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ON BEAVER

*Classical Music on
Island Time*

BAROQUEONBEAVER.ORG

July 27 through August 5, 2023

PRESENTED BY



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Keep up to date on Baroque and island events with WVBI. Listen for Robert Nordling on Beaver Island Perspectives each evening after the news at 5:00 for a look at what's next. And, listen for the Community Calendar weekdays at 9, noon, 3 & 6 for local news and info on local events. Tune to 100.1 FM or listen online at wvbi.net



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SEPTEMBER 8 & 9, 2023

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The BIA works to assure the economic and environmental sustainability of our island. We do this by representing the combined interests of our membership on issues that affect the fundamental character and beauty of Beaver Island. Our recent projects include supporting advanced life support services, involvement in an affordable housing initiative, pursuing improved broadband service, support and direction for the island's invasive species programs, annual beach cleanups, installing fishing line receptacles at fishing and boat launch sites, the island's Birding Trail and Birding Festival and the island's Water Trail. Please join us for our Annual Meeting at the BIC Center on August 8th at 2:30pm. All are welcome.

Visit us at:
beaverislandassociation.org

The BIA congratulates
 Baroque on Beaver
 for 22 successful seasons.
 Thank You to all who
 make this event happen every year!



beaverislandassociation.org | P.O. Box 390, Beaver Island, MI 49782

BEAVER ISLAND HISTORICAL SOCIETY

Welcomes You to Our Past

Explore our history, find out about the Beaver Island King, fishing, shipwrecks, island life, natural history, our Irish heritage, and much more.

The Historical Society currently operates two museums on the Island: the Print Shop Museum and the Marine Museum and two historical sites: Heritage Park and the Protar Home. We offer several resources and services to our visitors, including genealogical research, copies of archival photos, and a series of historical journals and other books for purchase. We host many events throughout the year to promote the Island's history.

MUSEUM HOURS

Summer Hours 11-5 PM
 Fall Hours 1-4 on the Weekends
Please call ahead to confirm availability. Private Museum tours are available after hours or season. Please call the Print Shop to make arrangements.



PRINT SHOP MUSEUM
 26275 Main Street, Beaver Island
 (231) 448-2254

MARINE MUSEUM
 38105 Michigan Avenue, Beaver Island
 (231) 448-2479

www.beaverislandhistory.org | BeaverIslandHistoricalSociety

NEXT LEVEL WEBSITES

Designers of Baroque on Beaver & Beaver Island Chamber of Commerce Websites

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Less is more.

Our continued effort to respond to your feedback and improve the Baroque experience for all involved has led us to this scaled-down version of the Festival for 2023. We now have free evenings on both Fridays during our schedule, ten events rather than thirteen.

We believe this will lead to several positive outcomes: Alleviate fatigue on both sides of the podium — for you and our artists; Bestow more time for our musicians to rehearse and prepare together since there is less repertoire to master; Improve what is already a world-class concert-performance level for your enjoyment.

In his book *Thank You for Being Late*, Thomas Friedman discusses life in what he calls our “Age of Accelerations” and how time — always our most precious commodity — has seemed to become less and less available as the speed of our lives has increased. The time to pause, appreciate, and reflect upon our lives and world is increasingly elusive. We hope our offerings of this extraordinary art form in a less-hecktic format will give you many moments of delight and respite.

Thanks for being a part of Baroque on Beaver.

Matthew Thomas
Executive Director
Beaver Island Performing Arts Alliance



From The BIPAA Chair

Welcome musicians! Welcome audience! Welcome volunteers and staff and donors! It is wonderful to see everyone together on Beaver Island for our 22nd Baroque on Beaver Festival.

Thank you to all who work to bring us music, professionally performed and thoughtfully programmed. We can hear classical music that we recognize immediately, and new music that we might not even recognize as music, and music that challenges us, and music that soothes our souls. We will almost certainly learn something if we keep our ears open. Baroque on Beaver offers each of us the chance to enjoy and expand our musical horizon.

We hope you enjoy whichever concerts appeal to you. Thank you for your support.

Sally Rehkopf

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& Principal Conductor*
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** Denotes gift to the BIPAA Endowment Fund

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ROBERT NORDLING

Robert Nordling's conducting has been characterized as "emphatic", "dramatic", and "vivid" with a "fresh and airy quality and a certain elegance" (San Francisco Chronicle). Robert serves as the Music Director of the Bandung Philharmonic (Indonesia), the Baroque on Beaver Island Music Festival (Northern Michigan) and the Shoreline Music Society (Michigan). He has appeared with orchestras across the United States and around the world.

A champion of new music by living composers, Nordling's 2022 season included World Premieres of commissioned works - 'Contemplating Fire' - Joan of Arc Oratorio by Robert Hart, 'Fanfare of Fourths' by Tony Manfredonia and 'Chronicles of Ghosts' - by Carice Assad. He has engaged Eric Malmquist for a commissioned work for 2024.

2023 is the 22nd season of the Baroque on Beaver Island Festival and Nordling's 14th season as Music Director. The season includes appearances by pianist Ying Li and violist Michael Hall.

A sought out clinician and educator, Nordling received a 2019 Fulbright Specialist Scholarship in partnership with the Bandung Philharmonic for work to develop conducting talent in Indonesia. Robert performs orchestra clinics, music educational workshops and master classes in schools in the USA and abroad. He



ROBERT NORDLING

leads the Bandung Philharmonic Conducting Fellows program which trains young Indonesian conductors in Master Classes and performance. He has also served on the music faculty of the Calvin University Music Department and Trinity International University where he conducted the orchestras and taught in the areas of music history, music appreciation and conducting.

A native of New Jersey, Robert began his early studies on violin with Stephen Clapp and Paul Zukovsky. Following his undergraduate study at the Wheaton College Conservatory of Music, he was awarded conducting fellowships to the Los Angeles Philharmonic Institute where he worked with Leonard Bernstein, Michael Tilson Thomas, Herbert Blomstedt and Erich Leinsdorf. He also received conducting fellowships from the Oregon Bach Festival to work with Helmuth Rilling and the Cedardell Opera Festival to work with Boris Goldovsky.

Robert is also an active composer and arranger based in Grand Rapids, Michigan, and his current interests include Arthurian literature, old English poetry, science fiction, Indian food, watching his wife do gardening, furniture-making, Bowyn - his Welsh Terrier, Tom Waits, Cherith Nordling, 2 grand daughters and espresso coffee.

KEVIN SIMONS, CHORAL DIRECTOR



PHOTO: FRANK SOLLE

KEVIN SIMONS

Since 2007, Kevin Simons has been the Choral Director for the Baroque on Beaver Festival. He is the Editor for St. James Music Press and Director of Music and Organist at St. John's Episcopal Church in Saginaw, Michigan. In 2023, after 20 years of teaching, he left his position as Associate Professor and Director of Choirs at Saginaw Valley State University.

He holds degrees in vocal performance, choral conducting, and music education from the University of Oklahoma, Central Michigan University, and Boston University. He was fortunate to study voice, choral conducting, and organ with Sean Daniel, Nina Nash-Robertson, Steven Egler, and Marilyn Horne.

As the Editor for St. James Music Press, Kevin oversees the publication of choral and instrumental music used by churches throughout the world. He is active in several professional organizations, including the

American Choral Directors Association, the Royal School of Church Music in America, and he is a Colleague of the American Guild of Organists. He has also been elected to membership in the Association of Anglican Musicians and the National Association of Teachers of Singing. He serves as the Director of the Sewanee Church Music Conference, the oldest conference for musicians in the Episcopal Church.

