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May 13-24, 2026



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Our Mission

Inspiring and Educating Audiences
and Celebrating the Performing Arts in
the Rappahannock Region

ArtsLIVE! is committed to

- providing high-quality performances in theatre, dance, vocal and instrumental music for ALL people in our community
- promoting local talent as well as state, national and international artists
- fostering partnerships with schools, businesses, civic organizations, and other arts groups
- engaging diverse audiences with a rich array of programming

As a 501(c)(3) nonprofit performing arts presenter, our programming is made possible through the efforts of our volunteers and the contributions from community minded individuals, businesses, and government grants.



This project was supported [in part] by the Fredericksburg Savings Charitable Foundation Fund of the Community Foundation of the Rappahannock River Region.

This project was supported [in part] by the Virginia Commission for the Arts, which receives support from the Virginia General Assembly and the National Endowment for the Arts, a federal agency and the Fredericksburg Arts Commission.

A Note from our Artistic Director

37 years is an odd number, one which one would ordinarily not celebrate with big fanfare. That said, every year that this Festival continues to bring great chamber music to Fredericksburg is a personal cause for celebration for me. We've seen so much change in the community over this long span; old friends depart the scene and a new ones step in to continue supporting this wonderful tradition.

I am also so grateful for the creative spirit that our board and community supporters show each year. The new addition of more community involvement by musicians and other creative artists is brilliant; there is so much local and regional talent that should and will have a showcase here in May.

This year's programming features works by prominent American composers, including the Festival's own Michele Levin, in honor of America's big 250th anniversary. We're also bringing back a few works featuring the harp, in partial



homage to our founding Artistic Director Heidi Lehwalder. I have so many fond memories of our performances with her and the boundless creative spirit that she embodies. Many thanks to Carol Wincenc for introducing us to Stacey Shames, a regular presence on stage with the New York Philharmonic and other great organizations. Welcome Stacey, and welcome back all of the wonderful artists who make our 37th year yet another cause for celebration!

Warmly,

-Michael Reynolds
Artistic Director, ArtsLIVE!

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Education & Outreach



Opera in Schools

For over 25 years, ArtsLIVE! has sponsored the opera in local schools for thousands of students. This was funded by the Virginia Commission for the Arts, a variety of grants, charitable funds, and individual donors. This March we partnered with Stafford Opera Troupe and presented *Pirates of Penzance*.

Young Artist Competition

This program allows the region's finest young talents the opportunity to compete as vocalists or instrumentalists. Contestants are 18 years or younger and may come from the city of Fredericksburg and the counties of Stafford, Spotsylvania, King George, and Caroline. Finalists audition and compete for scholarships. Winners are invited to perform in the annual Chamber Music Festival in the spring and at other ArtsLIVE! events.

Arts in Motion

The Arts in Motion (AIM) program provides inspiring entertainment to an important segment of our population in local nursing homes, hospitals, assisted living and retirement communities, as well as senior centers. Performing for AIM also provides opportunities for local musicians and vocalists to practice their talents for a very appreciative audience. We recently partnered with a local Wounded Warrior Project group and presented a music therapy session. They also were gifted ukuleles from Kala Music.



2026 YAC CONTESTANTS (LEFT TO RIGHT): LUKE LORENZO, JEANETTE LARSON (WINNER), AMALYA LORENZO, BENJAMIN WADE (SECOND PLACE), CALVIN EVELER, VALERIE CHEN (THIRD PLACE), CAROLINE DAVIS, CALEB HILL, IAN FOCHT.



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Wednesday

May 13

Pre-concert Performance

2026 Young Artist Competition 1st Place Winner Jeanette Larson — Violin

Chamber Concert

String Quartet in B minor, Op. 11

Molto Allegro e appassionato

Molto Adagio

Molto Allegro - Presto

Samuel Barber (1910-1981)

- Peter Zazofsky, violin
- Leqing Wang, violin
- Mark Berger, viola
- Andrew Mark, cello

Sonatine for Flute, Viola and Harp (arr. Salzedo)

Maurice Ravel (1875-1937) /Carlos Salzedo (1885-1961)

- Carol Wincenc, flute
- Mark Berger, viola
- Stacey Shames, harp

Intermission

Serenade for Flute and Strings, Op. 65

Heinrich Hoffman (1842-1902)

- Carol Wincenc, flute
- Peter Zazofsky, violin
- Leqing Wang, violin
- Mark Berger, viola
- Andrew Mark, cello
- Paul Glenn, double bass

Clarinet Quintet in B-flat Major, Op. 34

Allegro

Fantasia

Menuetto, capriccio presto

Rondo, allegro giocoso

Carl Maria von Weber (1786-1826)

- Alexander Fiterstein, clarinet
- Peter Zazofsky, violin
- Leqing Wang, violin
- Mark Berger, viola
- Andrew Mark, cello

May 13

Program Notes

Samuel Barber

String Quartet

Samuel Barber began composing at the age of ten and kept it up for sixty years, but most of his well-known works came when he was in his twenties, including his two contributions to the string quartet literature: the 1931 song with baritone, *Dover Beach*, which we heard at the Festival ten years ago, and his one string quartet from 1936.

