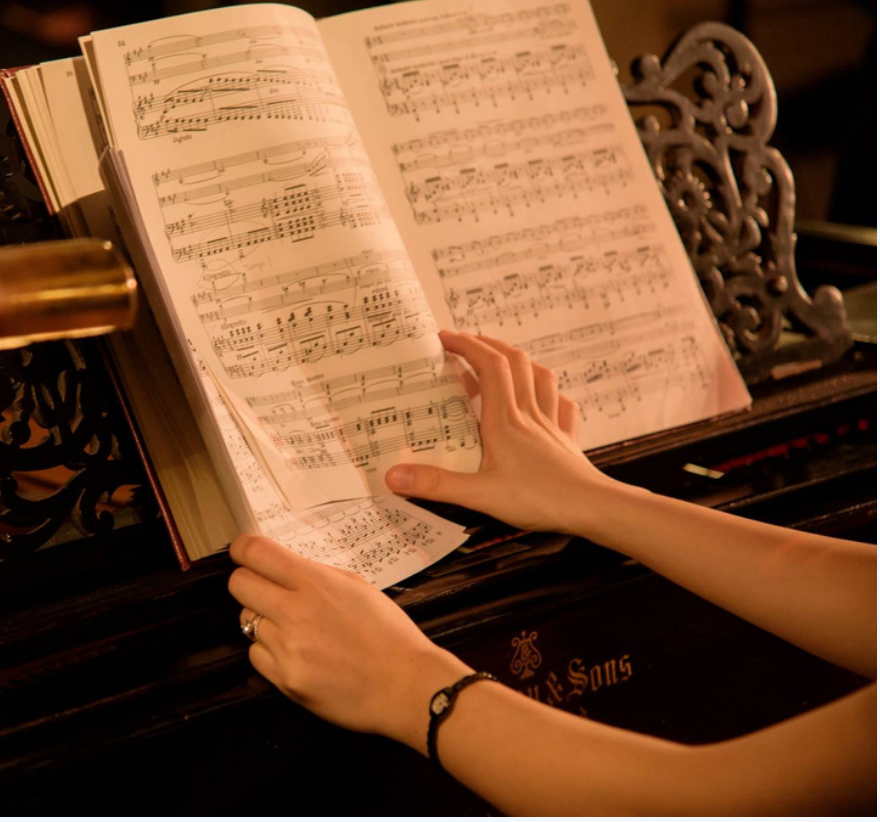
KALLOS CHAMBER MUSIC SERIES

New Haven Lawn Club
Preservation Trust presents
Kallos Chamber Music Series

CRACKS IN THE GLASS CEILING

Wednesday, January 19, 2022 at 7:30 pm

New Haven Lawn Club



CRACKS IN THE GLASS CEILING

Kallos is honored to present its mid-season program, “Cracks in the Glass Ceiling," which includes music by groundbreaking women composers Clara Schumann, Rebecca Clark, as well as living-American-composers Augusta Read Thomas and Jennifer Higdon. These composers have shared with us more than just beautiful music; their talent, determination, tenacity, and courage have contributed to establishing an inspiring space for women in the world of classical music.

PROGRAM

CLARA SCHUMANN (1819-1896)

3 Romances

for violin and piano

Maria Ioudenitch, violin
Min Young Kang, piano

JENNIFER HIGDON (B.1962)

Piano Trio

I. Pale Yellow

II. Fiery Red

Maria Ioudenitch, violin
Joshua Halpern, cello
Min Young Kang, piano

AUGUSTA READ THOMAS (B. 1964)

Silent Moon

for violin and cello

Maria Ioudenitch, violin
Joshua Halpern, cello

REBECCA CLARKE (1886-1979)

Piano Trio (1921)