Well known as a builder of choral programs, Kevin is a frequent choral and vocal clinician. His choirs have sung with the Saginaw Choral Society, Saginaw Bay Symphony Orchestra, and for conferences of the American Choral Directors Association and National Music Teachers Association. He has collaborated with Sydney Guillaume, Sylvia McNair, Natalie McMaster, Kevin Cole, and the Chieftains. He resides in Saginaw, Michigan, with his wife Amy and their children, Claire and Henry.

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The Gaming Gamins send best wishes to the 22nd Anniversary Season of the **Baroque on Beaver Music Festival** in memory of our beloved friend and lover of classical music and all things Beaver Island:

Donna Hardenberg



LECTURE

Thursday, July 27
at 7:30pm

TOPIC:
WHAT DO CONDUCTORS (ACTUALLY) DO?



Beaver Island Historical Society

DRINKS, DESSERT, AND DISCUSSION

Robert Nordling, music director & host

This evening's presentation is sponsored by Taffy Raphael and Jim Gavelek.

Tonight's reception and refreshments are sponsored by the Bonners Landing Community.

The concert hall is filled. The orchestra is on stage. The lights go down and the music begins...but how? How is it possible for 40, 50, 80 or more players - all playing different instruments - to keep so perfectly together? The secret lies in the conductor's ability to communicate - *without words* - instructions, encouragement, correction, and inspiration to the ensemble so they can create the beautiful music envisioned by the composer. This talk will address how conductors accomplish this and what they need to know and do to support the orchestra and inspire the audience, to include:

An introduction to the basics

The power and role of gesture

The steps in the music-making process

Examples of how it's done



LIVE MUSIC WARNING

We at Baroque on Beaver have an obligation to our musicians, composers, and producers to remind audience members that video- or audio-recording is banned during each of our concerts. Simply stated, as a matter of law: **Recording a live musical performance without the consent of the artist is illegal.** To record a concert legally, three types of permission are required, all related to copyright. BIPAA is the sole entity who can record, as we have obtained these permissions and are recording material with contractual consent.

IN CONTRAST, UNLAWFUL RECORDINGS ARE OFTEN REFERRED TO AS 'BOOTLEGGED. THIS IS BANNED BY TWO FEDERAL STATUTES:

- **Federal law 17 U.S.C. § 1101** imposes civil penalties for the **unauthorized recording of live performances** or the transmission or distribution of such. This is true even if the bootlegging is not done for commercial gain. The statute provides that anyone who engages in these prohibited acts is potentially liable for money damages. A court may also impound applicable recordings.
- **Federal law 18 U.S.C. Section 2319(a)** makes bootlegging a criminal offense if the perpetrator — without the consent of the applicable artist — knowingly records a live musical performance or distributes such a recording and does so for commercial gain.

THE THREE COPYRIGHT PERMISSIONS BIPAA HAS OBTAINED TO LEGALLY RECORD OUR EVENTS INCLUDE:

- 1 the copyright that belongs to the composer of the music. This copyright covers the “musical composition” – think of it as the musical notes on a piece of paper. No matter who plays these notes or who records music using those notes, they would need to account to the composer.

We pay royalties to ASCAP (the American Society of Composers, Authors, and Publishers) for the rights to perform copyrighted musical works.


- 2 the copyright that belongs to the performer of the musical composition. Because every rendition of music can be considered a work of art, (taking those musical notes on a paper and transforming them into sound), the performer of the music composition is granted a copyright on their performance of the musical work.

Our contracts have such an agreement with all our performers.

- 3 the copyright of the actual recording of the performance. This is where record and production companies come in to play. They take musical performances and produce them into something tangible, like a digital sound/video file (mp3, CD, music video, concert recording, etc.).


BIPAA has contracted or arranged to be the recorder of the material and has an agreement with our recording engineer for the re-use of his recorded material.

Please respect our musicians, composers, and producers by enjoying your experiences in the moment and refraining from using any recording device, regardless of how informal it might seem. Recording on an iPhone is equally illegal when compared to recording using more professional equipment without all three permissions.




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www.c3f.org 231-536-2440 301 Water St. East Jordan

Saturday, July 29, 7:30pm
BEAVER ISLAND COMMUNITY CENTER

YING LI, PIANO

This evening's performance is sponsored by Anne and Paul Glendon.

François Couperin **Three Selections for Piano**
(1668-1733)

Maurice Ravel **Le Tombeau de Couperin (1917)**
(1875-1937)
Prelude
Fugue
Forlane
Rigaudon
Menuet
Toccata

INTERMISSION

Richard Strauss **Ramble on Love from**
(1864-1949) **Der Rosenkavalier (1922)**
Percy Grainger
(1882-1961)

Franz Liszt **Ballade No. 2 in B minor, S. 171 (1853)**
(1811-1886)

Isaac Albéniz **Selections from Iberia (1905)**
(1860-1909)
Evocación
Triana

Ying Li appears by arrangement with Young Concert Artists.

www.yca.org



YING LI

piano

Chinese pianist Ying Li is the First Prize winner of the 2021 Young Concert Artists Susan Wadsworth International Auditions, as well as recipient of The Bridgehampton Chamber Music Festival Prize and the Tri-Noon Recitals Prize. She has received top awards in numerous national and international competitions including the inaugural Antonio Mormone International Prize, Sarasota Artist Series Piano Competition, Brevard Music Festival, International Liszt Piano Competition for Young Pianists, and was a finalist at Concours musical international de Montréal.

Ying has performed with many leading orchestras such as The Philadelphia Orchestra, New Jersey Symphony, Brevard Music Festival Orchestra, L'Accademia Orchestra del La Scala, and the NWD-Philharmoniker, and with conductors such as Lina Gonzalez-Granados, Xian Zhang, Eric Jacobsen, and Jonathon Heyward.

Ying recently made her New York City recital debut at Carnegie Hall's Zankel Hall and her Washington, DC debut at the Kennedy Center's Terrace Theater, with additional US recitals this season at Pepperdine University in Malibu, Evergreen Museum & Library in Baltimore, Sunday Musicale in New Jersey, Southeastern Piano Festival, and the Honest Brook Music Festival.

Upcoming and recent recitals also include Sala Verdi in Milan, Hammerklavier International Piano Festival in Barcelona, Musica Insieme Bologna, Teatro Alighieri in Ravenna, Fazioli Pianoforti in Sacile, and the C. Bechstein Series at the Konzerthaus in Berlin. Ying was also featured on WQXR's "Eine-kleine Birthday-musik," a free, all-Mozart live streamed concert from The Greene Space in New York City, to celebrate Mozart's 266th birthday.

As an avid chamber musician, Ying has appeared at prestigious festivals around the world including the Verbier Festival Academy, ClassicheFORME International Chamber Music festival in Lecce, Ravinia's Steans Institute, La Jolla Music Society, Great Lakes Chamber Music Festival, Norfolk Chamber Music Festival, the Artists Series Concerts in Sarasota, and the Bridgehampton Chamber Music Festival.

Ying began piano lessons at age five in China, and was a student at the Elementary School division of the Central Conservatory of Music in Beijing, then she moved to Philadelphia in 2012, at age fourteen, to study at the Curtis Institute of Music with Jonathan Biss and Seymour Lipkin. After receiving the Bachelor of Music degree at Curtis Institute in 2019, she received her Master of Music degree at The Juilliard School in New York with Robert McDonald, and continues her studies with McDonald at the Juilliard School's Artist Diploma Program.

