The background of the poster features a stylized landscape with rolling hills in shades of orange and red, a bright yellow sun on the left, and green grass in the foreground. Musical notes are scattered across the top of the image.

# Mozart

ON THE  
MEADOW

## FALL EXTRAVAGANZA OF MUSIC, ART AND FOOD IN THE GREAT OUTDOORS

Featuring Mozart's piano, violin and clarinet concertos, wind and string serenades and Symphony No. 40, performed by world-class musicians under the artistic direction of CME's Founder Min Kwon.

*Co-presented by*



Saturday, October 17 at 4pm  
Concert Begins at 5pm  
*Bedminster, New Jersey*

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# PROGRAM

## MOZART ON THE MEADOW

*Mozart on the Meadow celebrates some of the master's best loved music on the grounds of one of Bedminster's most idyllic estates nestled in the rolling Somerset Hills. Befitting this setting, the program weaves pieces written for outdoor entertainment between three concertos in the sunny key of A major, what some call Mozart's key of love: the smiling Violin Concerto No. 5, the exuberant Piano Concerto No. 23, and the swan song Clarinet Concerto, performed here in its original version on a rare extended clarinet. CME's soloists and orchestra join forces for an intimate, chamber orchestra reading of the great G minor Symphony. And on-site food and drink vendors will allow everyone to enjoy the world-class musicians as Mozart would have – with a glass in hand!*

# SOLOIST

## *Benjamin Bowman*

### *Metropolitan Opera Concertmaster*

American-Canadian violinist Benjamin Bowman is concertmaster of the Metropolitan Opera. He is a member of the Orchestra of St. Luke's and until recently he was also concertmaster of the American Ballet Theatre Orchestra. Benjamin is very active and engaged as a chamber musician, recitalist and soloist. He regularly performs in concerts and festivals in Europe and North America. Most recently, he was nominated for a 2017 Grammy for his recording with the ARC (Artists of the Royal Conservatory) Ensemble ('The Chamber Works of Jerzy Fitelberg') and was also featured on the 2013 Juno-winning album 'Levant' with the Amici Chamber Ensemble. Other collaborative work includes extensive immersion in contemporary music, improvisation and performance with singer/song-writers. His discography includes recent solo and chamber-music releases on the CHANDOS, Sony Masterworks/RCA Red Seal, ATMA Classique, and Innova labels. Bowman received his Bachelor of Music degree from the Curtis Institute of Music in Philadelphia. Benjamin plays a very fine Giovanni Battista Guadagnini violin kindly loaned to him by Irene R. Miller through the Beares International Violin Society.



**[www.BowmanViolin.com](http://www.BowmanViolin.com)**

# SOLOIST

## *Min Kwon, Founder and Director of CME*

Hailed by New York Concert Review for her “Ravishing performance”, Korean-born American pianist Min Kwon excels in an unusually versatile career that encompasses concerti, solo recitals, and chamber music appearances, while in high demand around the world as pedagogue, arts advocate, and administrator. She has held professional engagements in over 60 countries and all 50 U.S. states.



Professor of Piano at Mason Gross School of the Arts, Rutgers University since 2002, Dr. Kwon is also the founder and director of the Center for Musical Excellence (CME), a non-profit dedicated to mentoring and supporting gifted young musicians. Artistic director of a concert series inaugurated in 2018, Music Made Here, and CME in Harding Homes, Kwon brings world class talent to intimate venues. She has also served as Co-Director of Vienna ConcertoFest, a two-week festival that provides extraordinary opportunities for young artists to appear as soloists with a Viennese international orchestra in prestigious venues in Austria.

As soloist, Kwon has performed extensively in Europe, North and South America, and Asia, with such orchestras as Philadelphia, North Carolina, Atlanta, New Jersey, and Fort Worth, Aspen Festival Orchestra, Orquesta Estauo Mexico, Orquesta Sinfónica Venezuela, Wiener Residenz Orchester, Bacau Philharmonic, as well as all major orchestras in Korea on several nationally televised concerts. Since her Lincoln Center debut in 1992 with the Juilliard Orchestra, she has appeared with many of New York’s leading ensembles, including New York Classical Players, Manhattan Chamber Orchestra, and the New York Sinfonietta. She has collaborated with such distinguished conductors as James Conlon, Stanislaw Skrowaczewski, Alan Gilbert, Vaktang Jordania, Gerhardt Zimmerman, and Xian Zhang.

As recitalist, Kwon has performed at Carnegie’s Weill Recital Hall, where she returns each year as Artistic Director of critically acclaimed, themed concerts featuring Rutgers pianists. The New York Concert Review wrote of her Weill Recital: an “impassioned performance, in full technical command, she allowed for both simplicity and opulence.”

An avid chamber musician, she has performed in numerous duo and chamber recitals around the world, from Stavanger Concert Hall in Norway, Tartu Festival in Estonia, Sony Convention in New York, IMF Conference in Davos, Switzerland to recent appearances in major cities worldwide. Festival performances include Aspen, Ravinia, Caramoor, Cape & Islands, Colmar (France), Freiburg (Germany), Kuhmo (Finland), and AMEROPA (Prague).