I. Moderato ma appassionato

II. Andante molto semplice

III. Allegro vigoroso

Maria Ioudenitch, violin
Joshua Halpern, cello
Min Young Kang, piano

Cracks in the Glass Ceiling

Clara Schumann - Jennifer Higdon - Augusta Read Thomas - Rebecca Clarke

PROGRAM NOTE
BY GRAEME STEELE JOHNSON

CLARA SCHUMANN 3 ROMANCES FOR VIOLIN AND PIANO

Clara Schumann's precocious musical ability gave her an early start to a 61-year performing career that would intersect with some of history's most celebrated musical figures. Robert Schumann, her future husband, was so struck by a nine-year-old Clara's piano playing that he abandoned the study of law to take music lessons from her father. An impressed Paganini offered to appear in concert with the child prodigy, and at 16 she premiered her Piano Concerto under Mendelssohn's baton. Chopin urged Liszt to see her play, and she later developed a deep friendship with Brahms. These examples illustrate her unique position in musical history, but it is a regrettable oversight that Clara is so often defined in relation to the men around her. Schumann's legacy is omnipresent today in the concert practices she codified through her 1,300-odd performances: she was one of the first pianists to perform from memory, and her championing of her husband's compositions and other "serious" contemporary music fostered a culture of reverence for the archetypal master-composer that still prevails today.

Clara Schumann
(1819-96)

Still, Clara's own compositional output was hindered by sexist expectations of her time. "I once believed that I possessed creative talent, but I have given up this idea," she wrote. "A woman must not desire to compose – there has never yet been one able to do it. Should I expect to be the one?" Robert Schumann echoed his wife's concerns: "Clara has composed a series of small pieces, which show a musical and tender ingenuity such as she has never attained before. But to have children, and a husband who is always living in the realm of imagination, does not go together with composing. She cannot work at it regularly, and I am often disturbed to think how many profound ideas are lost because she cannot work them out."

Clara Schumann's steady habit of composing stopped abruptly in 1848, but she broke her hiatus in 1853, the year she met Brahms, with a gust of 16 pieces, including the Three Romances for Violin and Piano, Op. 22. Schumann dedicated the work to the legendary violinist Joseph Joachim, one of her closest friends and collaborators for over 40 years and more than 238 concerts together. Although the now-beloved Romances do indeed bespeak a "tender ingenuity" worthy of Clara's star-studded admirers, the work was one of her last; after Robert's suicide attempt the following year and institutionalization for the rest of his days, Clara devoted the next 43 years of her life to keeping his music alive through transcription, editing and touring.

JENNIFER HIGDON PIANO TRIO

American composer Jennifer Higdon's 2003 Piano Trio is premised on the relationship between music and color: "Can music reflect colors and can colors be reflected in music?...can colors actually convey a mood?" Higdon, whose father was a painter, likens her compositional process to spreading colors across a canvas with the musical tools of melody, harmony and instrumental choices. Other elements of the composer's upbringing find expression in the Piano Trio as well: "Pale Yellow," the Copland-esque first movement, bears the influence of nature that

Jennifer Higdon
(b.1962)

inflects much of Higdon's music, inspired by the wide open spaces and mountainous backdrop of her childhood home of Tennessee; and the ferocious "Fiery Red," the work's second movement, displays her trademark rhythmic intensity, a consequence of her background as a percussionist in high school band.

Augusta Read Thomas
(b. 1964)

AUGUSTA READ THOMAS
SILENT MOON FOR VIOLIN AND CELLO

Written in 2006 for the celebrated violin/viola pedagogues Almita and Roland Vamos, Augusta Read Thomas' Silent Moon for violin and cello feels especially timely today. The piece has seasonal relevance as a herald of the "birth of energy and the return of ever lengthening daylight" after the winter solstice, and the work's message resonates with the pandemic-ravaged landscape of 2022 by offering "an opportunity to cleanse the past so that we might better shift our attentions to future growth," in the composer's words. The work begins meditatively, proceeding without pause through three movements and returning to rest where it started, suggesting one complete orbit.