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Monday, July 31, 4:00pm

WHISKEY POINT LIGHTHOUSE

BRASS ON THE GRASS

Metallurgy Brass Quintet

Pamela Smitter, Matt Taton, *trumpets*

Lisa Honeycutt, *horn*

Joseph Radtke, *trombone*

Jerry Young, *tuba*

Today's performance is sponsored by Hogarth's Pest Control.

A resident ensemble of Baroque on Beaver since 2010, Metallurgy's members perform and teach both nationally and internationally but reconvene on Beaver Island each summer to play at various porches, lighthouses, and docks.

Program to be announced on the fly.





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Monday, July 31, 7:30pm
BEAVER ISLAND COMMUNITY CENTER

NEW AND NEXT

Robert Nordling, *music director & host*

This evening's performance is sponsored by Harbour Bodega.

Carl Salzedo
 (1885-1961)

Prelude No.15,
Chanson dans la nuit (1996)

Beth Colpean, *harp*

Dan Senn
 (b. 1951)

Peeping Tom (1988)

Tim Mochy, *percussion*

Alexandra Gardner
 (b. 1967)

**Lantana for oboe and
 electronic track (2022)**

Jennet Ingle, *oboe*

Allison Loggins-Hull
 (b. 1982)

Homeland (2020)

Leslie Deppe, *flute*

Nikola Resanovic
 (b. 1955)

alt.music.ballistix (1995)

A Soliloquy

A Balkan Dance

Convolution@uakron.edu

Andrew Sprung, *clarinet*

Luciano Berio
 (1925-2003)

Sequenza XIVb (2004)

Mark Buchner, *bass*

Stefano Scodanibbio
 (1956-2012)

Scott Meister
 (b. 1950)

Fur Spielen (1991)

Mark Ortwein, *bassoon*



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Tuesday, August 1, 7:30pm

**GILLINGHAM AUDITORIUM | CENTRAL MICHIGAN
UNIVERSITY BIOLOGICAL STATION**

CHAMBER MUSIC WATERSIDE

This evening's performance is sponsored by Greenwald & BC Construction. Donations to support tonight's performance were made by the Thelma & Clyde Johnson Family and Nadra & Narhyn Johnson in memory of Fran Weeks, who lived on Sand Bay for many years and especially enjoyed concerts and activities here at the CMU Biological Station.

Tony
Manfredonia
(b. 1992) ***Fanfare of Fourths (2022)***
Metallurgy Brass Quintet

J.S. Bach
(1685-1750) ***Ricercare a 6 from A Musical Offering (1747)***

George
Frideric
Handel
(1685-1759) ***"Love Sounds the Alarm" from Acis and Galatea (1732)***
Matt Cook, tenor

"Piangerò la sorte mia" from Giulio Cesare (1724)
Karen Cook, soprano

"Endless Pleasure, Endless Love" from Semele (1744)
Erika Morrison, alto

"Sorge infausta una procella" from Orlando (1733)
Thaddaeus Bourne, baritone

INTERMISSION

Scott Joplin
(1868-1917) ***Maple Leaf Rag (1899)***

Samuel
Coleridge-
Taylor
(1875-1912) ***Nonet Op. 2 in F minor for Piano,
Strings and Winds (1894)***
Allegro Moderato
Andante con moto
Scherzo. Allegro
Finale. Allegro vivace

SAMUEL COLERIDGE-TAYLOR

(1875 - 1912) | NONET OP. 2 IN F MINOR

British musical prodigy Samuel Coleridge-Taylor was born in London in 1875 to a doctor from Sierra Leone (his father) and a native Englishwoman (his mother), who raised Samuel alone when his father returned to Africa.

Young Samuel grew up in Croydon, studying violin with Joseph Beckwith and singing in the choir of St. George's Presbyterian Church from the age of ten. In 1890 he entered the Royal College of Music as a violin student; his first composition, a *Te Deum*, dates from this year. He began to study composition in earnest with Stanford in 1892 and in 1893 was awarded an open scholarship at the college, for composition. Public performances of his music soon followed: a chamber concert in Croydon included his Piano Quintet, an excerpt from his Clarinet Sonata and three of his songs (with the composer at the piano); between 1894 and 1897 some of his most recent works were performed at the RCM, including the Clarinet Quintet, the first three movements of the Symphony in A minor, the String Quartet in D minor and the Nonet (1894). This was to be the only performance of this work until the mid-2000s, as it lay unpublished until 2001.

Coleridge-Taylor left the Royal College of Music in 1897 and the following year received his first commission, from the Three Choirs Festival. The resulting work, the Ballade in A minor for orchestra, was well-received at its first performance. Two months later, Stanford conducted the first performance of *Hiawatha's Wedding Feast* at the Royal College of Music. This cantata, which established the composer's fame (and on which it now almost entirely rests), became

widely acclaimed in both England and the US and many festival commissions soon followed, of which *A Tale of Old Japan* is perhaps the finest. None of these later works, however, received the acclaim accorded to *Hiawatha*.

In addition to composing, Coleridge-Taylor was an excellent conductor who was well-liked and respected by his musicians. He was conductor of the Handel Society, the Westmoreland Festival and of many choral and orchestral societies. He was also active as a teacher and was appointed professor of composition at Trinity College of Music, London in 1903 and at the Guildhall School of Music in 1910. He made three successful visits to the US in 1904, 1906 and 1910 at the invitation of the Coleridge-Taylor Choral Society, founded in 1901 in Washington, D.C. for black singers. His early death from pneumonia at the age of only 37 seems to have been in part from overwork.