Barber's studies at the Curtis Institute had, of course, included a rigorous grounding in counterpoint, and a string quartet was the perfect place to display his skill. Barber's gift for melody softens the edge of the agitated Modernist first movement and comes into full play in the breathtaking *Molto adagio* that follows. In it he combines the texture of a Renaissance motet and Late Romantic harmony with unforgettable results. After the *Adagio*, almost anything would come as an anticlimax, and Barber keeps the finale brief, reprising material from the first movement.

The great conductor Arturo Toscanini asked Barber to transcribe the *Adagio* for string orchestra in order to realize its lush texture more fully. The string-orchestra version of the movement was an instant success in 1938, making

Barber famous, and remains the most frequently performed classical piece by an American. Barber also arranged it for voices using the Latin *Agnus Dei* text.

Maurice Ravel/Carlos Salzedo

Sonatine

French by birth, Carlos Salzedo graduated from the Paris Conservatory at sixteen. In 1909 he came to the U.S. as principal harp of the Metropolitan Opera and remained in this country as a performer, teacher and composer. In 1924 he founded the harp department of the Curtis Institute. Besides composing original works Salzedo made a large number of solo and ensemble arrangements for harp, many for the trio of flute, viola or cello, and harp.

The *Sonatine*, completed in 1905, is one of the best-known piano works from Ravel's early years. The name suggests a short work for a pianist of modest accomplishments; it is indeed short, but the florid piano writing renders it much more difficult than a normal sonatina. That and its lush harmonies made it a good choice for transcription. Like many of Ravel's piano works, the *Sonatine* refers to dances from the seventeenth and eighteenth centuries, in this case by including a minuet as its second movement. The last movement is based on a theme from the first movement, speeded up and with more brilliant decoration.

Heinrich Hofmann

Serenade for flute and strings

Like many a composer of an earlier era, Heinrich Hofmann came from an humble background and began his career as a cathedral choirboy. By the time he had outgrown that role, other musicians in his native Berlin had become aware of his talents and futhered his career. He was a fine pianist and became internationally known as a composer, though his music was largely neglected as tastes changed after his death.

The Serenade, composed in 1883 for the New York Philharmonic Club, can be performed either as a chamber work with solo strings or with a full string section. It shows Hofmann to be a conservative composer with a knack for good tunes, rhythmic energy, and colorful twists of harmony. One of his best tunes comes right at the beginning, a wide-ranging melody first played by the cello before the flute takes it over. The second movement has a couple of nostalgic melodies that sound like folk songs. The third movement is quick and brilliant, though largely in minor keys. The finale is “in Hungarian style”—meaning in the style of the music of the wandering peoples that were mislabeled Gypsies. Again much of the movement is in minor keys, as “Gypsy” music tended to be, but at the very end Hofmann takes us into D major for a rousing coda.

Carl Maria von Weber

Clarinet Quintet

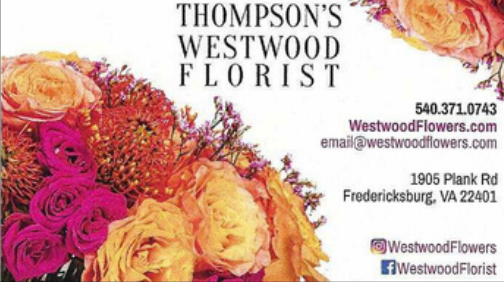
Carl Maria von Weber, the master of German Early Romantic opera, was a conductor and pianist as well as a versatile composer. Clarinet players remember him fondly: for his friend Heinrich Baermann, one of the first great virtuosi on the instrument, Weber composed a Grand Duo for clarinet and piano, a concertino and two concertos for clarinet and orchestra, and this quintet for clarinet and string quartet, which came into existence in Prague in 1815.

This quintet is often compared with the familiar one for the same scoring by Mozart—and not just because Weber was the first cousin of Mozart's wife Constanze. Both works begin with a sustained passage in the strings that is answered by a livelier one in the clarinet. In Mozart's quintet, however, the clarinet's entrance begins a dialogue with the other instruments that propels the music forward; in Weber's, the entrance leads into a regular tune for the clarinet accompanied by the strings. It is instantly clear that the clarinet is the center of attention and that the strings have a subordinate role. The clarinet has most of the melodic material throughout: the passages in which another instrument has the tune or in which the thematic interest is distributed among the instruments serve mainly as contrast or punctuation to the clarinet's solos. On the other

hand, Weber's themes are so engaging that one can hardly complain. The tune that rounds off the sections of the first movement is almost a polka—and in fact Prague, where Weber wrote the quintet, is the place where the polka craze would start some fifteen years later. The second movement, labeled Phantasia (Fantasy) is thoroughly operatic, sounding like a somber scene for a heroine—played, of course, by the

clarinet. The Menuetto features interplay between duple and triple patterns, carried out with a brusqueness reminiscent of some Haydn minuets. The Rondo gallops cheerfully to its conclusion. The main idea is another polka-like tune. In the middle comes a brief section where the strings are answering each other and everyone is momentarily equal—but the clarinet falls silent, coming in again when it can once more carry the tune.