REBECCA CLARKE PIANO TRIO (1921)

Like Clara Schumann, composer-violist Rebecca Clarke's gifts as a composer were habitually neglected during her lifetime in favor of her performing career. Bolstered by a supportive network of other successful female musicians, Clarke found remarkable success as a concert violist, but meanwhile struggled to earn recognition in her parallel work as a composer, where her gender and dual career both handicapped her professional standing. Her travel resumé is especially impressive given the contemporary professional obstacles for women; in 1922 alone, Clarke gave concerts in Singapore, Indonesia, Burma, India, China, Japan, the United States, England and Hawaii. It was under gloomier circumstances, however, that she found herself living in the United States in 1916:

Clarke transplanted from England after her abusive father disowned her following a confrontation about his infidelity. In America Clarke befriended Elizabeth Sprague Coolidge, an important patron of the arts and a friend and champion of Clarke's for the next three decades. Coolidge personally encouraged Clarke to enter a composition competition she sponsored in 1919, and Clarke's Viola Sonata tied for first place out of 72 entries with a piece by Ernest Bloch (the judges ultimately declared Bloch the winner, in part so as to avoid arousing suspicions of favoritism; meanwhile, reporters speculated that "Rebecca Clarke" must have been a pseudonym of Bloch himself, unable to imagine a woman penning such compelling music).

Clarke later entered her Piano Trio in the 1921 edition of the competition, again finishing as runner-up. The two works are her best known today, and both fuse a strikingly original, dramatic language with modern influences of the time, particularly French Impressionism. The alarming theme that announces the Piano Trio at its outset will recur throughout all three movements, promoting a sense of narrativity as the familiar motif weathers different transfigurations and appears in new contexts. Indeed, it has been suggested that the Trio reflects the devastation, sorrow and ultimately new hope that followed World War I, a program that, while never authorized by the composer, does resonate with the work's position in the interwar years as well as with the turbulence of our own times.

Rebecca Clarke
(1886 - 1976)

ABOUT MUSICIANS

MARIA IOUDENITCH

VIOLIN

An American with a Russian heart and soul, Maria completed her Bachelor's at the Curtis Institute of Music and her Master's at New England Conservatory. She is currently continuing her studies with Miriam Fried as an Artist Diploma candidate. This year, Maria received first prizes in the Ysaye International Music Competition, the Tibor Varga International Violin Competition, and the Joachim International Competition.

Recent solo engagements were with the Utah Symphony, the Israel Camerata, and the Kansas City Symphony. Recent chamber music performances have taken her across South America and the New England area. Maria was appointed Concertmaster of the Curtis Symphony Orchestra for 2016-2017, ending the season with a tour through Europe featuring Strauss's Ein Heldenleben.

Maria has also taken part in multiple summer festivals and academies, such as Ravinia's Steans Music Institute, the International Summer Academy at Universität Mozarteum in Salzburg, Austria, the International Music Academy in the Principality of Liechtenstein, and the Marlboro Music Festival in Vermont.

Apart from classical music, Maria adores Jazz and visual art.

Currently, her favorite artists are Robert Schumann (Classical), Oscar Peterson (Jazz), and Remedíos Varo (Surrealist art)!

Maria currently plays a 1753 Guadagnini, on a generous short-term loan from Reuning and Sons in Boston, MA.

"Joshua Halpern approached difficult passages masterfully, with a natural, easy technique and a powerful, projecting tone that left nothing to be desired."
— Westdeutsche Zeitung

JOSHUA HALPERN

CELLO

Joshua Halpern has appeared on stages around the world as a soloist, chamber musician, and orchestral principal cellist. As a chamber musician, he has collaborated with artists including Jonathan Biss, Anthony Roth Costanzo, Roberto Díaz, Viviane Hagner, Gary Hoffman, Kim Kashkashian, Patricia Kopatchinskaja, Anthony McGill, Olli Mustonen, and Itzhak Perlman, and appeared at music festivals including the Ravinia Steans Institute, the Perlman Chamber Music Workshop, the New York String Orchestra Seminar, the Taos School of Music, La Jolla Summerfest, Musikiwest, and Krzyzowa-Music. During the 2019 season he served as guest principal cello of the Rotterdam Philharmonic Orchestra, including on tours to Germany, Taiwan, and China, and in 2020 served as cellist with the Rolston Quartet.