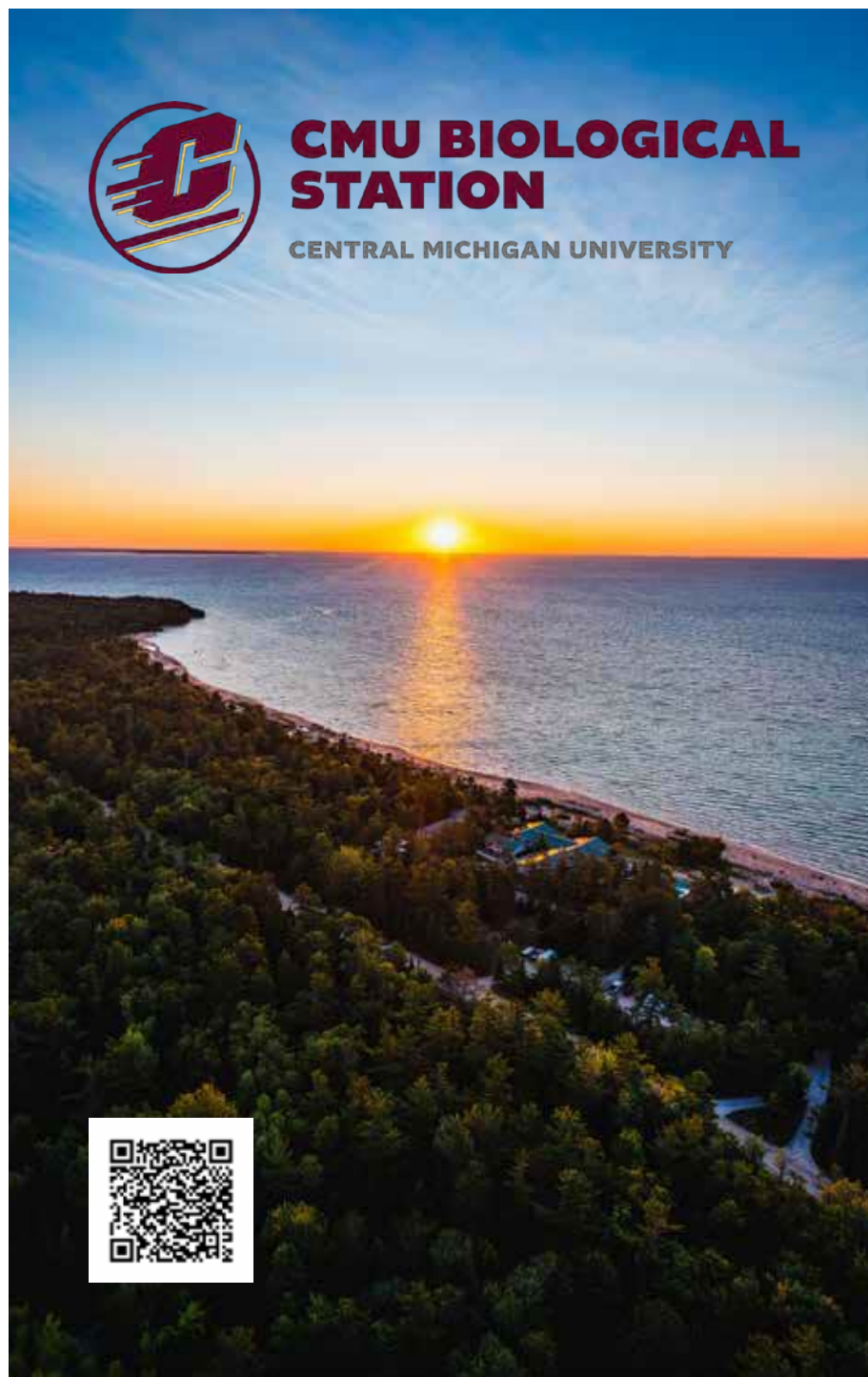
Coleridge-Taylor's *Nonet* is cast in four broad movements and its scoring gives it at times a sound that borders on orchestral. The spirit of Dvořák (whom the composer admired greatly) can be felt in the opening theme of the first movement (*Allegro moderato*); however, there is still a great deal of the composer's individual style to be heard throughout the work. The slow second movement (*Andante con moto*) contains florid lines and a stately second theme. The third movement (*Scherzo*, in duple time) is written in a minor mode with pizzicato strings and features a contrasting and lyrical trio section. The unconventional fourth movement (*Finale*) brings the work to a satisfying close with the confidence of a young composer assured of the depth of his talent.

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CMU BIOLOGICAL STATION

CENTRAL MICHIGAN UNIVERSITY





ERIKA MORRISON

mezzo-soprano

Erika Morrison, mezzo-soprano, is formerly from Indiana and now based in the Chicagoland area. Ms. Morrison has gained a reputation for combining a powerful instrument with a refined performance sense throughout the Midwest and beyond.

Ms. Morrison is proud to be returning for her 5th season with the Baroque on Beaver Festival. Erika's career as both soloist and professional choral artist includes the Terre Haute Symphony Chorus, Richmond Symphony Chorus, Oak Park Summer Sing, and Masterworks Music Festival (Indiana and Ohio); and has included such works as Handel's *Messiah*, Verdi's *Requiem*, the Webber-Ridenour *Phantom Phantasy*, Faure's *Requiem* and W.A. Mozart's *Coronation Mass*.

Her opera credits include Ma Moss in Aaron Copland's *Tenderland* and The Witch in

Engelbert Humperdinck's *Hansel and Gretel* (Indiana State Chamber Opera), Countess Almaviva in Mozart's *Le Nozze di Figaro* (Fairbanks Chamber Opera) Countess Ceprano in Verdi's *Rigoletto* (Indianapolis Opera), Betty Doxy in *The Beggar's Opera* by John Gay (Dupage Opera Theatre), Praskovia in Franz Lehar's *The Merry Widow* (New Philharmonic Orchestra), and The Mother Abbess in Chicago Chamber Opera's two presentations of Rodgers and Hammerstein's *The Sound of Music*.


It was Ms. Morrison's position with the Masterworks Music Festival that provided an audience with Baroque's illustrious Maestro Robert Nordling and led to performances of Gustav Mahler's *Songs of a Wayfarer* and Ralph Vaughan-Williams' *Pastoral Symphony* with the Lake Forest Civic Symphony, Lake Forest Illinois.

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Mark Ortwein, Director, *saxophones and woodwinds*
Chris Screven, *guitar*
Michael Markley, *bass*
Layla Hall, *drums*

Today's performance is sponsored by Bob & Julie Neff.

We wish to thank the BIC Center, the Preservation Association of Beaver Island (PABI), and WWBI for their continued partnership and support in the development of the BI Jazz Series.

AUGUST 23 **BIC Center** 7:30PM



Beaver Island
Jazz
Series

THIRD COAST SWING

SUMMER 2023

Wednesday, August 2, 7:30
BEAVER ISLAND COMMUNITY CENTER

THE FOUNDERS CONCERT

Sarah Todd, *piano* | Kevin Simons, *conductor*

This evening's performance is sponsored by an anonymous donor.

Giovanni Battista Pescetti
(1704-1766) **Sonata in C Minor**
Allegro
Beth Colpean, *harp*

Johann Sebastian Bach
(1685-1750) **Christ lag in Todes Banden, BWV 4**
Sinfonia
Christ lag in Todes Banden
Den Tod niemand zwingen kunnt
Jesus Christus, Gottes Sohn
Es war ein wunderlicher Krieg,
da Tod und Leben rungen
Hier ist das rechte Osterlamm
So feiern wir das hohe Fest
Wir essen und leben wohlin
rechten Osterfladen

INTERMISSION

Johann Sebastian Bach
Ward Swingle
(1927-2015) **Fugue in G minor**

P. D. Q. Bach
(1807-1742)? **A Little Nightmare Music:
An Opera in One Irrevocable Act, S. 35**
Aria: What Sweet Music
Aria: Nature Gave us Eyes
Duet: Uh Oh
Finale: What Chutzpah!

Thomas Morley
(1557-1602) **My Bonny Lass She Smileth**

P. D. Q. Bach **My Bonny Lass She Smelleth**

Johann Sebastian Bach
Arr. Robert Nordling **Jesu, Joy of Man's Desiring**

CHRIST LAG IN TODES BANDEN

SINFONIA

VERSE 1 (S, A, T, B)

Christ lay to death in bondage,
For all our sins surrendered;
He is once more arisen
And hath us brought true life now;
For this shall we joyful be,
God giving praise and gratitude
And singing hallelujah.
Hallelujah!

VERSE 2 (S, A)

That death no one could subdue
Amongst all mankind's children;
This was all caused by our sin,
No innocence was found then.
From this came, then, death so quick
And ruled over us with force,
Held us in his realm as captives.
Hallelujah!

VERSE 3 (T)

Jesus Christ is God's own Son,
To our abode he cometh
And hath all sin now set aside,
Whereby from death is taken
All his rule and all his might;
Here bideth nought but death's mere
form,
His sting hath fully perished.
Hallelujah!

VERSE 4 (S, A, T, B)

It was an awesome thing that strife,
When death and life did wrestle;
And life did the victory win,
By life hath death been swallowed.
The Scripture foretold it so,
How one death the other ate;
To scorn hath now death been given.
Hallelujah!