A Steinway Artist, Kwon holds Doctor of Musical Arts and Master of Music degrees from The Juilliard School and a B.M. from The Curtis Institute of Music, completing post-doctorate studies in Salzburg. She counts among her teachers and mentors Eleanor Sokoloff, Martin Canin, Leon Fleisher, Hans Leygraf, Dorothy DeLay, Jerome Lowenthal, and Leif Ove Andsnes. [www.MinKwon.net](http://www.MinKwon.net)

# SOLOIST

## Graeme Steele Johnson

### *CME Young Artist*



Winner of the Hellam Young Artists' Competition and the Yamaha Young Performing Artists Competition, Graeme Steele Johnson has established a multifaceted career as a clarinetist, writer, arranger and performance designer. He has appeared recently as a TEDx speaker, in recital at The Kennedy Center and Chicago's Dame Myra Hess series, and as a chamber musician at Carnegie Hall's Weill Recital Hall, the Ravinia Festival, Phoenix Chamber Music Festival, and Chamber Music Northwest. As a concerto soloist, he has performed with the Vienna International Orchestra, Springfield Symphony Orchestra and the Caroga Lake and Vermont Mozart Festival Orchestras.

Johnson's diverse artistic endeavors range from his 2019 TEDx talk comparing Mozart and Seinfeld, to his music- and poetry-weaving show IMPRESSION, based on his octet arrangement of Debussy's Prelude to the Afternoon of a Faun. In this same spirit of shedding fresh perspective on familiar music, Johnson has authored numerous arrangements of repertoire ranging from Mozart and Debussy to Gershwin and Messiaen, and performed them around the country and on recording for a 2020 release on MSR Classics. He has also recorded commercially for Hyperion Records, with forthcoming recordings on Cantaloupe Music and Musica Solis Productions, and has been broadcast several times on Chicago's WFMT radio station.

In 2019, Johnson joined the artist roster of the Center for Musical Excellence as its only clarinetist. His recent festival appearances include Maverick Concerts, Music Mountain, Lake George Music Festival, Caroga Lake Music Festival and The Banff Centre, and upcoming performances include return engagements at the Phoenix Chamber Music Festival with David Shifrin, Valerie Coleman and the Rolston String Quartet, and appearances in Belgium and Austria. His writing about music continues to be published by the international journal *The Clarinet*, as well as in program booklets by Carnegie Hall, Chamber Music Northwest, Yale and the Norfolk Chamber Music Festival, among others.

Johnson holds graduate degrees from the Yale School of Music, where he was twice awarded the school's Alumni Association Prize. His major teachers include David Shifrin, Nathan Williams and Ricardo Morales, and he is now a doctoral fellow at The Graduate Center of the City University of New York under the mentorship of Charles Neidich. [www.graemesteelejohnson.com](http://www.graemesteelejohnson.com)

# GUEST ARTIST

## *Hai-Ye Ni*

### *Principal Cello of The Philadelphia Orchestra*

An exceptional musician renowned for her fluid technique, gorgeous tone, and brilliant, expressive performances, cellist Hai-Ye Ni enjoys a distinguished, multi-faceted career as principal cellist of the acclaimed Philadelphia Orchestra, and as a sought-after soloist and chamber musician.



A versatile artist whose performances have been praised by the press as “soulfully expressive” (Washington Post) and possessing a “superbly focused sound” (San Francisco Chronicle), Ms. Ni has performed on classical stages around the world, appearing as soloist with such symphony orchestras as Chicago, San Francisco, Vienna Chamber Orchestra, Vancouver, Singapore, the Orchestre National de Paris, Finnish Radio Symphony Orchestra, the Shanghai Symphony, China Philharmonic, and Hong Kong Philharmonic, among others.

Her recital credits include the Kennedy Center for the Performing Arts, the Smithsonian Institute, and the Wallace Collection in London. She has collaborated with some of today’s foremost artists, including pianists Jean-Yves Thibaudet, Lang Lang, Jeffrey Kahane, and Yefim Bronfman, and violinists Joshua Bell, Gil Shaham, Christian Tetzlaff, and Pinchas Zukerman. Among her festival credits are Ravinia, Marlboro, Santa Fe, Aspen, Spoleto, La Jolla, Kuhmo, and Pablo Casals.

**[www.haiyeni.com](http://www.haiyeni.com)**

# PROGRAM

Serenade No. 11 for Winds in E-flat major,  
K. 375

I. Allegro maestoso

Serenade No. 13 for Strings in G major,  
"Eine Kleine Nachtmusik," K. 525

I. Allegro

Clarinet Concerto in A major, K. 622

I. Allegro

***Graeme Steele Johnson, basset clarinet***

Symphony No. 40 in G minor, K. 550

I. Molto allegro

Violin Concerto No. 5 in A major, K. 219

1. Allegro aperto—Adagio—  
Allegro aperto

***Benjamin Bowman, violin***

Piano Concerto No. 23 in A major, K. 488

III. Allegro assai

***Min Kwon, piano***



# AFTER MOZART, STAY AND ENJOY SOME TOE TAPPING BLUEGRASS MUSIC



## BEAR PALACE

Born on the back porch of a farm house, Bear Palace was founded by mustachioed guitarist, Greg Katsimagles, and surfer gypsy mandolinist, Taylor James, along with blacksmith bass player Doug Zegel. Scattered throughout New Jersey, but based in Bedminster, Bear Palace features a foot-stomping original sound, blending bluegrass, folk, and rock into a familiar americana style.



