

Samuel Coleridge-Taylor: A Centennial Celebration

Schedule of Events

Friday, October 5

2:30-5 p.m., Rm. 160: Short Lectures and Round Table Discussion of Coleridge-Taylor's Life, Works, and Influence

6:45 p.m., Rm. 108: Pre-Concert Talk

7:30 p.m., Moores Opera House: Concert — Chamber Works

Saturday, October 6

6:45 p.m., Rm. 108: Pre-Concert Talk

7:30 p.m., Moores Opera House: Concert —Orchestral and Choral Works

Centennial Celebration Committee

John L. Snyder, chair

Alan Austin

Jill Bays-Purtill

Timothy Jones

Yvonne Kendall

Franz Anton Krager

A. Jan Taylor

Betsy Cook Weber

David Ashley White

Acknowledgments

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This printed program was sponsored by a generous donation from Michael B. George in memory of Christine E. George and Susanna Brundrett. Michael and Christine George have been generous supporters of the Moores School of Music for many years. In addition, in 2004, they established a scholarship endowment to honor the life, work and achievements of John M. Druary. John was a faculty member at the University of Houston School of Music for 28 years.

The image on the front cover, "Hiawatha's Arrival," is from a photolithograph published by the Detroit Photographic Co. in 1904.

The photograph of Samuel Coleridge-Taylor on the back cover is reproduced by kind permission of the Royal College of Music, London.

Samuel Coleridge-Taylor died on September 1, 1912 at age 37. Despite his relative youth, his stature in British musical life drew large crowds to his funeral procession, obituaries and testaments in leading newspapers and music journals and memorial concerts on both sides of the Atlantic.

Coleridge-Taylor was born in London on August 15, 1875, to Dr. Daniel Peter Hughes Taylor, a native of Sierra Leone, and Alice Hare, an Englishwoman. Dr. Taylor, who had come to England to further his training, returned to Africa alone early in 1875, practicing medicine in Sierra Leone, and later, The Gambia, until his death in 1904. In Victorian England, and in the United States, his biracial status and illegitimacy posed formidable obstacles, both socially and professionally. Coleridge-Taylor met the professional hurdles with talent and hard work and the social challenges with grace and determination.

At age 11, young Coleridge-Taylor performed one of his own violin compositions at the Croydon Y.M.C.A. Shortly after his 15th birthday, he entered the Royal College of Music (RCM), where he and fellow classmates Gustav Holst and Ralph Vaughan Williams studied composition with Charles Villiers Stanford. By 1893, he had written songs and chamber music, including a Piano Quintet, Op. 1, and a Nonet, Op. 2. In the next two years, he composed larger works, including his *Ballade* for Violin and Orchestra, Op. 4.

Once Coleridge-Taylor finished his studies in 1897, the pivotal event in his professional life occurred with the November 1898 premiere of his cantata *Hiawatha's Wedding Feast*. Due to overwhelmingly enthusiastic popular and critical responses, he became a sensation, and he composed *The Death of Minnehaha* and *Hiawatha's Departure* over the next two years. Despite a demanding schedule as a teacher, conductor, and composer, he found time to serve as a delegate to the first Pan-African Conference, held in London in the summer of 1900.

Subsequently, works such as 24 Negro Melodies, Op. 59 (1904) and Symphonic Variations on an African Air, Op. 63 (1906) led to fame not only in England, but also in the United States, where societies were formed to perform his music. He visited America three times (1904, 1906, 1910), on the last trip conducting the New York Philharmonic.

In the remaining two years of his short life, Coleridge-Taylor composed songs, choral music, and three larger works, including *Petite Suite de Concert* for orchestra (1911); *A Tale of Old Japan* for vocal quartet, chorus and orchestra (1911); and his Violin Concerto (1912). *A Tale of Old Japan*, as biographer Geoffrey Self puts it, "travelled the world and … became, for a short while, one of the most popular choral works to have been written by an Englishman." American violinist Maud Powell, to whom the Violin Concerto was dedicated, premièred this work in Connecticut on June 4, 1912. On August 28 the composer collapsed at the train station in Croydon and died of pneumonia four days later.