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Friday

May 15

Pre-concert Performance

2026 Young Artist Competition 2nd Place Benjamin Wade — Bass Vocalist

Chamber Concert

Sonata for Flute, Viola and Harp

Pastorale: Lento, dolce rubato

Interlude: Tempo di minuetto

Finale: Allegro moderato ma risoluto

Claude Debussy (1862-1918)

- Carol Wincenc, flute
- Mark Berger, viola
- Stacey Shames, harp

Strum

Jessie Montgomery (1981-)

- Leqing Wang, violin
- Peter Zazofsky, violin
- Mark Berger, viola
- Andrew Mark, cello
- Paul Glenn, double bass

Intermission

Piano Quintet in F-sharp minor, Op. 67

Adagio - Allegro moderato

Adagio espressivo

Allegro agitato

Amy Beach (1867-1944)

- Michele Levin, piano
- Peter Zazofsky, violin
- Leqing Wang, violin
- Mark Berger, viola
- Andrew Mark, cello

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May 15

Program Notes

Claude Debussy

Sonata for flute, viola and harp

The outbreak of World War I made composition nearly impossible for Debussy for much of 1914, but despite illness he then embarked on his final great project: six sonatas for various instruments dedicated to his wife Emma and proudly signed, "Claude Debussy, musicien français." Debussy only finished three of the sonatas: one for cello and piano and the present sonata for flute, viola and harp, both from 1915, and the familiar sonata for violin and piano from 1916-17. Debussy had written little chamber music before this, his one other major chamber work being his string quartet, composed over twenty years earlier.

Debussy's musical interests were diverse. He was one of the first non-Russians fully to appreciate Mussorgsky, and he was enchanted by Asian music. His music shows these influences. Instead of creating a sense of forward motion, as does most Western music from the seventeenth to the nineteenth centuries, Debussy's music tries to achieve stasis. His melodic, rhythmic, and harmonic patterns tend to be repetitious and to succeed one another rather than to create a feeling of progression. Though this sonata is technically in the key of F major, it lacks the strong sense of departure from and return to the home key that was a feature of most music

from the previous era. Indeed, it takes nearly a full minute for the first F major chord, the first consonant chord of the piece, to arrive.

The scoring of this sonata may also owe something to Debussy's interest in the sound of Asian music. Flute, viola and harp was an unusual combination at the time, and it seems less so now only because other composers have taken it up under the inspiration of this work. It is not just the choice of instruments that is untraditional; Debussy also uses them in a peculiar way. Much of the time the flute and viola act as one instrument, either playing in alternation or doubling in octaves, creating a sort of fluteviola with a tone quality that favors the flute in high registers and the viola in low ones.

The first two movements of this sonata both begin and end with slow, lyrical music but have faster middle sections. The last movement is quick throughout, though even here the motion is all on the surface; underneath the rapid figuration there is a sense of stasis, or even timelessness.

Jessie Montgomery

Strum

Grammy-award-winning Black violinist-composer Jessie Montgomery trained at the Juilliard School, New York University, and Princeton University. She composed the first version of Strum for a string quintet with two cellos in 2006. This final version from 2012 is for string quartet,

but it retains much of the rich texture of the earlier one—which can be made even richer by adding a bass.

From the beginning one or more of the instruments is continually strumming chords, either plucked or bowed, providing a harmonic and rhythmic foundation for the melodies that arise as the music unfolds. As Montgomery puts it, “Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.”

Amy Beach

Piano Quintet

One of the first American composers of classical music trained in this country, Amy Marcy Beach came from an old New England family. Young men of her generation went to Germany for advanced musical training, but as her parents thought that unsuitable for a woman, she studied privately in Boston. At 18 she married Boston surgeon H. H. A. Beach. Her husband was opposed to her having a career as a concert pianist, but he encouraged her composing. Starting with songs and piano pieces, she grew increasingly ambitious and successful as a composer, producing a Mass, a symphony, a piano concerto, and chamber music; her catalog numbers over 300 works. After her husband's death in 1910 Beach was able to spend several years touring Europe as a

pianist, establishing her reputation on both sides of the Atlantic. Later her music fell into neglect, but as we rediscover the American composers of the late Romantic period, she is proving to be one of the finest of the group.