Josh completed his Artist Diploma at The Curtis Institute in Philadelphia, where he performed throughout the United States, Europe and Latin America with Curtis On Tour, and served as principal cello of the Curtis Symphony Orchestra during the 2016/17 season. At Curtis he studied with Carter Brey and Peter Wiley. As an undergraduate at the Shepherd School of Music at Rice University, he studied with Desmond Hoebig and won the school's concerto competition. He is currently a member of the Karajan Akademie of the Berliner Philharmoniker, in which he plays as a member of the Berlin Philharmonic and is mentored by Ludwig Quandt.

In 2018, Josh curated a solo tour across Colorado to bring classical music to unexpected places, including the state penitentiary, small-town saloons, bicycle shops, and more. Since then, he has continued bringing music to unique spaces, fostering connection and conversation with all types of people along the way. In 2021, Josh founded the Cultural Caravan in Boulder, CO, a nonprofit bringing together artists and local businesses to revitalize the community in the wake of the pandemic. In its inaugural spring/summer season, the Caravan presented 25 concerts through which Josh collaborated with over 20 local businesses and more than 30 artists, including not only his fellow classical artists, but also world-class folk musicians, Venezuelan jazz performers, Zimbabwean Afrofusion bands, and more.

As a teacher, Josh has presented master classes throughout the United States and South America and has taught at Curtis Summerfest and the Green Mountain Chamber Music Festival, and he's on faculty at the Brooklyn School of Music. He lives in Berlin.

"an Absolute Gem"
— Montecito Journal

MIN YOUNG KANG

piano

Praised as "an absolute gem" by Montecito Journal, Korean-born pianist Min Young Kang enjoys a versatile career as a chamber musician, collaborative pianist, and music director. For the past ten years, Min Young has performed in concerts and recitals throughout the United States, France and South Korea, at venues that include Weill Recital Hall, Merkin Concert Hall, Château de Fontainebleau, and the Sejong Center M Theater. She has shared the stage with prominent artists including Ani Kavafian, Ettore Causa, Ole Akahoshi, David Geber, Linda Chesis, Nicholas Mann, Alan Kay, and Stephen Taylor.

Min Young recently released her first record "Remembering Russia" with PENTATONE with Spanish Violist Jesus Rodolfo in Oct 2021. The album includes works for viola and piano by Stravinsky, Rachmaninov, and Prokofiev. Her concerts this season include an appearance with the renowned flutist Robert Langevin (New York Philharmonic Principal Flutist) at the Lyric Chamber Music in NYC, as well as an Astral Artist recital with flutist Boemjae Kim at the American Philosophical Society in Philadelphia.

A prize winner at both the J.C. Arriaga Chamber Music Competition and Artur Balsam Duo Competition, Kang has also been recognized with numerous awards and scholarships, including the Talisman Energy Emerging Artist Award, Kraeuter Musical Foundation Award, Prix special du Directeur and Prix de Musique de chambre from Ecoles D'Art Americaines de Fontainbleau, the Renee and Richard Hawley Scholarship and the Manhattan School of Music's President's Award Scholarship.

In summers past, Min Young served as a Collaborative Piano Fellow at the Music Academy of the West, and as a Vocal Piano Fellow at both SongFest and Aspen Music Festival and School, having studied closely with Graham Johnson, Alan Smith, Jonathan Feldman and Andrew Harley. She has also worked as a collaborative pianist at several other summer music festivals, such as Ecoles D'Art Americaines de Fontainbleau, Banff International Music Festival. As a vocal pianist, she has worked with the Center of Contemporary Opera and Manhattan Summer Voice Festival.