VERSE 5 (B)

Here is the spotless Easter lamb,
Whereof God hath commanded;
It is high on the cross's branch
In ardent love now burning;
The blood signeth now our door,
Our faith doth it to death display,
The strangler can us no more injure.
Hallelujah!

VERSE 6 (S, T)

So let us keep the great high feast
With heartfelt joy and pleasure,
Which us the Lord makes manifest;
He is himself the sunlight,
And through his own shining grace
Entirely fills our hearts with light,
The sin-filled night now hath vanished.
Hallelujah!

VERSE 7 (S, A, T, B)

We eat now and live indeed
On this true bread of Easter;
The ancient leaven shall not
Bide with the word of blessing;
Christ would be our sustenance
And nourish the soul alone,
For faith would on none other live.
Hallelujah!

MY BONNY LASS SHE SMILETH

- 1 My bonny lass she smileth,
when she my heart beguileth.
Fa la la la...
- 2 Smile less, dear love, therefore,
and you shall love me more.
Fa la la la...
- 3 When she her sweet eye turneth,
O, how my heart it burneth!
Fa la la la...
- 4 Dear love, call in their light,
or else you burn me quite!
Fa la la la...

MY BONNY LASS SHE SMELLETH

My bonnie lass, she smelleth,
Making the flowers jealous.
Fa la la (etc.)

My bonnie lass dismayeth
Me; all that she doth say ith:
Fa la la (etc.)

My bonnie lass; she looketh like a jewel
And soundeth like a mule.
My bonnie lass; she walketh like a doe
And talketh like a crow.
Fa la la (etc.)

My bonnie lass liketh to dance a lot;
She's Guinevere and I'm Sir Lancelot.
Fa la la (etc.)

My bonnie lass I need not flatter;
What she doth not have doth not matter.
Oo la la (etc.)

My bonnie lass would be nice,
Yea, even at twice the price.
Fa la la (etc.)

JESU, JOY OF MAN'S DESIRING

Jesus, joy of our desiring,
holy wisdom, love most bright;
drawn by thee, our souls aspiring
soar to uncreated light.
Word of God, our flesh that fashioned,
with the fire of life impassioned,
striving still to truth unknown,
soaring, dying round thy throne.

Through the way where hope is guiding,
hark, what peaceful music rings;
where the flock, in thee confiding,
drink of joy from deathless springs.
Theirs is beauty's fairest pleasure;
theirs is wisdom's holiest treasure.
Thou dost ever lead thine own
in the love of joys unknown.

JOHANN SEBASTIAN BACH (1685 – 1750) CANTATA BWV 4, CHRIST LAG IN TODES BANDEN

Christ lag in Todes Banden ("Christ lay in death's bonds") is one of the earliest church cantatas by Johann Sebastian Bach.

It is Bach's first cantata for Easter, and it is both his only surviving original composition for the first day of the feast and his earliest surviving chorale cantata. While the autograph manuscript has been lost, it is generally agreed to be an early work in part for stylistic reasons, and also because there is evidence that it was likely written for a performance in 1707. The work seems to have been related to Bach's application for a post at the church of *Divii Blasii* in Mühlhausen. Bach twice performed the cantata later as Thomaskantor in Leipzig, starting in 1724 when he first celebrated Easter there.

One of Bach's chief tasks at Leipzig was the performance of sacred cantatas on Sundays and feast days, of which there were some sixty per year. This resulted in a large body of new works, especially during his first year in the position. Bach's heavy workload meant that within the first cycle, not only did he have to repeat performances of earlier sacred cantatas (which were often revised), he also had to resort to 'parodies' of secular cantatas he had written earlier while still at Cöthen. While Bach's legacy in the cantata form is nothing short of amazing, it is still estimated that many of his sacred cantatas were lost to posterity, and that more of his secular cantatas were lost than survive.

Bach's *Cantata No. 4* was likely first performed in 1707 and only the second version, from Leipzig, survives. The scoring is for four vocal parts and a Baroque instrumental ensemble consisting of two components: an instrumental choir of cornetto and three trombones (which were used only in the second Leipzig performance of 1725), and a string section made up of two violins, two violas and continuo. While the instrumentation reflects the resources Bach had available, it was for his time old-fashioned and exemplifies a 17th-century chorale concerto style. The lost scoring of the first performances may have been similar.

Bach constructed the work in seven verses with a *Sinfonia* prelude. Being a chorale cantata, both text and music are based on a hymn, which in this case was by Martin Luther and was of the

same name. Following the opening *Sinfonia*, the variations are arranged symmetrically:

chorus | duet | solo | chorus | solo | duet | chorus

The focus is on the central fourth stanza concerning the battle between Life and Death. All of the movements are in E minor; Bach creates variety and underscores the meaning of the text by using different musical forms and techniques.

The movements are as follows:

SINFONIA

- 1 "Christ lag in Todes Banden" ("Christ lay in death's bonds"). Chorale fantasia.
- 2 "Den Tod niemand zwingen kunnt" ("No one could defeat death"). Duet for soprano and alto.
- 3 "Jesus Christus, Gottes Sohn" ("Jesus Christ, God's Son"). Trio for tenor, two obbligato violins and continuo.
- 4 "Es war ein wunderlicher Krieg, da Tod und Leben rungen" ("It was a strange battle, that death and life waged"). This is the work's emotional center and is sung by the four voices, with only continuo accompaniment.
- 5 "Hier ist das rechte Osterlamm" ("Here is the true Easter-lamb"). Sung by the bass alone, accompanied initially by a descending chromatic line in the continuo. The final victorious Hallelujahs, sung also by the bass, span two octaves.
- 6 "So feiern wir das hohe Fest" ("So we celebrate the high festival"). Duet for soprano and tenor, with ostinato continuo accompaniment. Bach incorporates the stately rhythms of the French overture into this verse to highlight the word "feiern" ("celebrate").
- 7 "Wir essen und leben wohl" ("We eat and live well"). Bach's original scoring of this final stanza has been lost; it is possible it was a repetition of the opening chorus. For the Leipzig performances, he provided a simple four-part rendering.

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Laura Schipper, *flute*
Aaron Wilbert, *oboe*
Steve Landane, *clarinet*
Kurt Civilette, *horn*
Deanna Erwin, *bassoon*

Today's performance is sponsored by Randy & Carol Roberts.

The program will be announced from the stage.



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Welcome to the 22nd Annual Baroque on Beaver Music Festival

SpartanNash Company
850 76th Street
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Thursday, August 3, 7:30pm
BEAVER ISLAND SCHOOL

MOZART ONLY

Ying Li, *piano*
Robert Nordling, *conductor*

This evening's performance is sponsored by SpartanNash.

Wolfgang
Amadeus Mozart
(1756-1791)

Overture to *Don Giovanni*, K. 527 (1787)

**Piano Concerto No. 20 in D minor,
K. 466 (1785)**

Allegro
Romanze
Rondo. Allegro assai

Ying Li

INTERMISSION

**Symphony No. 40 in G minor,
K. 550 (1788)**

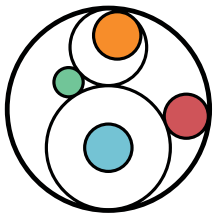
Molto Allegro
Andante
Menuetto. Allegretto – Trio
Finale. Allegro assai

Ying Li appears by arrangement with Young Concert Artists.
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WOLFGANG AMADEUS MOZART

(1756 – 1791)

OVERTURE TO *DON GIOVANNI*, K. 527

In 1786, Mozart was nearing the peak of his powers and the height of his career. In that year, not only had *Figaro* just been produced in Vienna it was also given in Prague, where public reception was wildly enthusiastic. Buoyed by this success and eager for more, Mozart signed a contract for a new opera with Pasquale Bondini, director of the Prague National Theatre. Satisfied with their collaboration on *Figaro*, Mozart turned once again to his librettist Lorenzo Da Ponte, for a subject of his choosing. Da Ponte suggested the myth of *Don Juan*, and Mozart agreed.