This quintet from 1907 is Beach's most ambitious chamber work, and is often regarded as her best. While it has echoes of Brahms, it goes its own way in many respects. Like the Debussy sonata, the Beach quintet begins with ambiguous harmonies that do not define a key: the upper strings sustain F-sharps, while the piano plays a series of complex chords against them. Only when the strings start to move does the harmony settle into the key of F-sharp minor, but once this happens, it sets in motion a highly dramatic movement. At its end the music dies away, concluding with a nod to the introduction. The second movement unfolds from the gorgeous Romantic melody that appears in the muted strings at its outset. While pieces of this scope often have four movements, with the third being lighthearted, Beach in effect combines the usual last two movements into one. Her finale, back in F-sharp minor, is agitated, but the material is light and shimmering, reminiscent of the sort of music that Mendelssohn wrote to depict fairies. Toward the end of the movement the slow introduction from the first movement returns complete; the finale resumes and gallops to a conclusion, shifting to F-sharp major at the last chord.

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Saturday

May 16

Pre-concert Performance

2026 Young Artist Competition 3rd Place Valerie Chen — Clarinet

Chamber Concert

Quintet for Bassoon and Strings

Elegy-Chorale

Two-Part Invention (with interruptions)

Scherzo

*Dedicated to Kathleen Reynolds and
Michael Reynolds*

Michele Levin (1945-)

- Kathleen Reynolds, bassoon
- Peter Zazofsky, violin
- Leqing Wang, violin
- Mark Berger, viola
- Andrew Mark, cello

Intermission

Piano Quartet No. 2 in A Major, Op. 26

Allegro non troppo

Poco Adagio

Scherzo: Poco Allegro-Trio

Finale: Allegro

Johannes Brahms (1833-1897)

- Michele Levin, piano
- Peter Zazofsky, violin
- Mark Berger, viola
- Andrew Mark, cello



May 16

Program Notes

Michele Levin **Bassoon Quintet**

While Michele Levin is best known to most of us as a pianist, she has enjoyed a parallel career as a composer of chamber music, piano music, and songs. She was the first woman to receive the Master of Music degree in composition from the Curtis Institute.

The composer tells us:

My bassoon quintet was given its world premiere by the Muir String Quartet and Kathleen Reynolds, bassoon on July 16th, 2017, in Georgetown Lake, Montana, at the St. Timothy's Summer Music Festival. The piece is one of many works commissioned for the Muir by Dianne Kimball, and is dedicated to, and inspired by, the extraordinary siblings Kathleen Reynolds, bassoonist, and Michael Reynolds, cellist.

The first movement was written in memoriam for Dianne Kimball's late husband, James Dorr Johnson. He had a quiet, gentle spirit and a lilting sense of humor and was highly intelligent, but sweetly modest. This movement was inspired by traditional religious chorales in combination with a bit of gentle dance. It is diatonic and somewhat modal in character.

The second movement is an unabashed homage to J. S. Bach and a love letter to Kathy and Mike. It begins with bassoon and cello in a fughetta duet. As the other instruments get jealous they keep interrupting. Finally they all end up happily playing together but continuing the fugal elements. The harmonic fabric is chromatic and the rhythms a little jazzy.

The third movement is light-hearted, with a flirtatious Gallic dance spirit in combination with a seriously romantic, melodic second-theme conversation between the instruments. The harmonies are a mix of whole-tone and chromaticism. The movement ends with joyous full-bodied rhythms.

Johannes Brahms **Piano Quartet in A major**

In his early years Brahms wrote a large quantity of chamber music, but most of it did not survive his ruthless self-criticism. As he was a pianist, composing chamber music with piano allowed him to explore ensemble writing while taking advantage of his familiarity with the piano. He was of course very much aware of Beethoven's accomplishments, but in the early chamber music he is also looking back to Schubert. The three earliest major works with piano that survive are the piano trio op. 8 (1853-54) and the two piano quartets opp. 25-26 (1861-62). These show Brahms steadily growing in mastery while overcoming a

tendency to sprawl; he came back to op. 8 in 1889 to produce a tightened and improved version that is usually performed today. The piano quartets needed no revision; they are long by Brahms's later standards, but this is due to an abundance of good musical ideas stated and developed at length.

The first movement of the A major quartet is particularly reminiscent of Schubert. It opens with a ruminative idea played first by the piano, then the strings, and after a preparatory passage to a full-force statement by the whole ensemble. A series of new ideas follows, unfolding steadily with few sharp dramatic contrasts. The development is long and wide-ranging and the final part of the movement brings all the earlier material back at length, concluding with one final appearance of the opening idea, dying away except for two concluding chords.

A songful melody accompanied by muted strings opens the second movement. A quiet transitional passage with broken chords rumbling in the piano leads to another glorious melody. After a turbulent middle section the opening returns in expanded guise.

The scherzo movement is more song than dance, with two lyrical ideas worked out at length in the main section. The trio is more vigorous; the main section returns in full afterward.

An energetic, syncopated dance tune sets the finale in motion. While a gorgeously lyrical second theme provides contrast, the dance tune is elaborately developed and dominates the proceedings to bring the quartet to a rousing close.