Coleridge-Taylor was haphazard about assigning opus numbers, especially for songs"— a constant in the composer's life with settings as eclectic as Shakespeare, Christina Rossetti, Walt Whitman, and Paul Laurence Dunbar. These sometime had no numbers. Some numbers were assigned after his death, and in one case, he assigned the same opus number to two works.

Samuel Coleridge-Taylor:

FRIDAY, OCTOBER 5

2:30-5 p.m., Rm. 160: Samuel Coleridge-Taylor's Life, Works, and Influence

Short Lectures and Round Table Discussion

Jeffrey Green, Historian, London

Yvonne Kendall, Musicologist, University of Houston—Downtown

John L. Snyder, Music Theorist, University of Houston

Earl Stewart, Department of Black Studies, University of California—Santa Barbara

Horace Maxile, Baylor University, moderator

6:45 p.m., Rm. 108, Pre-Concert Talk

John L. Snyder, lecturer

7:30 p.m., Moores Opera House — Chamber Works

Felix Alanis Barradas, violin | Wayne Brooks, viola | Katherine Ciscon, piano | Cynthia Clayton, soprano | Randall Griffin, clarinet | Shino Hayashi,* cello | Timothy Hester, piano | Timothy Jones, baritone | Howard Pollack, piano | Melanie Sonnenberg, mezzo-soprano | Kirsten Yon, violin | Nancy Weems, piano

PROGRAM

from 6 Sorrow Songs, Op. 57 (1904)

"Oh what comes over the Sea"

"When I am dead, my dearest"

"She sat and sang alway"

Five and Twenty Sailormen (1911)

Mr. Jones, Ms. Ciscon

Quintet in F-sharp Minor for Clarinet and Strings, Op. 10 (1895)

Allegro energico

Larghetto affetuoso

Scherzo: Allegro leggiero

Finale: Allegro agitato

Mr. Griffin, Ms. Yon, Mr. Barradas, Mr. Brooks, Ms. Hayashi

INTERMISSION

Three Impromptus, Op. 78 (1911)

Allegro, ma non troppo Molto moderato

Allegro molto

Mr. Hester

from Songs of Sun and Shade (1911)

"Thou hast bewitched me, Beloved"

"The Rainbow Child"

"This is the Island of Gardens"

Ms. Sonnenberg, Mr. Pollack

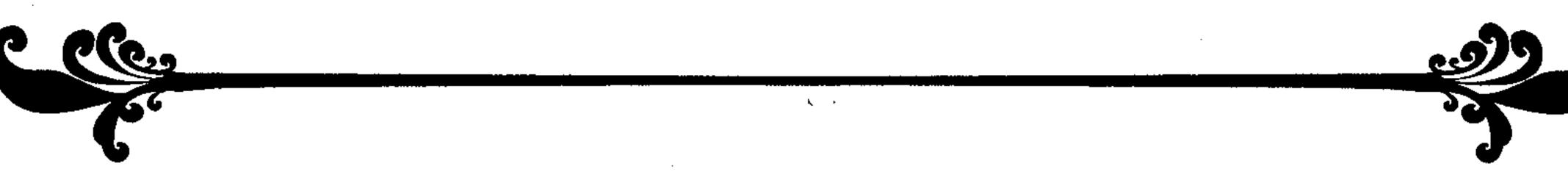
A Centennial Celebration

The Willow Song (1909)

Ms. Clayton, Mr. Hester

from 24 Negro Melodies, Op. 59 (1904)
"Thata Nabandji"
"Deep River"
The Bamboula

Ms. Weems



SATURDAY, OCTOBER 6

6:45 p.m., Rm. 108, Pre-Concert Talk

John L. Snyder, lecturer

7:30 p.m., Moores Opera House — Orchestral and Choral Works

Moores School Symphony Orchestra

Franz Anton Krager, conductor

Moores School Concert Chorale

Betsy Cook Weber, director

Prairie View A & M University Concert Chorale

A. Jan Taylor, director

Andrzej Grabiec, violin Zachary Averyt,* tenor

PROGRAM

Ballade in A Minor, Op. 33 (1898)