[soundcloud.com/bearpalacemusic](https://soundcloud.com/bearpalacemusic)  
instagram @bearpalacemusic

# AFTER MOZART, STAY AND ENJOY SOME TOE TAPPING BLUEGRASS MUSIC

## ALISON JAMES

Alison James (Alison + James) are a singer-songwriter-producer duo based in New York City.

As multi-instrumentalists, their curiosity and love for music leads them to produce and perform in a wide range of styles, and have written music featured on TV and major films.



[www.alisonjamesmusic.com](http://www.alisonjamesmusic.com)  
instagram @\_alison\_james\_  
instagram @jamesmadx

# PROGRAM NOTES

by Graeme Steele Johnson

Rightly wide-eyed but inevitably futile attempts to pin down Mozart's genius typically take the form of variations on the theme of "perfection." The musical pantheon enshrines the achievements of many master composers, but Mozart's brilliance somehow stands apart from even the most celebrated voices. His music glows with a transcendent otherworldliness that puts to shame attempts to capture it in words, but it is its paradoxical self-evidence—as inevitable and fundamentally part of *this* world as nature itself—that makes it elude explanation. Mozart's grace lies in his music's effortless, unlikely cohabitation of opposites: it is at once scintillatingly fresh and deeply familiar, simple but not simplistic, and, in the words of Scott Burnham, "somehow both unerring and human...untouchable and touching."

## **Serenade No. 11 for Winds in E-flat major, K. 375**

### **I. Allegro maestoso**

Largely driven by the demand of the lesser nobility, the latter part of the 18th century saw a utilitarian flowering of music for small wind ensembles, known as *Harmoniemusik*. In addition to being more financially accessible to the middle-aristocracy than a full orchestra, *Harmoniemusik* also offered the flexibility of being suitable for both indoor and outdoor performance, and thus functioned well for entertaining as well as for the curious but popular custom of wooing a lover by hiring musicians to perform outside her window. It was from his own window, in fact, that Mozart first heard his E-flat Wind Serenade. The composer wrote to his father:

"At 11 o'clock at night I was serenaded by two clarinets, two horns, and two bassoons playing my own music...The six gentlemen who executed it are poor beggars who play together quite nicely all the same, especially the first clarinetist and the two horn players...these musicians had the front gate opened for them, and when they had formed up in the yard, they gave me, just as I was about to undress for bed, the most delightful surprise in the world with the opening E-flat chord."

The sextet of wind instruments referenced in Mozart's letter formed the original version of the E-flat Serenade; the following summer, in 1782, the composer added a pair of oboes to the piece in hopes of currying favor with Emperor Joseph II, who had just installed a wind octet as his house band, as it were. The present work was the second of three wind serenades (the next in C minor, and the previous, the great "Gran Partita," in B-flat) Mozart would lavish with an emotional profundity and compositional elegance previously unknown to wind ensemble music.

# PROGRAM NOTES

## Serenade No. 13 for Strings in G major, “Eine Kleine Nachtmusik,” K. 525

### I. Allegro

In August 1787, Mozart took a break from working on *Don Giovanni*, considered by many to be the greatest opera ever written, to dash off a light string serenade in G major. The occasion for the new piece is unknown, but Mozart was not one to put major projects on hold for his own pleasure; it's likely that the serenade was commissioned by nobility for courtly entertainment. Mozart labeled the piece “Eine kleine Nacht-Musik” (“a little night-music,” or, less literally, “a short serenade”) in his thematic catalog — not so much a title as personal record-keeping for the composer. But music did indeed fill the air well into Viennese nights in Mozart's time: nightly concerts made for after-dinner entertainment in aristocratic courts, with serenades starting at about 9:00 pm and the related *notturmo* around 11:00 pm, while small wind groups played *Harmoniemusik* in the streets past 1:00 in the morning.

Mozart's use of string instruments suggests that this serenade was intended for indoor festivities, and its buoyant character matches that spirit. The work's unfettered gaiety does, however, raise questions when considered in the context of the year in which it was born. 1787 had thus far been a trying year for Mozart's professional floundering in Vienna, relatively underwhelming creative output, and his father's serious illness and death earlier that summer. A far cry from the inconsolable G minor Viola Quintet or the complexity and harmonic daring of *Don Giovanni*, both from 1787, the G major Serenade oozes a degree of unpretentious levity rare even for Mozart's overall joyous catalog.

## Clarinet Concerto in A major, K. 622

### I. Allegro

To call Mozart's premature death at the young age of 35 untimely would be a tragic understatement; for the musicologist H. C. Robbins Landon, it was no less than “the greatest tragedy in the history of music” that cut short the composer's life just as he was on the threshold of a magical new style. Finished just two months before his death, the Clarinet Concerto was Mozart's last major completed work, and thus is conventionally regarded as his swan song. But considered in the context of the entirely new language that emerged in Mozart's other twilight works (the Concerto shares with *The Magic Flute* a remarkable blend of simplicity and gravitas), the Clarinet Concerto represents as much a new beginning, albeit tragically curtailed, as a final destination.