Da Ponte was to take his inspiration from a variety of sources, including the plays by Molière and Goldoni, but he was particularly drawn to the libretto by Bertati for Gazzaniga's opera (of the same name) which had been staged in Venice in February, 1787. On October 29, 1787, the premiere of *Don Giovanni* took place with Mozart conducting, and the new work was received enthusiastically by the Prague public. Its reception by the Viennese was somewhat cooler, the score being considered 'difficult.' Although Mozart labeled *Don Giovanni* as a "dramma giocoso," the Don's sexual depravity is frequently the subject of dark, even vicious humor. The shafts of light and shade that alternate throughout the overture are a reflection of the

psychological nuances that Da Ponte skillfully wove into the work's libretto.

Mozart wrote relatively few works in minor keys; his use of the key of D minor for this tale of the Don's hellish punishment for his misdeeds is significant as it recalls other works in which he used the same key to equally dramatic effect. Notable examples are the *Requiem* (particularly the terrifying glimpses of hell in the *Dies Irae*) and the *D minor Piano Concerto* (No. 20, K. 466) which, while not a dramatic work, conveys the same overall mood of fury and revenge.

The overture is constructed in sonata form, with the searing opening chords referencing the slain Commendatore's appearance to the unrepentant Don in the penultimate scene of the opera. The tonality brightens in the exposition to D major, for the presentation of several lighter themes taken from earlier scenes. During the development section, major and minor keys vie uneasily for attention as these primary themes are reworked. The restatement of all the themes lead (in a performance of the complete opera) directly into the opening recitative and aria by Leporello, the Don's squire; however, Mozart anticipated the need for concert performances of the overture and devised a separate major-key ending, reflecting the restoration of order and balance through the Don's banishment to hell.

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WOLFGANG AMADEUS MOZART

(1756–1791)

PIANO CONCERTO NO 20 IN D MINOR, K.466

Mozart's Piano Concerto in E flat major, K. 482 premiered on February 11, 1785 at the Mehlgrube in Vienna.

In 1781, 25-year-old Mozart made a momentous decision. After serving for nine long, unhappy years as a court musician to the Archbishop of Salzburg (while searching in vain for a suitable position elsewhere), Mozart decided – against the wishes of his overbearing father – to give up his post and move to Vienna to become a freelance musician. This was a highly unusual move for the time. From then until his death in 1791, Mozart made a living for his family by giving music lessons, playing concerts and recitals, selling works to publishers, and writing operas for the stage.

During the winter of 1785, Mozart, his wife Constanze and their son Karl lived at No. 846 Schulerstrasse in Vienna. Mozart's father Leopold paid them a visit in February, writing to his daughter: "You may gather what a fine apartment your brother has from the fact that he pays four hundred and sixty florins rent (about \$230) per year." While this was not a huge sum of money, it was certainly more than any member of the music-making Mozart family had been accustomed to spending.

The composers' new-found affluence could be attributed to the concerts of his music that he himself organized each year during the Lenten season. These were presented at the *Mehlgrube*, an old, low-rent building that got its name from the flour warehouse that was housed in its basement. Mozart averaged about one hundred and fifty subscribers and took home about 550 florins for the series – enough to make the rent on his comfortable new lodgings.

This was a happy time for Mozart. He was twenty-nine and approaching the height of his powers; the *Mehlgrube* concerts allowed him a comfortable apartment and temporary relief from financial concerns; he had recently become a father; his own proud father was visiting, witnessing his son's success; and, above all, the fickle Viennese were impressed enough by his genius to attend his concerts – for now, anyway.

However, this sense of happiness and contentment did not find its way into the *D minor Piano Concerto*, certainly not the opening *Allegro*: the 'demonic' character of K.466 made this Mozart's most popular concerto in the 19th century. The work was different in other ways as well. The piano concertos that immediately preceded it

typically opened with a distinctive theme that was taken up by the soloist at their initial entrance. The *D minor*, however, opens with thematic material that would be unsuitable for a soloist's first entrance: brooding and dramatic, it surges angrily forward. One can sense a different organizational plan at work, more symphonic in nature, one that implied a new sort of integration between orchestra and soloist. Following the soloist's wistful entrance, the opening theme is taken up by the solo piano developed across the long first movement. A second theme in F major offers moments of brightness, yet the tension of the opening lurks below the surface and is underscored by the addition of timpani just before the cadenza. Numerous cadenzas have been written for this concerto, notably a pair by Beethoven, who kept this work in his own repertoire. A stormy *tutti* immediately follows the cadenza and lays out the primary themes one more time, then the fury finally subsides, and the movement closes on a quiet note.

The second movement, *Romanze*, is a lyrical, five-part rondo in Bb major. It opens with the tender main theme unaccompanied in the piano, before being joined by the orchestra (sans trumpets and timpani). All

is peace and serenity until midway through the movement, when clouds gather, and a stormy middle section is presented in the relative key of G minor. Though it began suddenly, the agitated section transitions gradually back to the opening key of Bb and the initial *Romanze* theme, which closes the movement quietly and tenderly.

The third and final movement is marked *Rondo, allegro assai* and returns the listener to the home key of D minor. As in the second movement, the soloist presents the first theme unaccompanied before being answered, this time by a furious orchestral *tutti*. A second theme, still dark and restless, is presented by the piano, then contrast is offered by a cheerful theme in F major. The second theme returns, dressed up in the neighboring keys of A minor and G minor; further development leads us to the cadenza. After the cadenza the clouds lift, this time for good, and the soloist rides to victory on the earlier cheerful theme, presented now in the triumphant parallel key of D major.

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Frederick Delius **The Walk to the Paradise Garden (1900)**
(1862-1934) Intermezzo from *A Village Romeo and Juliet*

Antonio Vivaldi **Concerto No. 1 in E, Op. 8, RV 269 Spring (1718)**
(1678-1741) Allegro
Largo e pianissimo sempre
Allegro pastorale
Serafima Bezuglova, violin
2023 Young Soloist Competition Winner

Ralph Vaughan-Williams **Flos Campi (Flowers of the Field) (1924)**
(1872-1958) Lento
Andante con moto
Lento - Allegro moderato
Moderato alla marcia
Andante quasi lento
Moderato tranquillo
Michael Hall, viola

INTERMISSION

Ludwig van Beethoven **Symphony No. 6 in F, Op.68 Pastoral (1808)**
(1770-1827) Allegro ma non troppo
Cheerful feelings on arrival in the countryside
Andante molto mosso
Scene by the brook
Allegro
Merry gathering of country folk
Allegro
Thunder, Storm
Allegretto
Shepherd's song
Cheerful and thankful feelings after the storm

John Rutter **A Gaelic Blessing (1978)**
(b. 1945)

VAUGHAN-WILLIAMS FLOS CAMPI: MOVEMENT MOTTOES

Although not sung by the chorus, the composer assigned each of the six movements a 'motto' taken from the Biblical book of *The Song of Solomon*.

1 *Sicut Lilium inter spinas, sic amica mea inter filias . . . Fulcite me floribus, stipate me malis, quia amore langueo.*

"As the lily among thorns, so is my love among the daughters. . . Stay me with flagons, comfort me with apples; for I am sick with love."