Concerto in G Minor for Violin and Orchestra, Op. 80 (1912)

Allegro maestoso—Vivace—Allegro molto Andante semplice—Andantino Allegro molto—Moderato

with Mr. Grabiec

INTERMISSION

Hiawatha's Wedding Feast, Op. 30, No. 1 (1898)

You shall hear how Pau-Puk-Keewis...

"O Pau-Puk-Keewis..."

He was dressed in shirt of doe-skin...

Then they said to Chibiabos...

"Onaway! Awake, beloved!"

And Iagoo, the great boaster...

Such was Hiawatha's wedding...

with Mr. Averyt

Six Sorrow Songs are set to poems of Christina Rossetti, who is now best known in America as the author of the text of the Christmas carol "In the bleak midwinter," the melody for which was composed by Coleridge-Taylor's old classmate Gustav Holst. "Oh what comes over the Sea" and "When I am dead, my dearest" both employ the descending chromatic lines long associated with songs of grief. "She sat and sang alway" is more modal in its melodic and harmonic language. "Five and twenty sailormen," to a text by Greville Matheson, is in a much lighter vein.

Quintet in F-sharp Minor for Clarinet and Strings, Op. 10 (1895) was a product of the composer's student days. It was inspired by Brahms' Clarinet Quintet (premièred 1891, published 1892), which was performed at the RCM in March 1895. Stanford (an admirer of Brahms) told his composition students that no one could write a clarinet quintet without showing influence of the Brahms. Coleridge-Taylor accepted the implicit challenge, and composed his quintet during summer of that year. The hard-to-please Stanford paid the work a rare compliment: "You've done it, me boy!" In fact, the work shows the influence of Dvořák, whose music Coleridge-Taylor was studying intensely at that time. The piece was given its first performance at the Royal College of Music (RCM) on July 10, 1895; the review in *The Musical Times* can be described only as a rave. The four movements follow the traditional pattern: a fast sonata-form movement, slow movement (in ternary form), scherzo and trio, and a finale (also in sonata form). In the finale, before the coda, Coleridge-Taylor inserts a brief Lento, recalling the slow movement, and lending the work a cyclic touch, in keeping with such contemporary examples as Tchaikovsky's Fifth and Dvořák's New World symphonies.

Three Impromptus, Op. 78, were originally composed for organ; the present piano transcription was published posthumously in 1914. Many of Coleridge-Taylor's works were issued in multiple versions, for various forces—in an age before sound recordings, this was standard practice, as it maximized sales and, thus, income for both the publisher and the composer. Each of the three Impromptus is in ternary form, the middle section contrasting in key and character with its surroundings. The second is interesting for the tonally ambiguous ostinato that is featured in the outer sections.

Songs of Sun and Shade, from 1911, are all on texts by Marguerite Radclyffe-Hall (1880–1943), from *Poems of the Past and Present* (1910). Of the five songs in the set, tonight's program includes the second, third, and fifth. All display the composer's sensitivity to the text, melodious expression, and piquant harmony.

The Willow Song is a setting of lyrics from Shakespeare's Othello (Act IV, Scene iii). This famous text has been set to music many times: in Italian by Rossini and Verdi in their operas on Othello; in German by Vogl, Loewe, Fortner, and others; and in English by Sullivan, Parry, Korngold, and others. Coleridge-Taylor's setting is in modified strophic form, featuring elaborately melismatic passages for the soprano. It is dedicated to Phyllis Neilson-Terry (1892–1959), a leading actress of the first half of the twentieth century, noted for her work in Shakespeare.