# PROGRAM NOTES

Originally conceived for the basset clarinet and its extended low range, the Clarinet Concerto signifies a continuation of Mozart's lifelong penchant for darker timbres (In chamber music settings he much preferred playing the viola to the violin, and famously bemoaned his flute commissions, writing, "I become quite powerless when I am obliged to write for an instrument I can't stand."). This mellow quality that Mozart achieves in sonority is also reflected in the general character of the piece, which concentrates less on virtuosic passagework (solo cadenzas are conspicuously absent) and more on long-breathed melody and quicksilver character shifts. The clarinet was, after all, the instrument that most closely resembled the human voice for Mozart, who can be said to have invented the soul of the clarinet. Liberating the instrument from its early-Classical trumpet-like role, Mozart realized for the first time its lyrical, *cantabile* potential, its agility, and the vocal, operatic qualities inherent in the contrast between its registers—made more impressive by the addition of the basset clarinet's rich baritone. The first movement Allegro opens joyously before introducing striking forays into minor keys that Mozart will continue to probe for the rest of the piece.

## **Symphony No. 40 in G minor, K. 550**

### **I. Molto allegro**

Crowded with successive "sigh" motives, the breathless opening measures of Mozart's "Great" G minor Symphony (so-called to distinguish it from the "Little G minor Symphony," No. 25, the only other minor key symphony he wrote) are today some of his most recognizable. Mozart's choice of key here is significant; G minor frames some of his most anguished works, including Pamina's heartbroken aria over her loss of love and joy in *The Magic Flute*. But the pained Molto allegro movement strays far and often from that home key, and the harmonic jolts of the development are jarring even compared with the proto-Romantic harmonic daring that emerged in Mozart's other late works, and indeed, for modern ears as well. As Charles Rosen put it, "In all of Mozart's supreme expressions of suffering and terror, there is something shockingly voluptuous. Nor does this detract from its power or effectiveness: the grief and the sensuality strengthen each other and end by becoming indivisible, indistinguishable one from the other. In his corruption of sentimental values, Mozart is a subversive artist."

## **Violin Concerto No. 5 in A major, K. 219**

### **I. Allegro aperto—Adagio—Allegro aperto**

A 19-year-old Mozart wrote all five of his violin concertos in the span of a few months in 1775. In addition to his facility at the keyboard, Mozart was himself an accomplished violinist, and performed at least one of his own concertos in public. The present A major Violin Concerto, however, was likely written for Antonio Brunetti, with whom Mozart shared the concertmaster chair in the Salzburg Court Orchestra, a post the composer

# PROGRAM NOTES

was appointed to when he was only 16. Well into his short life but relatively early on in his prodigious output, the ever-precocious teenage Mozart provided an early foretaste in this Concerto of the compositional boldness that would distinguish his later years. The sparing, dignified theme that the first violins introduce at the outset of the Allegro aperto, for example, turns out not to be the theme at all, but its accompaniment. And when the solo violin first enters, arpeggiating an unadorned, gleaming A major triad, it finds itself rather out of place — naked at first, and inexplicably in an unhurried Adagio instead of the spirited tempo the orchestra set up. For a dreamy moment it seems as if the soloist has stumbled into the wrong piece — the only instance in Mozart's concerto repertoire of such an Adagio interruption as the first solo utterance. Its place here, in the A major Concerto, perhaps says something about the inward focus of Mozart's works in that key, a model that is upheld by all three concertos on this program. But when the solo violin finally lunges into the exposition proper, revealing the true theme atop what we now recognize as the opening accompaniment figure, those elemental properties of the form—theme, tempo—acquire new significance.

## **Piano Concerto No. 23 in A major, K. 488**

### **III. Allegro assai**

Trading oboes for clarinets and dispensing with the popular trumpet and timpani fixtures of contemporary orchestras, Mozart designed a darker, mellower orchestration that reflects this concerto's introspective, lyrical quality. Indeed, the 23rd Concerto is generous and personal, and seems to sing to itself rather than declaiming from a stage as in Mozart's hallmark operatic style found in so many of the other concerti.

Piano passagework is florid in the Allegro first movement, more cascading and graceful—though no less demanding—than the fiery acrobatics of the other late concerti. The orchestra's role in the dialogue is involved but never grandiose, and the soloistic wind writing throughout the piece lends an intimacy closer to chamber music than the typical concerto style. Though absent here, the sparing, poignant Adagio movement is worth mentioning as Mozart's only work in F-sharp minor, and the last minor key slow movement he would write for an instrumental piece.

As if making up for lost time, the present Allegro assai finale is quick to recover the Mozartean zippiness that laid dormant for the first two movements, its perky theme skating atop a rolling boil of constant eighth notes. The exuberant main theme notwithstanding, the movement's episodic structure makes room for a whole host of contrasting characters and moods, from a rather childlike, whistleable tune to intimate dialogue between the piano and wind voices.

# ORCHESTRA

## VIOLIN

Benjamin Bowman  
Gergana Haralampieva  
Adelya Nartadjieva  
Max Tan

XinOu Wei  
Rubén Rengel  
Julia Danitz

## VIOLA

Colin Brooks  
Marta Lambert

## CELLO

Hai-Ye Ni  
Nan-Cheng Chen  
Samuel DeCaprio

## DOUBLE BASS

Sam Suggs

## FLUTE

Katie Althen

## OBOE

Amelia Merriman  
Tamara Winston

## CLARINET

Graeme Steele Johnson  
Yoonah Kim

## BASSOON

Eleni Katz  
Rémy Taghavi

## HORN

Wilden Dannenberg  
Eric Huckins

# MEET OUR ORCHESTRA

## VIOLIN

**Julia Danitz** (Chatham, NJ): Columbia University, BA; The Juilliard School, MM; The Graduate Center, City University of New York, DMA (in progress); Co-Founder and Artistic Director, Sonora Collective