In addition to her performances, she is an advocate for charitable and philanthropic cause. She served as a music director of Innovative Bridge (EnoB), a non-profit organization that specializes in providing outreach concerts for disenfranchised populations for many years, producing concerts for children's hospitals, and nursing homes.

Kang received a Master of Music (MM) as a full scholarship student from Eastman School of Music, where she studied collaborative piano and chamber music with Dr. Jean Barr. She completed a Doctor of Musical Arts (DMA) in collaborative piano with a full scholarship and Kraeuter Musical Foundation Award from Manhattan School of Music under the tutelage of Dr. Heasook Rhee.

Min Young completed a Collaborative Piano Fellowship at the Yale School of Music, where she worked with instrumental students in recitals, lessons, and master classes, while also providing rehearsal coaching. She is a Founder/Artistic Director of Kallos Chamber Music Series.

WHAT'S NEXT?

KALLOS IN RESIDENCE 3: SONGS WITHOUT WORDS

WED, MAR 9 AT 7:30PM
NEW HAVEN LAWN CLUB

Presented by
New Haven Lawn Club Preservation Trust

In celebrating the 225th anniversary of Franz Schubert, one of the greatest of lieder composers, Kallos presents a program of songs without words. While words efficiently convey message and information, instrumental music breathes in the realm of nonverbal communication. Exploring the nuances of timbres and colours created by our wonderful string quartet, this music speaks to the soul through lyricism, drama, and above all, a reverence for the most natural and beautiful tool of musical expression, the vocality of sound.

PRESERVING THE PAST

ENSURING THE FUTURE

New Haven Lawn Club Preservation Trust

The **New Haven Lawn Club Preservation Trust** was founded in 2017 by the New Haven Lawn Club Association Board of Governors.

The Trust was awarded 501 (C) (3) nonprofit designation in 2017, with the focus of historic preservation of the building at 193 Whitney Avenue, a National Historic Landmark. In addition, the Trust may provide educational and historic programming open to the public and efforts to promote urban revitalization and combat urban decline.

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KALLOS CHAMBER MUSIC SERIES

ABOUT KALLOS

Founded in January 2019, the Kallos Chamber Music Series aims to cultivate a welcoming community of classical music lovers around an intimate, salon-style concert experience. Inspired by the salon gatherings in pursuit of knowledge and fellowship that flourished in 17th- and 18th century Europe, Kallos' mission is to bridge the gap between audiences and performers by creating a conversational chamber music setting, bringing audiences face-to-face with the communicative power of music.

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WAYS TO HELP KALLOS

As a small nonprofit organization, we have no staff and need the help of interested volunteers for concerts, marketing, and promotions. Do you have a passion for live music? Are you looking for a way to give back to the New Haven community? Are you looking for a flexible, fun and engaging volunteer opportunity? Kallos has many opportunities for you to get involved! Whether you have just a few hours to spare, or are looking for a rewarding new endeavor, there is a place for you with KALLOS. Visit our website (www.kalloscms.org) if you can give us a hand!

OTHER WAYS TO HELP KALLOS

Word-of-mouth is one of the best ways to help us get the word out to the community about our events. Here are few ways you can help!

- Become 'Friends of Kallos'!

Tell others about our organization. Bring them to concerts as your guest.

- Newsletter

Sign up for our monthly email newsletters and forward them onto your friends.

- Like us on Facebook!

Like us on Facebook and share our Facebook posts!

- Tell your friends!

Pick up extra brochures from our table in the lobby (on concert nights), and pass them out to friends, contacts, or even complete strangers!

- Share the gift of music!

Share the gift of music by giving tickets to performances to friends and family for holidays and birthdays.

KALLOS CHAMBER MUSIC SERIES

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KALLOS CHAMBER MUSIC SERIES

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