24 Negro Melodies, Op. 59, were composed in 1904 and published the following year. In a Foreword, Coleridge-Taylor explicitly draws parallels between this work and treatments of folk materials by Dvořák and Grieg. He got one melody from a Sierra Leonian living in London, and the rest from various published sources. Six are from Southeast Africa, one from West Africa, one is

an Afro-Caribbean dance tune, and the remaining 16 are African American melodies. "Thata Nabandji" ("Take Nabandji") is based on a folk song from Southeast Africa, which Coleridge-Taylor treats to some developmental excursions involving colorful harmony. "Deep River" needs no introduction to American audiences; in a note to the piece, Coleridge-Taylor states that he considered it the "most beautiful and touching melody" of the set. *The Bamboula* is a famous Afro-Caribbean tune; it had previously been set by the American composer Louis Moreau Gottschalk. Coleridge-Taylor later revisited this melody, making it into an orchestral showpiece.

Ballade for Orchestra, Op. 33, was commissioned for the Three Choirs Festival of 1898, after Edward Elgar recommended Coleridge-Taylor to the festival committee. The premiere, on September 14, 1898, in Gloucester, was enthusiastically received. The work is a modified rondo form, with an agitated primary theme, contrasted by a lyrical one. The opening idea in the brass is striking, and the orchestration throughout is masterful.

Concerto in G Minor for Violin and Orchestra, Op. 80, was commissioned by Carl and Ellen (Battell) Stoeckel for American violinist Maud Powell (1867–1920). Stoeckel was the son of Gustave Stoeckel, first head of the Yale School of Music; Powell had already performed the American premières of the Tchaikovsky, Dvořák, and Sibelius concertos, and the world premières of several concertos by lesser composers. The commission was made during Coleridge-Taylor's 1910 visit to America, and he worked on it during much of 1911. The work did not come easily; the composer rewrote it extensively. In its final form, it is in three movements. The first has some basis in sonata form, but is often rhapsodic. The development contains some striking passages; the cadenza, which appears after the recapitulation of the first subject and acts as a bridge to the coda, takes place over a timpani roll—perhaps a response to the cadenza in Elgar's violin concerto of the previous year. The second movement is a serene cantilena, built on two contrasting themes. The finale is a rondo, though the form is handled freely. The primary theme is a lively, dance-like idea, which may suggest Dvořák. In place of the expected final return of the main theme, Coleridge-Taylor returns the initial material of the first movement, in the cyclic manner pioneered by César Franck.

Hiawatha's Wedding Feast was so enthusiastically received at its premier on November 11, 1898—in spite of an under-prepared performance—that its 23 year-old composer immediately found himself in the top tier of British musical society. The cantata sets Canto XI of William Wordsworth Longfellow's Song of Hiawatha for chorus, tenor solo, and orchestra. The story was then familiar all over the English-reading world; within six months of its publication in 1855, the poem (more than 5,000 lines!) had sold upwards of 30,000 copies. This was no doubt due in part to the public's fascination with exotica, and in Victorian England, aboriginal North America would have been irresistible. The cantata divides the text into seven sections, but transitional music covers the seams skillfully. All sections are choral except for the fourth, the tenor solo, "Onaway! Awake, beloved!" This was so popular that it was sold separately in arrangements for tenor and piano and for baritone and piano. It is impossible to overstate the work's popularity: the entire trilogy was performed annually at a festival between the World Wars; a performance of Hiawatha's Wedding Feast was mounted in Edmonton, Alberta, in 1911, when the city's population was less than 25,000.

Speakers and Performers

Felix Alanis Barradas, was born in Xalapa, Mexico. He holds a Bachelor's Degree in Music Performance from Universidad Veracruzana and holds Master's degrees from Texas Tech University. Mr. Alanis has been the featured soloist with the Xalapa Symphony Orchestra, the Zacatecas Philharmonic, the Texas Tech University Symphony Orchestra, and the Chamber Music Orchestra of Xalapa. He is currently pursuing Doctoral studies in Violin Performance at the University of Houston with Kirsten Yon.