**Gergana Haralampieva** (Long Island, New York): Curtis Institute of Music, BM; New England Conservatory of Music, MM; Ensemble Connect alum; Co-founder, Long Island Chamber Music

**Adelya Nartadjieva** (Tashkent, Uzbekistan): Yong Siew Toh Conservatory of Music, BM; Yale School of Music, MM; Manhattan School of Music, PS; Ensemble Connect alum; Frisson Ensemble and Decoda violinist

**Rubén Rengel** (Caracas, Venezuela): Cleveland Institute of Music, BM; Shepherd School of Music - Rice University, MM; Manhattan School of Music, PS; Current Fellow, Ensemble Connect

**Max Tan** (Rockville, Maryland): Harvard University, BA; Harvard-Fudan University Medical School exchange (Shanghai); The Juilliard School, MM, AD, DMA (in progress); faculty assistant at The Juilliard School; lecturer/artist at Sunset ChamberFest (Los Angeles); alumnus of the Perlman Music Program, Pacific Music Festival, YellowBarn, Ravinia and Music@Menlo

**XinOu Wei** (Shenyang, China): Lynn University, BS; Mannes School of Music, MM; Lucerne Festival Academy alum; former concertmaster of Camerata New York, Long Island Opera, Garden State Philharmonic and Adelphi Orchestra; member of Mozart Orchestra of New York

## VIOLA

**Colin Brookes** (Pittsburgh, Pennsylvania): Juilliard School, BM; Yale School of Music, MM, AD; Founding Member, Ulysses Quartet

**Marta Lambert** (Greenville, NC): East Carolina University/The Juilliard School, BM; Yale School of Music, MM; The Juilliard School, DMA (in progress)



# MEET OUR ORCHESTRA CONTINUED

## CELLO

**Nan-Cheng Chen** (Taichung, Taiwan): The Juilliard School, BM, MM; The Graduate Center, City University of New York, DMA (in progress); Co-founder and Director, New Asia CMS

**Samuel DeCaprio** (Lebanon, Connecticut): University of Connecticut, BM; Eastman School of Music, MM; Mannes School of Music, PSD; Yale School of Music, MMA; The Juilliard School, DMA (in progress)

## BASS

**Sam Suggs** (Buffalo, NY): Northwestern University, BM Music Cognition and Theory; Yale School of Music, MM, DMA; Assistant Professor, James Madison University; faculty of Heifetz Institute, Sewanee Summer Music Festival and BassWorks; composer-in-residence with Frisson Ensemble.

## FLUTE

**Katie Althen** (Reading, Pennsylvania): New England Conservatory, BM; The Juilliard School, MM; Peabody Institute, post-grad studies; Co-Founder and Director of Marketing, Sonora Collective

## OBOE

**Amelia Merriman** (Newnan, Georgia): University of Georgia, BM, Certificate of Music Business; Yale School of Music, MM, MMA; Second Oboe/English Horn, Binghamton Philharmonic; Substitute, New World Symphony

**Tamara Winston** (Asunción, Paraguay): The Juilliard School, BM; Mannes School of Music, MM; Ensemble Connect alum; Adjunct Lecturer, Brooklyn College

## CLARINET

**Graeme Steele Johnson** (White Plains, New York): The University of Texas at Austin, BM; Yale School of Music, MM, MMA; The Graduate Center, City University of New York, DMA (in progress)

**Yoonah Kim** (Seoul, Korea): Mannes School of Music, BM; The Juilliard School, MM; Ensemble Connect alum; Concert Artists Guild Artist; Vandoren Emerging Artist

# MEET OUR ORCHESTRA CONTINUED

## BASSOON

**Eleni Katz** (Iowa City, Iowa): University of Wisconsin Madison, BM; Yale School of Music MM, MMA; Civic Orchestra of Chicago, Associate Member

**Rémy Taghavi** (St. Paul, Minnesota): University of Southern California, BM; The Juilliard School, MM; Stony Brook University, DMA; Principal Bassoon, New Haven Symphony Orchestra; Assistant Professor, University of Massachusetts Amherst

## HORN

**Wilden Dannenberg** (Macon, Georgia): Florida State University, BM; Stony Brook University, MM; Ensemble Connect alum

**Eric Huckins** (Long Island, New York): Curtis Institute of Music, BM; The Juilliard School, MM; Co-founder, Long Island Chamber Music; Artist, Astral Artists



## Mission Statement

The Center for Musical Excellence (CME) provides high-caliber training and individually tailored assistance, financial support, and professional opportunities to gifted young musicians who wish to pursue their advanced education and life in music in the United States. CME aims to inspire, guide, and mentor aspiring young artists toward a meaningful and successful career, one that enriches both the artist and the community through the gift of music.

**Learn more at [cmemusic.org](http://cmemusic.org)**

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*In Memoriam*

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### KAROLINA DEHNHARD

Karolina Dehnhard, Esq., is Partner at Lindabury McCormick Estabrook & Cooper, P.C., where she concentrates on International Divorces and serves as the Managing Director of the International Transaction Group. Herself an immigrant from Poland, arriving in the United States as a little girl with her mother in search of the "American Dream," Karolina remembers those first days on American soil, where she only knew a few words of English. Developing her voice over the years, today she is a beacon of strength for those dealing with the most difficult of family matters impacting children. A strong proponent for growth, change, and new opportunities when life throws an unexpected curveball, Karolina, through her vast network of philanthropists, entrepreneurs, and business leaders, both in the United States and Poland, believes that investing in the next generation is not just a choice but an obligation. Her latest project is in collaboration with the Consulate of Poland in New York where she and key leaders will be organizing a 40under40 event, highlighting 40 young minds that have overcome obstacles, realizing success in their given sectors. Uniquely, what will tie these young professionals together will be the common theme of their love for music. In her words; "We speak many languages across the globe, and lack of language can sometimes be limiting in achieving a goal, but the language of music is universal, it is inclusive, it is bonding."