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Lisa Snape

Avery founded Avery Ballet in 1995 with the commitment of

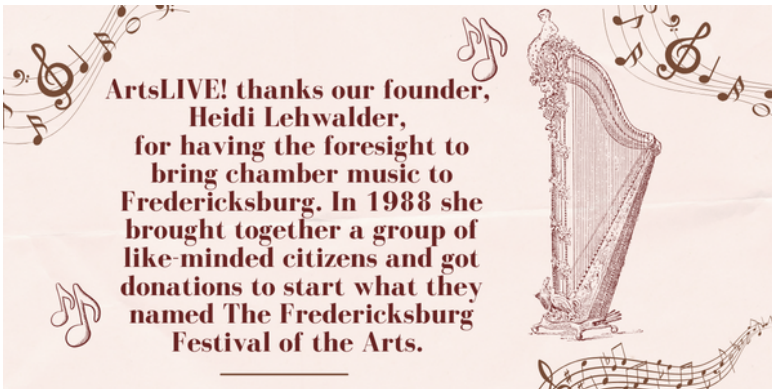
guiding dancers from studio to stage through individualized, ensemble-based training. Over the past three decades, Avery Ballet has produced dancers recognized for their technical strength, and expressive artistry. Avery Ballet has had remarkable success, with alumni thriving in companies, collegiate programs and careers across the country and internationally.



Odori Pendleton

is a music educator with 22 years of experience and

currently serves as a Middle School Choral Director in Spotsylvania County, Virginia. She previously taught for five years in Fairfax County and five years in Prince William County Public Schools. Mrs. Pendleton is the owner of In Tune Music Studios, where she teaches private piano and voice. A seasoned teacher in piano, voice, and theory, she prepares students for auditions and assessments. She holds degrees from Virginia Tech and Loyola University Maryland and has performed at the Kennedy Center with the National Symphony Orchestra alongside distinguished artists.



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*Sandra and Wendell
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Sunday

May 17

Avery
Ballet

In the Spirit of Angels & Other Dances

MR. BLUE SKY

First performed in 2021

Choreography by Aaron Anker

(AB alumni & Principal Dancer for Alberta Ballet)

Restaged by: Ellie Vazquez

Composer ELO

Avery Ballet's Repertoire Ensemble

Bethany Ablondi, Olivia Ablondi, Lauren Bautista, Charlotte Katterhagen,
Layla Koerber, Amelia Schonteich, Heather Stoeckel

IN THE SPIRIT OF ANGELS

First performed in 2001

Choreography: Lisa Snape Avery, Kori Joseph

Jenn Ruhl Kubilus & Evelyn McKemie

Music composed by Louis Moreau Gottschalk

Original Script written by: Rhonda Belyea

Ruby Miriam Weiss
Josie Naomi Ablondi
Gabriella (Plain Clothes Angel) Gabby Yorio
Pearl (Plain Clothes Angel) Lydia Rogers
Cora (Plain Clothes Angel) Lily Ackley
Friends Lizzy Exaire, Gabi Mullins, Loreina Yorio

Adult Guests Kyra De Goode, Kaylen Furner, Rob Furner,
Terry Thompson, Vicky Wilder

Surprise Guest... Motoko Rallis

Flapper Girls

Bethany Ablondi, Olivia Ablondi, Lauren Bautista, Charlotte Katterhagen,
Layla Koerber, Amelia Schonteich, Heather Stoeckel

Entertainers

| | |
|-----------------------------------|---|
| Tight Rope Walker | Olivia Ablondi |
| Acrobat | Layla Koerber |
| Patriot Variation #1 | Lauren Bautista |
| Patriot Variation #2 | Charlotte Katterhagen |
| Patriot Coda | Lauren Bautista, Charlotte Katterhagen , Bethany Ablondi, Olivia Ablondi, Layla Koerber, Amelia Schonteich, Heather Stoekel |
| The Walk-About | Full Ensemble |
| Magician | Bethany Ablondi |
| Harlequin Doll | Heather Stoekel |

Angelic Visit

Angel of Virtues Amelia Schonteich

Heavenly Angels

| | |
|----------------------------------|-----------------------|
| Angel of Charity | Layla Koerber |
| Angel of Compassion | Charlotte Katterhagen |
| FINALE | Ensemble |

Intermission

Save me / a Place

Choreography by Jenn Ruhl Kubilus

Music: Invitation to the Voyage Composer: Julia Kent

Bethany Ablondi, Olivia Ablondi, Lauren Bautista, Charlotte Katterhagen,
Layla Koerber, Amelia Schonteich, Heather Stoekel

Unconditional

Choreography by Jenn Ruhl Kubilus

Music: Agapé Rythmical Ceremony Composer: Ran Bagno

Bethany Ablondi, Olivia Ablondi, Lauren Bautista, Charlotte Katterhagen,
Layla Koerber, Amelia Schonteich, Heather Stoekel

Through the Haze

Choreography by Jenn Ruhl Kubilus

Music: Haze by Power Composer: Haus & Christian Reindl

Layla Koerber

Lo Ti Penso Amore
Choreography: Lisa Snape Avery
First performed in 2023
Composer: Niccoló Paganini