2 *Jam enim hiems transiit; imber abiit, et recessit; Flores apparuerunt in terra nostra, Tempus putationis advenit; Vox turturis audita est in terra nostra.*

"For, lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of pruning has come, and the voice of the turtle dove is heard in our land."

3 *Quaesivi quem diligit anima mea; quaesivi illum, et non inveni . . . 'Adjuro vos, filiae Jerusalem, si inveneritis dilectum meum, ut nuntietis et quia amore langueo' . . . Quo abiit dilectus tuus, O pulcherrima mulierum? Quo declinavit dilectus tuus? et quaeremus eum tecum.*

"I sought him whom my soul loveth, but I found him not . . . 'I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him I am sick with love' . . . Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek him with thee."

4 *En lectulum Salomonis sexaginta fortes ambiunt . . . omnes tenentes gladios, et ad bella doctissimi.*

"Behold his bed [palanquin], which is Solomon's, three score valiant men are about it. . . They all hold swords, being expert in war."

5 *Revertere, revertere Sulamitis! Revertere, revertere ut intueamur te . . . Quam pulchri sunt gressus tui in calceamentis, filia principis.*

"Return, return, O Shulamite! Return, return, that we may look upon thee . . . How beautiful are thy feet with shoes, O Prince's daughter."

6 *Pone me ut signaculum super cor tuum.*

"Set me as a seal upon thine heart."

FREDERICK DELIUS

(1862–1934)

THE WALK TO THE PARADISE GARDEN (FROM “A VILLAGE ROMEO AND JULIET”)

Considered an English composer of German descent, Frederick Delius was born into a large mercantile family headed by an authoritarian father who considered music to be an unfit profession for his children. However, amateur music-making was not discouraged; in fact, Delius played the piano from an early age and was also allowed to take violin lessons. At the age of thirteen, he visited Covent Garden to hear Wagner’s *Lohengrin*. When later he failed to do well in grammar school, his father sent him to the International College in Isleworth, from where he frequently escaped to attend concert and opera performances. On leaving school, he bowed to his father’s wishes and entered the family wool business. Trips to Paris and Norway on behalf of the company allowed him to forge connections that would later prove valuable to him as a composer.

In 1884, Delius persuaded his father to loan him enough money to set himself up as an orange grower in Florida. Settling at Solano Grove near Jacksonville, he promptly proceeded to neglect the oranges but found a friend and mentor in Thomas Ward, a gifted musician living in Jacksonville. Over six months, Ward gave

Delius a concentrated course in musical technique. Delius would later say that those were the only lessons from which he gained any useful musical knowledge. He also benefited from the sense of solitude at Solano Grove and absorbed the music that emanated from local plantations. Later, after a stint in Danville, Virginia, Delius learned that his father had agreed to send him to the Leipzig Conservatory for eighteen months. While he felt that he learned little while he was there, he did compose a great deal of music and he also met Edvard Grieg, and the two later became friends.

Delius’s musical style evolved slowly. His first masterpiece, *Paris*, was completed when he was 37 and his true genius was only apparent a few years later, in the works *A Village Romeo and Juliet* and *Sea Drift*. Delius became increasingly aware of the transience of things, a feeling that was to preoccupy him for the rest of his life, and this was evident to him particularly in love and in nature, being lessened somewhat in the latter only by nature’s ‘eternal renewing’. Often, this experience is embraced, as in *The Song of the High Hills*; at other times, as in *Sea Drift*, it is accepted with gentle resignation; nevertheless, this feeling colors his entire output, and it is a characteristic of Delius’s psyche that in virtually every mature work he was able to

view the confines of its emotional footprint from a new and different perspective.

The musical technique that allowed Delius to express this deeply personal vision matured gradually throughout the 1890s. It had its origins in the music of Richard Wagner, whose continual flow and harmonic sheen Delius strove to emulate, and in the music of Grieg, whose transparent textures and limited use of chromaticism provided an example of how to lighten the sometimes dense Wagnerian soundscape.

With *A Village Romeo and Juliet* (1900–01), Delius attained complete maturity: the harmonic language is unique, and his characteristic themes of transitoriness, ravishing natural beauty and romantic purity reached new heights. The opera is based on *Romeo und Julia auf dem Dorfe* by Gottfried Keller and tells the tragic tale of two young lovers who, unable to make a life together because of shared family strife and local gossip, spend one perfect day with each other before ending their lives together. Delius cast the work in a series of short scenes and while traditional dramatic devices are not thrown totally to the wind, each scene is concerned more with presenting a spiritual state than in conveying a dramatic development. The closing moments contain some of the most

extraordinary music written for the stage, ending with Delius’s own re-imagining of a Wagnerian ‘Liebestod’ as the star-crossed lovers drift downriver to their deaths on the wreck of an old hay barge.

The Walk to the Paradise Garden is a purely orchestral interlude within the opera that depicts the lovers as they make their way to a secluded tavern, the Paradise Garden, in the hopes that they will be able to evade the prying eyes of gossips for a single afternoon, enjoying each other’s company while concealed by the establishment’s bohemian clientele.

Musically, the interlude is a gradual, ten-minute climb from a melody that seems to well up from nowhere in the woodwinds, is gently and improvisatorially propelled along by the sounds of dappled sunlight on the forest floor, dallies in brief asides as the lovers stop along the way to take in a view, all the while growing gradually yet inexorably towards an ecstatic climax of shattering beauty as the lovers recognize and accept their approaching fate. The music then gradually fades away in a gloriously tender, bittersweet sunset as the pair arrive at their destination.

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RALPH VAUGHAN-WILLIAMS

(1872 – 1958)

FLOS CAMPI ("FLOWERS OF THE FIELD")

In the decade that followed the First World War, British composer Ralph Vaughan-Williams produced some of his most extraordinarily original masterpieces. *A Pastoral Symphony* (1922) and the oratorio *Sancta Civitas* (1925) fall into this category; so too does *Flos Campi*, a heady and exotic work meticulously scored for the unusual combination of solo viola, wordless chorus and chamber orchestra. The premiere took place on the 10th of October, 1925, with Henry Wood conducting and Lionel Tertis (the dedicatee) as the soloist. Initial audience reactions were mixed, with even Gustav Holst, the composer's friend (and a composer himself) quoted as saying that he "couldn't get hold of it," Holst was reportedly more disappointed with himself for this than with either the music or its composer.

While labeled a suite, *Flos Campi* may be better thought of as a fantasia in six linked sections, each of which is prefaced by a quotation from the *Song of Solomon*. As with Vaughan-Williams' *Sinfonia antartica*, the quotations (found on preceding pages) are intended to be read by the listener and are not intended to be part of the performance in any way, such as narration. In a program note for a 1927 performance, Vaughan-Williams wrote that "The title *Flos Campi* was taken by some to connote an atmosphere of 'buttercups and daisies...'" In reality, the work is unabashedly sensual and lushly orchestrated, which is most appropriate considering its subject matter.

Flos Campi is as stunningly original as it is sadly neglected. Over time, however, it has become an accepted part of the repertoire, even though it is not often performed.

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SERAFIMA BEZUGLOVA

A 14-year-old from East Lansing, Serafima started her public concert-performing career at the age of 8. She soon distinguished herself as a rising young star and, at the age of 11, she was selected for both the All-State Symphony Orchestra at Grand Rapids and the Detroit Symphony Civic Youth Ensembles Honor Orchestra.