# THE CENTER FOR MUSICAL EXCELLENCE

## JANA KRUPKOVA, *Production and Event Associate*

Jana comes from the Czech Republic and has been in the USA studying and working for 10 years. She studied Classical Piano at Music Conservatory in the Czech Republic and has continued her studies at William Paterson University in Wayne, NJ where she received her BA in Music Business and Classical Piano Performance. Jana has been with Center for Musical Excellence for about two years, working her way from assisting with fundraising, social media, and development, to currently overlooking CME's musical projects and events, such as their Concert at the Petrof Gallery in the Czech Republic in the summer of 2019. She is also an experienced piano instructor with advanced knowledge of both the creative and legal components of the music industry from working as an Ambassador at Lincoln Center for the Performing Arts, an Ambassador at the Grammy U Program, and, of course, Center for Musical Excellence!



## ERIN SCHWAB, *Marketing and Development Associate*



A native New Jersey resident, Erin is thrilled to have joined the team at Center for Musical Excellence in September, 2020! She holds a Bachelor's and Master's Degree in Music from Rutgers Mason Gross School of the Arts, where she studied Classical Voice Performance. She began her arts administration career in 2017 with internships at Carl Fischer

Music Publishing in New York, NY and The Mayo Performing Arts Center in Morristown, NJ. She has served as the Marketing Manager for Curtain Up Studios, a children's theatre company in Glen Rock, NJ and as a Social Media Coordinator and Assistant Project Manager for Sound Imagination, a multi-media production company based in Rahway, NJ. In addition to her current position at Center for Musical Excellence, Erin is also the Marketing Coordinator at The Art School at Old Church in Demarest, NJ. In addition to her work in arts administration, Erin is also an experienced and active performer, teaching artist, and community volunteer.

# CLASSICAL MUSIC SOCIETY

## INVESTING IN THE FUTURE OF CLASSICAL MUSIC



*To celebrate our 10th Anniversary, we invite you to join our newest and possibly most meaningful project: the CME Classical Music Society! A newly formed fellowship of music lovers and supporters, this intimate and exclusive program will celebrate our artists' excellence and their inspiring music and stories.*

### MEMBERSHIP INCLUDES:

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- Special invitations to virtual artist talks with CME musicians
- Invitation to additional private coaching sessions or rehearsals with CME Young Artists and Min Kwon
- Regular newsletter with updates and Min's musical tips
- CME CD