Zachary Averyt, tenor, made his operatic debut in 2001 as Kaspar in Gian-Carlo Menotti's *Amahl and the Night Visitors* and has since continued to delight audiences. Mr. Averyt has explored a wide range of styles, singing music by Carissimi, Handel, Haydn, Mozart, Beethoven, Saint-Saëns, Rachmaninoff, Stravinsky, Robert Ray, and Howard Goodall. Mr. Averyt holds degrees from both the Shepherd School of Music at Rice University and the Moores School of Music at the University of Houston.

Wayne Brooks is the Principal Violist of the Houston Symphony and Affiliate Artist in Viola at the University of Houston. Brooks studied at the Curtis Institute of Music in Philadelphia. In addition to appearances as soloist with the Houston Symphony, he has appeared in chamber music performances with leading artists across the country. As violist of the Houston Symphony Chamber Players, he served on the faculty of Japan's Pacific Music Festival and toured Japan (1993-1995) and Europe (1994 and 1997). He has also appeared at Chicago's Ravinia Festival in 1996 and 1997. With the Houston Symphony Chamber Players, he has recorded works of Webern and Berg.

Katherine Ciscon is a Visiting Assistant Professor of Music for the Moores School Opera Program, as well as Solo Pianist for the Houston Ballet. She earned her undergraduate degree in music from Rice University's Shepherd School of Music, and two Master of Music degrees in Piano Performance and Collaborative Arts at the University of Houston Moores School of Music. In 1995, Ms. Ciscon was named Principal Pianist of Houston Ballet, a position she held for ten years.

Cynthia Clayton is Professor of Voice at the Moores School of Music at the University of Houston. She has appeared in leading roles, ranging from Mozart to Puccini to Janáček and Carlisle Floyd, in opera houses in Europe, South America and across the US. She was Principal Artist in Residence for four seasons with Opera San Jose. She has also appeared as soloist with leading symphony orchestras and is active as a recitalist and chamber musician.

Andrzej Grabiec, Professor of Violin at the University of Houston, is a soloist, recitalist, chamber musician and conductor, and has performed extensively throughout Europe, North America, Australia, New Zealand and the South Pacific. Among his honors are prizes at major competitions, including the International Competition for Chamber Music Ensembles in France and the Wieniawski and Thibaud International violin competitions. He is concertmaster of the American Sinfonietta and former concertmaster of the Polish National Radio and Television Symphony Orchestra, Rochester Philharmonic Orchestra, and Eastern Philharmonic Orchestra. He has recorded for Summit Records, Albany, Vifon, Natural Soundfields labels, and Polish Radio and Television, Austrian Radio, and West German Radio.

Jeffrey Green, born in Nuneaton and raised in London, lived and worked for several years in Africa. His interest in jazz led him to pursue research in the UK and the US, focusing on the African British and African American communities in the late nineteenth and early twentieth centuries. He has published several books, including *Samuel Coleridge-Taylor*, a Musical Life. Green has also published numerous articles in many journals, and contributed to the Oxford Dictionary of National Biography (more than 30 articles), the Oxford Companion to Black British History, and the New Grove Dictionary of Jazz.

Randall Griffin, Affiliate Artist in Clarinet at the University of Houston, has appeared as soloist and chamber musician throughout Europe, South America, and the US. He is Principal of the Houston Ballet Orchestra, and he has also served as acting Associate Principal of the Houston Symphony, and Principal of the Orquesta Sinfonica Municipal de Caracas, Venezuela. He is active as a clinician and adjudicator.

Shino Hayashi began studying cello in her native Japan at the age of 5. She holds degrees from the Toho Gakuen School of Music, the University of Houston, and an Artist Certificate from Southern Methodist University. She has performed with symphony orchestras throughout Japan and the United States. Hayashi was a prize winner in the Japan Chamber Music Competition, and a recipient of the Ishikawa Music Academy Award. She was a member of Cello Ensemble Saito at the World Cello Congress in St. Petersburg Russia and toured with the ensemble throughout Europe and Japan.