Performed by Odori Pendleton
Accompanied by Kathy Pellegreen

Lauren Bautista, Charlotte Katterhagen, Heather Stoeckel

Anywhere Is
Choreography by Emma Atkinson NKA Sister Mary
First performed in 2023
Restaged by Ellie Vazquez Composer: Enya

Bethany Ablondi, Olivia Ablondi, Layla Koerber, Amelia Schonteich

Echoes
Choreography by Kori Joseph
Music: Vien A Moi Enchore Composer: Daniel Hart

Bethany Ablondi, Olivia Ablondi, Lauren Bautista, Charlotte Katterhagen, Layla Koerber, Amelia Schonteich, Heather Stoeckel



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Virginia Bolena is Organist and Director of Music at Trinity Episcopal Church in Staunton,

Virginia, where she plays and oversees the church's Taylor & Boody pipe organ. Since commencing this appointment in 2013, Virginia has significantly grown the chorister program, directed the choirs during two UK cathedral residencies, overseen the purchase of a Taylor & Boody continuo organ, and organized a regular concert series. Notable upcoming engagements include a performance on the L'Organo series that coincides with the Piccolo Spoleto Festival in Charleston, SC. She has

performed for the American Institute of Organbuilders and the American Pipe Organ Builders Association. Past recital venues include Saint Thomas Church, NYC; Oxford Town Hall, UK; and Interlochen Center for the Arts. Current performance interests include studying and promoting the underperformed works of female composers. A dedicated member of the organ community, Virginia serves on the board of the local American Guild of Organists chapter. She performs regularly with the Staunton Music Festival. Eager to continue challenging her skills, Virginia has participated in the Virginia Baroque Academy and plans to attend the Noordbroek Organ Academy in the Netherlands later this year.

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Tuesday

May 19

Virginia Bolena

Pre-concert Performance
Virginia Cello Ensemble

She Rules the Bench: Celebrating Women Composers

| | |
|---|---|
| Perpetuum Mobile | Kristina Arakelyan (b. 1994) |
| Prelude and Fugue, Opus 16, No. 3 | Clara Schumann (1819-1896) |
| Chorale Prelude: Du O schönes Weltgebäude! | Ethel Smyth (1858-1944) |
| Variations on Heinlein | Christa Rakich (b. 1952) |
| Hommage à Gershwin: Quodlibet on Slane | Christa Rakich (b. 1952) |
| Sonata No. 1 for Organ Fantasy Air Toccatto | Florence Beatrice Price (1887-1953) |
| Prelude on an Old Folk Tune | Amy March Beach (1867-1944) |
| Song of Peace in a Time of War | Mary Beth Bennett (b. 1954) |
| Prelude for Organ | Fanny Mendelssohn Hensel (1805 – 1847) |



André Rascoe a native of Washington DC and **Natalie Madison-Rascoe** a native of New York are veterans of the United States Air Force Band. They have had the honor of performing professionally for presidents, dignitaries, and international audiences across the United States, Europe, Asia, Africa, and South America. They share a passion for the arts, a deep commitment to arts education, and are the newest board members of ArtsLIVE!.

Natalie's career highlights include performing with the Virginia Symphony and Mannheim Steamroller. She has also performed with Ernie Watts, Michael Brecker, Wilford Brimley, The Miracles, and Bryan McKnight. She has performed at the Tokyo Dome in Japan, the Mets Stadium, and at a Chicago Bulls game. Natalie has been featured at Sitka, Clifford Brown, and The Berks Jazz Festivals.

André's career includes performances at the Kennedy Center Honors and both televised inaugural celebrations for President Clinton. He has collaborated with world-renowned artists such as Michael Jackson, Diana Ross, Yo-Yo Ma, Stevie Wonder, and Wynton Marsalis, Luther Vandross, Ashford and Simpson, and Kenny Rogers.



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Saturday

May 23

André & Natalie
Rascoe

Stretching the Beautiful Boundaries of Broadway

Experience the grandeur and heart of Broadway as André and Natalie present an unforgettable evening of celebrated musical theater classics at the historic Presbyterian Church of Fredericksburg. Featuring beloved solos and powerful duets that span generations of the American stage, this dynamic program captures the drama, romance, humor, and soaring emotion that define Broadway at its very best.

From sweeping classics like “Old Man River” and “Some Enchanted Evening” to the inspiring anthem “Wheels of a Dream,” alongside vibrant showstoppers and selections from *Ain’t Misbehavin’*, *The Hunchback of Notre Dame*, selections from Sondheim and more. The evening promises passion, personality, and theatrical brilliance.

With elegant piano accompaniment from Karen Clotfelter and compelling storytelling through song, this is more than a concert, it’s a Broadway experience you won’t want to miss.

Pieces will be announced from the stage by the performers.