### INDIVIDUAL MEMBERSHIP:

- \$250 per year

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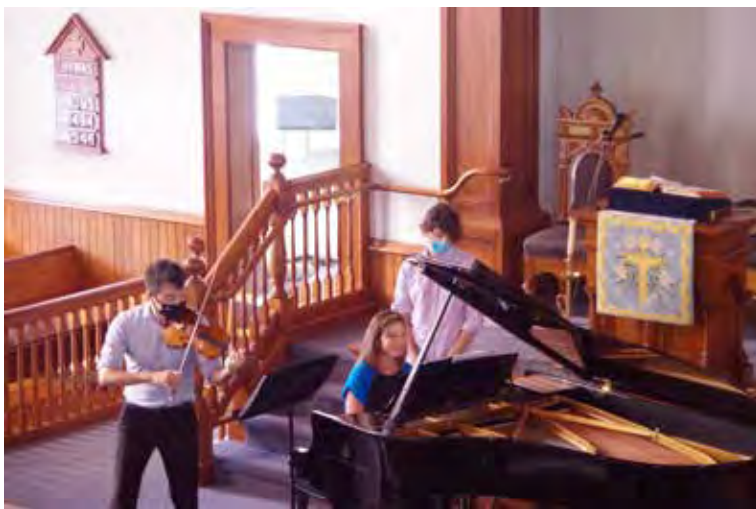
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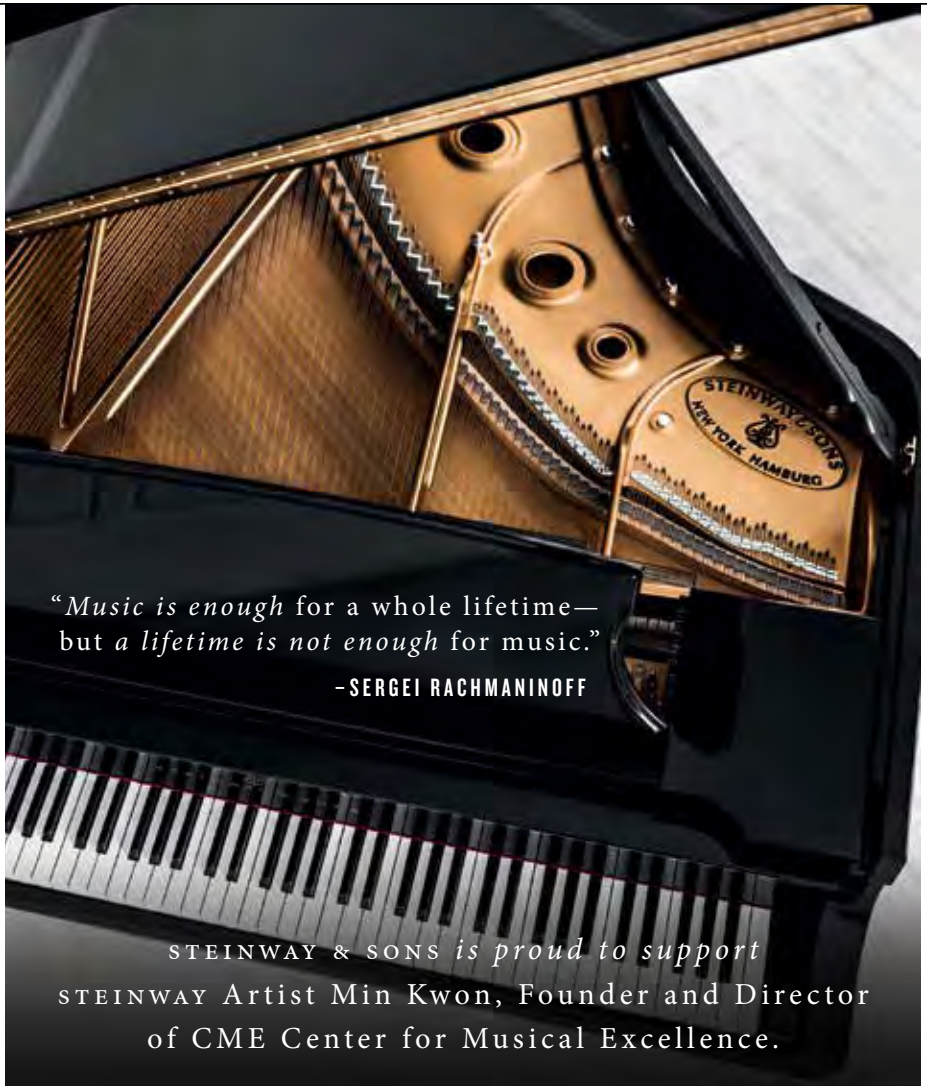
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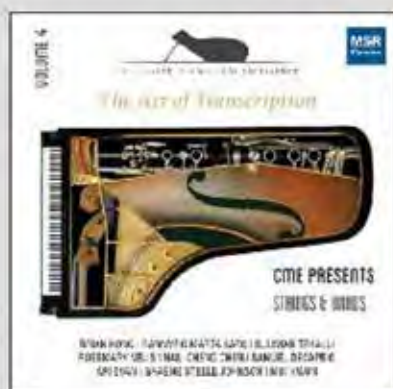
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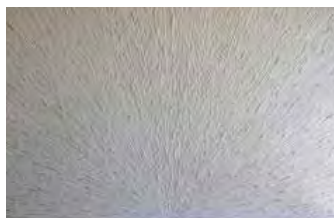
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## Mission Statement

**Music in the Somerset Hills (MISH)** is a musical community whose mission is to create musical experiences of the highest quality for those who live and work in the Somerset Hills and the surrounding area. Founded in 2010 by Artistic Director Stephen Sands, MISH's primary focus is the Somerset Hills Community Chorus, The Concert Series and Music Education.

**The Somerset Hills Chorus** is open to anyone aged 14 and upwards, with or without expertise, and enables young performers to sing extraordinary repertoire alongside more seasoned professionals in fine venues within and around the community.

**The Concert Series** brings accomplished professional musicians to perform with the Chorus in local venues. Since 2010, performances have included the Vivaldi *Gloria*, Handel's *Semele* and *Messiah*, a centenary concert of works by Benjamin Britten, a jazz concert of George Shearing works, the Fauré *Requiem*, Bach's *St. John Passion*, *Music of the Movies* (with Peter Dinklage), and, in 2018, a Bernstein Centenary concert. The Concert Series also includes performances by distinguished visitors - concerts by Chanticleer (2016), Canadian Brass (2017) and The King's Singers (2019), as well as occasional outdoor concerts in the summer, including Handel's *Water Music* on the Lake at Far Hills in 2017.

**Music Education** centers on an **Early Childhood Music Program**, which runs classes for children up to 8-years old. MISH also runs **Summer Music Camps** for children, including the very popular Summer Voices camp for children and teens in August each year.

A guitar workshop is available for adult participation. And MISH offers **scholarships to high school seniors** who demonstrate musical excellence.

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# MUSIC IN THE SOMERSET HILLS



**Stephen Sands**, Music in the Somerset Hills founder and Artistic Director is highly sought after as a soloist, conductor, music educator and ensemble member. He holds his Bachelors and Masters degrees from Westminster Choir College. Stephen is the director of Downtown Voices, a semi-pro choral group that is part of the Trinity Wall Street Music program, focused on bringing the best volunteer and professional singers in the NYC area together for high level performances. He has taught choral music to thousands of students in grades 3-12 in the Somerset Hills School District for more than 20 years, and is a founding member and executive director of the internationally acclaimed Antioch Chamber Ensemble. Stephen sings with the Grammy-nominated Trinity Choir in

New York. He has been praised as a "crystalline tenor" (Backstage) and "a tenor with a focused, powerful tone" who sings with "subtlety" and "poignancy" by the New York Times. Stephen has been heard as the Evangelist and tenor soloist in numerous performances of Bach's sacred oratorios, most recently with the Trinity Choir and Baroque Orchestra in the *St. John Passion* of J.S. Bach. [StephenSands.net](http://StephenSands.net)

**Richard Somerset-Ward**, President, was, for 21 years, on the staff of the British Broadcasting Corporation, latterly as Head of Music & Arts Programming. He has lived in the United States since 1984 and is the author of *The Story of Opera* (Abrams 1998) and *Angels & Monsters: Male and Female Sopranos in the Story of Opera* (Yale 2004).



