded Kurganov’s “smoldering intensity” and “ingratiatingly idiomatic violinistic personality.” Kurganov’s and Finehouse’s recital brings together a wide variety of styles, rendered with an effervescence and panache that earn it its recommendation.” *ArtsFuse* journal wrote “Kurganov gives a tour de force performance, superbly impassioned.” Some highlights of past seasons include solo appearances with the New Hampshire Philharmonic and Canterbury Strings, performances at the Museum of Fine Arts, Boston, Harvard Musical Association, and multiple concert tours of Japan with his chamber group “Kurofune Ensemble” and the Boston Chamber Orchestra. In Sion, Switzerland, Kurganov was invited to *The Violins of Hope* project, where he had the honor of performing on a violin rescued from Auschwitz. In Boston, Kurganov performs as a member of the Essex Chamber Players.

Kurganov is a passionate teacher, working with students privately, as well as serving as guest artist/faculty at Westmont College of Music. Additionally, he coaches musicians of the Boston Philharmonic Youth Orchestra and the Kendall Square Orchestra on chamber music and orchestral playing. Kurganov is also the founder and director of the *Boston Violin Intensive*, a unique 10-day master-course founded in 2019 for advanced and professional violinists. Additionally, he designed *ARCO*, a suite of innovative digital tools for violinists and violin teachers that will enhance the way they practice, teach and access resources. His YouTube channel has over 6 million viewers, and he frequently writes on the topic of musical performance.

Highlights of the 2020-2021 season include a Lincoln Center debut recital with Constantine Finehouse (at Merkin Hall), a residency at Harvard University’s ArtLab, an album of world premieres of works by Lera Auerbach and Rick Beaudoin, a concert tour of the complete sonatas

of Brahms, culminating in a live album recording using an 1860's Streicher piano, and a performance of Shostakovich's Trio in E Minor with the Essex Chamber Players.

Born in Minsk, Belarus, Kurganov grew up near Chicago and began his musical studies on the piano. He completed his studies at the Zurich University of the Arts (ZHdK) under Rudolf Koelman, protégé of the legendary Jascha Heifetz. Kurganov is also an alumnus of the Keshet Eilon International Mastercourse.

Katherine V. Matasy, *clarinet*

One of the area's most versatile musicians, Katherine V. Matasy has been described by *The Boston Globe* as "a musician of depth and refinement" with "technique to burn" and her playing praised as "riveting," "ravishing," "brilliant" and "a rare feat." Most frequently heard as a clarinetist, bass clarinetist and basset-hornist in chamber music and orchestra settings, she has performed with the Boston Symphony Orchestra and most of the region's other major musical organizations. Highly regarded as an interpreter of new music, she is a founding member of Dinosaur Annex Music Ensemble and a frequent performer with Boston's many other new-music groups. In addition to "doubling" on flute, piccolo and saxophone in musical theater, she is highly reputed as an accordionist, and has appeared in that capacity with the Boston Symphony Orchestra, Boston Pops, Boston Musica Viva, Mark Morris Dance Group, and in many other classical music venues. After training at the New England Conservatory of Music (BM, MM in clarinet), she now teaches at Wellesley College, the New England Conservatory Preparatory School, and the Community Music Center of Boston (where she formerly chaired the wind department). She has recordings on CRI, Newport Classic, Centaur, Northeastern, Erato and RCA.

Matthew Vera, *viola*

Violinist/Violist Matthew Vera is known for his versatility as a soloist, chamber musician, orchestral leader and teacher. A member of the Boston Philharmonic's first violin section since 2010, he recently stepped in as guest concertmaster to perform *Ein Heldenleben* to critical acclaim: "Playing with pure tone, terrific character, and not a bit of hesitation, Vera delivered an account of the solo part that was wholly captivating". (*Boston Arts Fuse*); "Matthew Vera projected non-stop, drop-dead gorgeous tone, alternately flippant and ravishing, as directed. A virtual golden spotlight enwreathed him in laurels." (*The Boston Musical Intelligencer*) Matthew is a violinist with *Castle of our Skins*, a concert and educational series dedicated to celebrating Black artistry through music. From classroom workshops to concert halls, COOS explores Black heritage and culture celebrating figures of the past and present. In addition to classical pursuits, Matthew has a love for Musical Theatre and can be found on the stage working with The Speakeasy Stage Company.

Chamber music and orchestral leadership are major parts of Matthew's career, performing at festivals including The Tanglewood Music Center, The Heifetz Institute, The National Symphony Summer Music Institute, The Brevard Music Center, The Green Mountain Music Festival and more. He has performed in many prestigious concert venues including The Royal Concertgebouw, Boston's Symphony Hall, NEC's Jordan Hall, and Carnegie's Weill Hall.

Matthew's early training was nurtured by Tucson Junior Strings, a unique orchestral/chamber music training program for young people serving southern Arizona. Matthew spent his early summers at Interlochen Center for the Arts where he auditioned for and was featured on the PBS radio show "From the Top" where he played Mozart's *Sinfonia Concertante* with the Buffalo Philharmonic. Matthew made his solo debut on the viola with the Tucson Philharmonia at age 14. He has appeared as soloist with the Buffalo Philharmonic, The Tucson Philharmonia, The Tucson Symphony, The World Youth Symphony Orchestra and The New England Conservatory Symphony.

A native of Tucson AZ, Matthew is a graduate of The New England Conservatory where he studied with James Buswell, Lucy Chapman, and Donald Weilerstein. Previous teachers include Mark Rush, Stephen Moeckel, Dennis Bourret, and David Rife.

Pete Walsh, *double bass*

Pete Walsh, double bass (Dallas, TX), received both his MM and BM at Boston University studying with Edwin Barker and Benjamin Levy of the Boston Symphony Orchestra. As an active performer in the Boston area, Pete has performed with the Boston Philharmonic Orchestra, Cape Cod Symphony, Atlantic Symphony Orchestra, and Odyssey Opera. Pete currently performs with Phoenix as principal bass, Marsh Chapel Collegium, and Juventas New Music Ensemble, and has performed as guest artist with the Fine Arts Quartet. In January of 2017, Pete curated and performed a program featuring six duets with double bass and other instruments which included world premieres of two commissioned pieces. Pete has been a musician at the Tanglewood Music Center, the Schleswig-Holstein Musik Festival in northern Germany and on tour in China, the National Orchestral Institute, and the Round Top Music Festival. Pete currently coaches the Boston Philharmonic Youth Orchestra bass section and teaches throughout Boston with the Boston Philharmonic's Crescendo! program.