Zach Smith, Kevin Grasel, Tom Holtz, Dan Haverstock and Chas T. Peterson

The Beltway Brass Quintet is a project group led by Zachary Smith of the nationally acclaimed Mardi Gras Kings. The members of the quintet reside in the Washington, D.C. area and quite frequently spend hours slogging around I-495, D.C.'s infamous beltway. It was on this stretch of highway that the idea for the Beltway Brass was conceived in 2003. The repertoire for the

quintet is unusual in its emphasis on Twentieth Century jazz harmonies and stylings. Each player in the ensemble has a background in both commercial and classical performance. Zachary Smith and Chas Peterson have written most of the arrangements for the group--many of which can be heard on their four CD's.



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Sunday
May 24

Beltway Brass
Quintet

Squirrels, Trigonometry and a Little TJB

Fanfare for a Squirrel Zack Smith

Battle of Drewry's Bluff Zack Smith

Concertino in G Minor Zack Smith

Reisterstown Zack Smith

1. Torah Parade
2. One Minute 'til Shabbat
3. Under the Chuppah
4. Purim
5. Community

Trigonometry Zack Smith

1. A Cute One
2. Obviously Obtuse
3. I Saw Celeste
4. 180 Degrees of Separation
5. Equilateral Damage

Zack's Zydeco Two-Step Zack Smith

Intermission

Sonata VIII Arcangelo Corelli arr. Z. Smith

1. Prelude
2. Allemande
3. Sarabande
4. Gigue

Girl From Impanema Antonio Carlos Jobim arr. Z. Smith

West End Blues King Oliver/Williams arr. Z. Smith

Taste of Honey Bobby Scott/Marlow arr. Z. Smith

Tijuana Taxi Ervan Coleman arr. Z. Smith

About the Artists



Violist Mark Berger has toured throughout the US and

internationally as a member of the Lydian String Quartet. He frequently performs with many of Boston's finest orchestras and chamber ensembles including the Boston Symphony Orchestra, Boston Pops, Emmanuel Music, and the Boston Modern Orchestra Project, Worcester Chamber Music Society, and Music at Eden's Edge. Berger is strongly devoted to the performance of new music and has performed with many of Boston's new music ensembles including Sound Icon and Dinosaur Annex. An acclaimed composer, his works have been presented by many of the leading contemporary ensembles in the Boston area. His compositions have received awards and recognition from the League of

Composers/ISCM, ASCAP, and the Rapido!Composition Competition. He is Associate Professor of the Practice at Brandeis University.



Clarinetist Alexander Fiterstein

is considered one of today's most exceptional artists. Fiterstein has performed in recital, with distinguished orchestras, and with chamber music ensembles throughout the world. He won first prize at the Carl Nielsen International Clarinet Competition and received the prestigious Avery Fisher Career Grant Award. As a soloist, he has appeared with the Czech, Israel, Vienna, and St. Paul Chamber Orchestras, Belgrade Philharmonic, Danish National Radio Symphony, Tokyo Philharmonic, China National Symphony Orchestra, KBS Orchestra of South Korea, Jerusalem Symphony, Orchestra of St. Luke's at Lincoln Center, Kansas City Symphony, and the Simon Bolivar Symphony Orchestra of Venezuela.

A dedicated performer of chamber music, Fiterstein frequently collaborates with distinguished artists and ensembles and regularly performs with the prestigious Chamber Music Society of Lincoln Center. Among the highly regarded artists he has performed with Daniel Barenboim, Yefim Bronfman, Mitsuko Uchida, Richard Goode, Emanuel Ax, Marc-Andre Hamelin, Pinchas Zukerman, and Steven Isserlis. He has performed with the Dover, Pacifica, Jerusalem, Shanghai String Quartet and Ensemble Wien-Berlin.



Paul Glenn concertizes on both double bass and cello. The former principal cellist of the Concord Orchestra for its European tours and of the New England Philharmonic for twenty years, and the former principal bassist of the Civic Symphony of Boston, Mr. Glenn currently performs with the Lexington, Waltham, and Wellesley Symphonies. He also performs frequently in solo and

duo recitals and with Boston-based chamber groups. Professional engagements include concertos with the Billings Symphony Orchestra, the Longy Summer Chamber Orchestra, and the Wellesley Symphony, and chamber concerts with the Sonos Piano Quartet, the Triple Helix Piano Trio, and the Muir String Quartet and two of its founding members, his wife Bayla Keyes and cellist Michael Reynolds. A student of the eminent pedagogue George Neikrug, Paul earned his Bachelor's and Master's degrees in physics at Harvard. He attended the Claremont Music Festival, is currently on the faculty of the Interlochen Adult Chamber Music Conference, and performs at the Montana and Fredericksburg Chamber Music Festivals.