**Billy Webster**, General Manager, earned his BA in Literature and Theater Arts at Hunter College in Manhattan and his Master of Divinity at Princeton Theological Seminary. For seven years he served as Director of Admissions at The General Theological Seminary in New York City. He will release his tenth album of original music, "The One Thing You Need" will be released in December 2020. Billy's rock opera based on The Lord's Prayer entitled "Bold Enough To Say", made its live debut in Brooklyn in October 2014 and went on to several successful performances around the NYC metropolitan area.

singing and performing go all the way back to her early school years and have never stopped, simply for the pure joy it brings her. In addition to the Somerset Hills Chorus, she also sings in the choir of St. Luke's, Gladstone, and rings in their Bell Choir. She has a day job too, she owns and operates Hibernata Bedding in Bernardsville. Pamela brings her love and passion for music and this organization along with her many years of experience chairing fundraising events to her development role with Music in the Somerset Hills.

**Pamela L. Nardone**, Chair of Development, has been a part of Music in the Somerset Hills, almost from the beginning, as a member of its Community Chorus. Her



**Catherine Pane**, Treasurer Cathy has been with Music in the Somerset Hills since its inception as bookkeeper. These days as Treasurer, she continues to maintain the financial records and reporting for the organization as well as assisting with concert check-in. Her full time employment is with the USET Foundation as Director of Accounting & Office Manager but she keeps busy volunteering with a few local organizations. Cathy also owns CP Business Management where she works part-time for several local companies assisting with records management and various projects.

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14**

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**Congratulations to our 2020 Scholarship Winner**



**Nicole Streger**

Nicole has had a love for music and all its forms since she can remember. Whether she was rewatching *Mamma Mia* for the 100th time or falling asleep to the thumping bass of her parents rehearsing "Walking on Sunshine" in their cover band, music was all she knew.

She knew she wanted to pursue musical theatre when she was 13 and has since dedicated countless late nights, weekends, and summers to training, rehearsing, and performing. She owes a lot of her growth as a singer/actor to the years she spent with the MAYO Performing Arts Company, MPAC's mainstage productions, and the Paper Mill Playhouse Summer Conservatory.

Nicole will continue her musical and theatrical studies at Northwestern University where, as a theatre major, she'll be tossed into a community of artists on and off-campus that will push her to be her best artistic self. She'll have the opportunity to study minor concentrations in musical theatre, playwriting, acting for screen, and comedic arts. These concentrations will allow her to expand in multiple areas as an artist to best affect the broader societal landscape. Music has always been and will always be a key part of what makes Nicole, Nicole, and she cannot wait to continue telling stories through music.

**The deadline for receipt of materials is April 16, 2021.**

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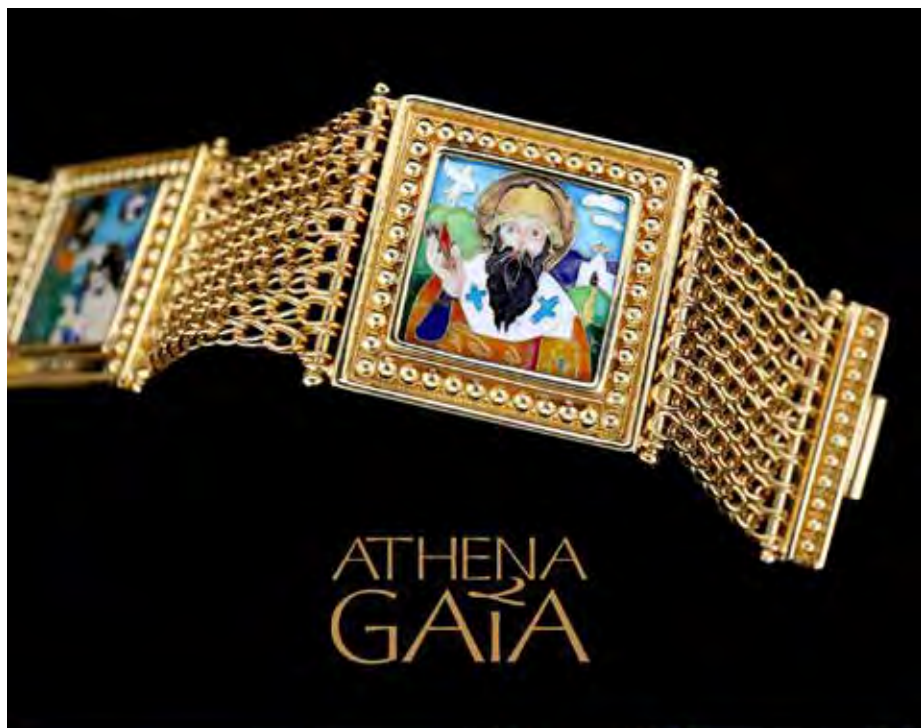
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