Timothy Hester is Associate Professor of Piano and Director of Keyboard Collaborative Arts at the University of Houston. Among his interests is to "encourage our keyboard students to understand and experience the intertwining relationship between solo performance, piano pedagogy, accompanying and chamber music." Mr. Hester holds degrees from The Juilliard School and the University of Houston. His career includes performances in many of the great concert halls of the world with artists such as Paula Robison, Fredell Lack, Patricia Racette, Ransom Wilson, and Paul Neubauer, among others.

Timothy Jones is Associate Professor of Voice at the University of Houston. Acclaimed throughout the US, Canada, South America and Europe, he is rapidly emerging as one of the leading bass-baritones of his generation. A champion of opera, the concert stage, chamber music, solo recitals and the premieres of contemporary works, Mr. Jones has performed with leading orchestras and opera companies, and on National Public Radio's *Performance Today*. A favorite of contemporary composers, Timothy Jones has commissioned and premiered numerous compositions. His most recent recording project took him to Sweden for a program of art songs.

Yvonne Kendall, Professor of Music at the University of Houston—Downtown, holds a B.S. in Music Education (*magna cum laude*) from Austin Peay State University, a M.M. in Flute Performance from the New England Conservatory of Music, and a DMA in Early Music from Stanford University. She was then selected for a post-doctoral fellowship at University of North Carolina-Chapel Hill. Dr. Kendall regularly

presents her work internationally and publishes in journals devoted to musicology, dance history, and Renaissance studies. She is also an active performer on modern and period instruments. Dr. Kendall has designed classes that are unique in Houston universities, including Introduction to African American Music and History of Spanish Music.

Franz Anton Krager is Professor of Conducting and Director of Orchestras at the University of Houston. American born and trained, he made his prize-winning European conducting debut in Copenhagen's Tivoli Koncertsalen in 1978. Krager has led orchestras in many leading concert halls around the world and has affiliations with several leading music festivals in US and Europe.

Horace Maxile is Assistant Professor of Music Theory at Baylor University. He earned a Ph.D. at Louisiana State University and holds degrees from Louisiana Tech University and Southeastern Louisiana University. He previously taught at The University of North Carolina at Asheville and served as Associate Director of Research at the Center for Black Music Research in Chicago. His research interests include the concert music of African American composers, jazz analysis, gospel music, and musical semiotics. He was Associate Editor of the Encyclopedia of African American Music (Greenwood Press, 2011). He is currently editor of the *Black Music Research Journal*.

Howard Pollack is a John and Rebecca Moores Professor of Music at the University of Houston and holds a Bachelor of Music degree in music history from the University of Michigan and a Master of Arts degree and Ph.D. in musicology from Cornell University. He has taught at the University of Houston since 1987. Pollack has published widely in the field of American music, including six books. Pollack's articles and reviews have appeared in numerous journals and encyclopedias. He also has lectured at colleges and arts organizations in Argentina, Australia, Brazil, the Czech Republic, England, Germany, Mexico, and across the United States, and has appeared in film documentaries and on such American radio shows as *Morning Edition, All Things Considered*, the *Voice of America*, and *Fresh Air* as well as on British, Australian, and New Zealand radio.

John L. Snyder, Professor of Music Theory at the University of Houston, has published books and critical editions including *Samuel Coleridge-Taylor: Symphonic Variations on an African Air, Opus 63* and Theinred of Dover's *De legitimis pentachordorum et tetrachordorum*, *A Critical Text and Translation*. He has published articles on musical analysis and the history of music theory and presented papers at regional, national, and international conferences and symposia.

Melanie Sonnenberg, mezzo soprano, is an Associate Professor of Voice at the University of Houston. She commands a repertoire of over fifty roles, and has received critical acclaim for her leading performances in opera and concert throughout Europe, North America, and Asia. In addition to premiering many of the critical editions of Rossini and Donizetti, she has debuted works by contemporaries Jake, Heggie, Libby Larsen, Richard Hundley, and David Ashley White. Ms Sonnenberg is a guest clinician, speaker, and consultant for universities and arts festivals across the country.