Last year, Serafima won 2nd place in the Michigan Music Teachers Association Concerto Competition in the 3rd division, and she was also a finalist in the Young Artists Concerto Competition in Ann Arbor. Most recently, she participated in the All-State high school concert at the DeVos Concert Hall. When she is not performing or practicing her music, Serafima enjoys tennis and plays on the varsity team of her high school.



MICHAEL HALL

MICHAEL HALL

viola

Michael Hall, viola, is an international soloist, recording artists, teacher and passionate commissioner and curator of music by living composers. He has over 120 compositions written for him, performed for three former US Presidents and the King of Thailand, and is the Co-Artistic Director, and Director of Education of the Bandung Philharmonic - the first professional orchestra in Indonesia. This position blossomed into creating educational and musical outreach programs in orphanages and refugee centers.

Michael's given the world premieres of concertos by Kim Diehnelt, Stacy Garrop, and Chen Yi, and appeared as soloist in Vienna, Jakarta, Reykjavik, Bangkok, Los Angeles, Bali, New York City, Singapore, Boston, Sorrento, and Chicago's Orchestra Hall. In addition, Michael gave the Asian premieres of works by Elliott Carter, Andrea Clearfield, Stephen Paulus, Shulamit Ran, Nico Muhly, and Sarah Kirkland Snider. His recordings can be found on the Centaur, Delos, Vienna Modern Masters, Acoma, Parma and Albany labels. He is currently working on his 13th album.

Michael is also co-founder of the Bach in Bali Chamber Music Festival, a former board

member of the America Viola Society, curator of the NewMusicShelf Anthology: Viola Volume, and has taught at VanderCook College of Music, Guilford College, Chicago Academy for the Arts, and Illinois Wesleyan University. Studies include the University of North Carolina at Greensboro (doctorate), and University of Cincinnati College-Conservatory of Music, plus the Tokyo and LaSalle String Quartets.

Upcoming performances include appearances in Chicago and Asia for concerto performances of pieces by Stacy Garrop, and Hector Berlioz, as well as the presentation of fourteen world premieres of pieces written for Michael.

Michael plays on a Ferruccio Varagnola form Milan, Italy, has hiked over 2,500 miles in mountains around the world, enjoys dark chocolate, and reading books by Cesar Aira and Ryka Aoki, His wife, Kristine is a 1st-grade teacher in Chicago Public Schools and their two daughters absolutely amaze him every day with their joy for life.

Michael just concluded a seven-week long summer as Musician in Residence at Yellowstone National Park, Wyoming - his second home.

michaelhallviola.com

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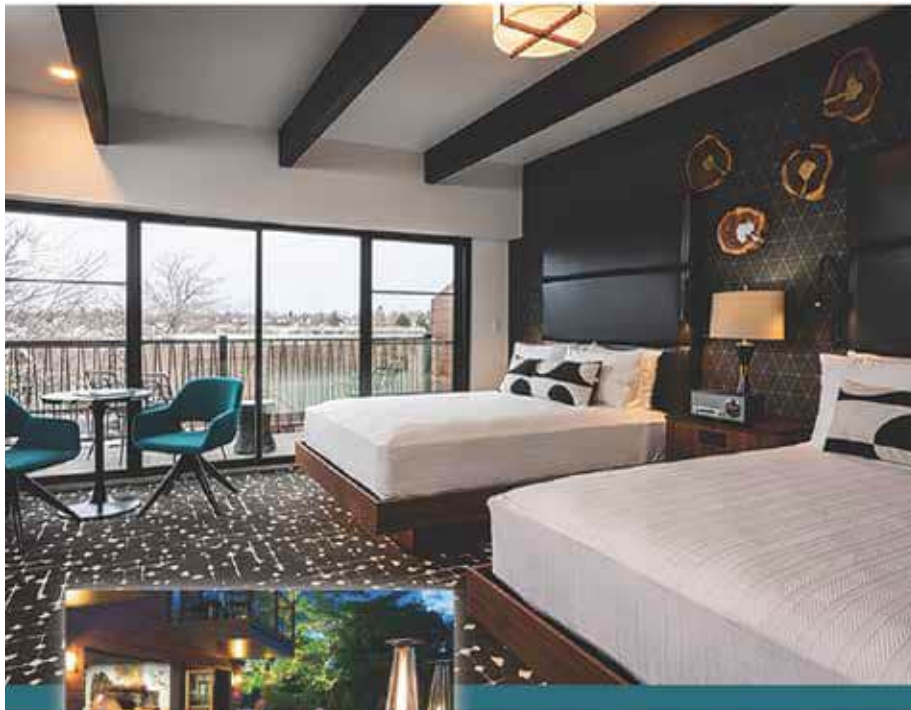
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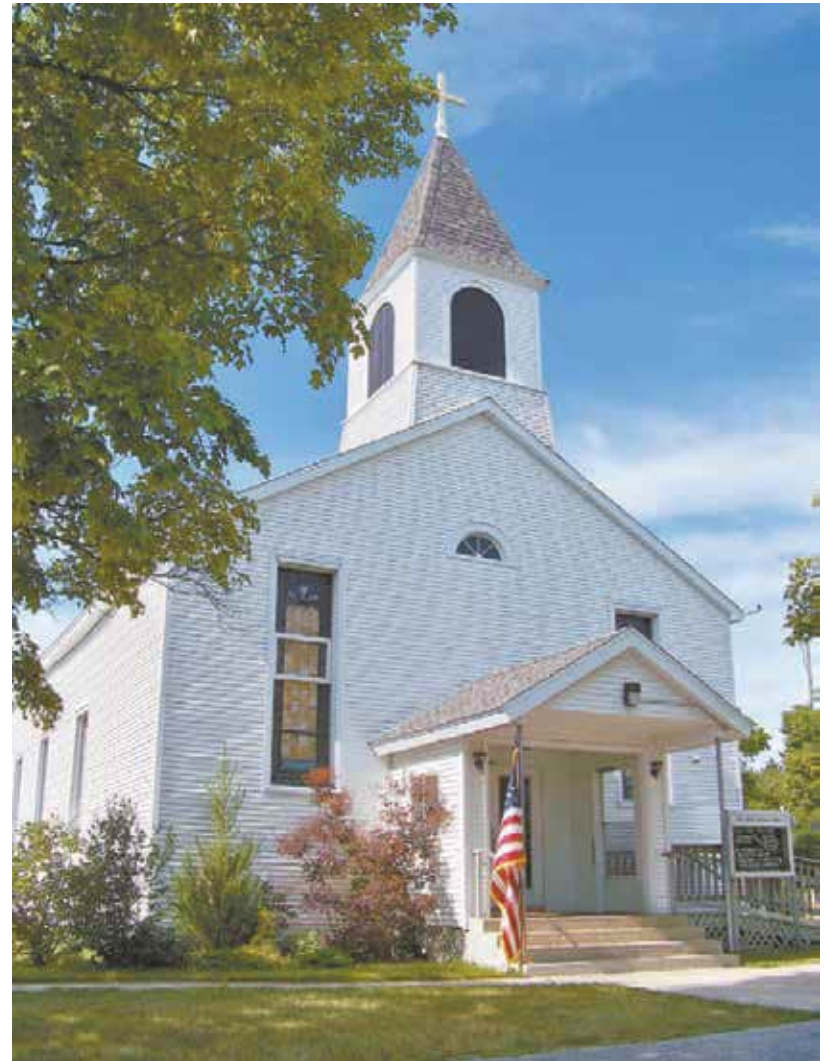
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