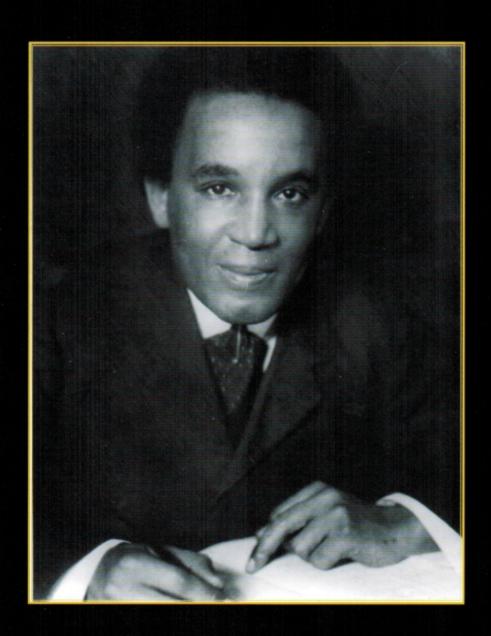
Earl L. Stewart is an Associate Professor in the Department of Black Studies at the University of California—Santa Barbara. He holds a Bachelor's degree from Southern University, where he studied under Walter Craig and the late Alvin Batiste in its Jazz Institute, and MM and DMA degrees in Composition from the University of Texas at Austin. Dr. Stewart's compositions have been performed by leading jazz artists and ensembles around the world. Dr. Stewart is the author of *African American Music: An Introduction*, a survey of African American music from the Civil War to the present. He has published articles on the aesthetic and theoretical significance of African American music.

A. Jan Taylor, educator, pianist, singer and choral conductor, is Director of Choral Music Activities at Prairie View A&M University. She holds degrees from the University of Houston and Prairie View A&M University and is currently completing the DMA at the University of Houston. She has served as adjudicator and choral clinician for numerous choral competitions, festivals, and regional choirs across the state of Texas. An authority on the African American spiritual, Taylor frequently lectures on the performance practices and preservation of the genre. She is the founding director of Intermezzo, a professional vocal chamber ensemble, and has traveled throughout the United States, Europe, and Asia as a singer with such professional choral ensembles as the Houston Chamber Choir and the Houston Chorale.

Betsy Cook Weber, Director of Choral Studies at the University of Houston, is highly active internationally as a conductor, clinician, adjudicator, and presenter. Under her direction, the Moores School Concert Chorale has sung for the national American Choral Directors' Association convention in Miami (2007), two Texas Music Educators Association conventions (2005 and 2008), and competed in the prestigious Eisteddfod in Wales, UK, at which Concert Chorale won, or placed, in every category in which they entered, as well as the *Florilége Vocal* in Tours, France at which Chorale won a shared first place and a shared second place.

Nancy Weems, Professor of Piano at the University of Houston, has performed extensively in the United States, Europe, Asia, Mexico, Central America, and the former Soviet Union to wide critical acclaim. In 1984, Ms. Weems won the Artistic Ambassador Competition sponsored by the United States Information Agency in Washington, D.C. and represented the United States in an international concert tour, including the countries of Norway, Denmark, Iceland, and the USSR. Nancy Weems is a graduate of Oberlin Conservatory and the University of Texas and is currently Coordinator of the piano area in the Moores School of Music.

Kirsten Yon is Associate Professor of Violin at the University of Houston. She received her undergraduate and graduate degrees from the University of Michigan and the Cleveland Institute of Music before pursuing her Doctor of Musical Arts degree at Rice University. The winner of multiple competitions, Ms. Yon has performed in numerous professional orchestras across the United States and South America. Ms. Yon was a founding member of the Champlain Trio, the Archiano Ensemble, the Karlin Trio, and the Botticelli String Quartet. Her concert schedules have included solo and chamber music recitals throughout the US, Brazil, Honduras, Germany, France, and Norway.



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