Michele Levin, pianist and composer, has been acclaimed by audiences and critics alike as a multi-faceted musician of extraordinary sensitivity, virtuosity and dedication to the art of making music. Ms. Levin is a graduate of Philadelphia's

famed Curtis Institute of Music as a double major in piano and composition. She began her studies there at the age of eleven, and is the first woman ever to receive their Master's Degree in Composition. The Johann Sebastian Bach International Piano Competition in Washington, D. C. awarded her First Prize, in the competition with pianists from 14 countries. Ms. Levin has performed as soloist with the Philadelphia Orchestra, the Boston "Pops", the Florida Philharmonic, the Miami Chamber Symphony, the Sinfonia Virtuosi, the New World Symphony, the Albany Symphony and the Virginia Symphony. She has also given solo and chamber music recitals in major cities throughout the United States, Canada, Europe, Asia, Central and South America. Ms. Levin is very much in demand as a chamber musician. She has toured throughout the world with many exceptional musicians. She tours regularly

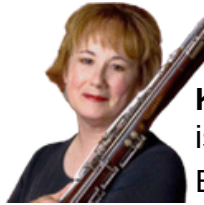
with the Muir String Quartet, and plays as guest artist with the Miami String Quartet. In 2007, the Muir Quartet gave the World Premier of Levin's String Quartet No. 1, which was dedicated to them. In addition, Levin has composed numerous chamber Music works, Song Cycles and a Ballet for Orchestra. She was honored to have given the World Premier Performance of Joan Tower's Piano Quartet with members of the Muir String Quartet in Montana, 2010. Her vast repertoire also extends into the realm of vocal literature, having given recitals with Metropolitan Opera vocalists Gwendolyn Bradley, Marvis Martin, Martina Arroyo, and more. Ms. Levin records for Koch International, Eco-Classics, Altarus, the Canadian Broadcasting Companies and Hungaroton. The National Public Radio regularly broadcasts live performances given by Ms. Levin at Chamber Music Festivals throughout the United States.



Cellist Andrew Mark

was a silver medalist at the 1993 Osaka Interational Chamber Music Competition as cellist of the Boston Composers String Quartet. With this ensemble he recorded the string quartets of Daniel Pinkham, Gardner Read, and Leon Kirchner. In 1993 Mark joined the critically acclaimed group, The CORE Ensemble, an international touring trio of cello, piano, and percussion dedicated to the performance of contemporary music. An accomplished advocate of new music, Mark has collaborated with some of the world's most distinguished composers including Witold Lutoslawski, Donald Martino, John Harbison, and Leon Kirchner, and has premiered nearly 100 works. From 2019 -2023 he performed as cellist of the Portland String Quartet. In 1988 Mark was named as a United States Artistic Ambassador by the U.S. State Department and has since performed recitals and given master classes throughout the

United States, Europe, South and Central America, and the Far East. He has been a guest artist at several summer music festivals. Mr. Mark continues an ongoing commitment to teaching and is professor of cello at the Boston Conservatory at Berklee, where he served as Chair of the String Department from 1995 – 2014. Former teaching positions include the New England Conservatory Preparatory Division, the Longy School and MIT.



Kathleen Reynolds

is the Principal Bassoonist of the Dallas Opera Orchestra and performs regularly with the Dallas Symphony, Dallas Chamber Orchestra, and Fort Worth Symphony. She has performed with the Peter Britt Music Festival in Jacksonville, Oregon, the Fredericksburg Chamber Festival, and with members of the Muir String Quartet at the Montana Chamber Music Festival. Kathleen was a member of the Rochester

Philharmonic for 22 years. Kathleen taught at SUNY Geneseo, Nazareth College and Hochstein School of Music. She is currently Professor of Bassoon and Woodwind Chamber Music Coordinator at the University of Northern Texas. EcoClassics recorded her solo bassoon CD. She is a graduate of the Eastman School of Music and studied with K. David Van Hoesen, Norman Herzberg, and Bernard Garfield.



Michael Reynolds,
Director of the
School of Music at
Boston University,

Department from 1995 – 2014. Former teaching positions include the New England Conservatory Preparatory Division, the Longy School and MIT. He has had a distinguished career as a performer, teacher, and administrator. As one of the leading cellists of his generation, he spent forty years as a founding musician of the Muir String Quartet. His quartet career took him to

the White House, Carnegie Hall, Alice Tully Hall, London's Wigmore Hall, Paris' Salle Gaveau and the Louvre, Munich's Herkuleshalle, Amsterdam's Concertgebouw, Sydney's Opera House and the Kennedy Center. It included collaborations with such luminaries as Benny Goodman, Phyllis Curtin, Gary Burton, Menachem Pressler, Emanuel Ax, David Soyer, Joseph Kalichstein, Michael Tree, Carol Wincence, Richard Stoltzman, David Shifrin, and many others. Some recording awards include two Grand Prix du Disques and the Gramophone Award on EMI, and a Grammy nomination and a Grammy Award on EcoClassics, a label Reynolds founded. As a soloist, he has also recorded the six Bach Suites on EcoClassics. Mr. Reynolds has been Professor of Cello at Boston University since 1983 where he teaches many who are destined to or have established musical careers. In addition, his interest in teaching more widely has led to his establishing several festivals for young and amateur

musicians where he serves not only as Director but as a beloved coach. It has also led to his establishing the Classics for Kids Foundation (classicsforkids.org), which provides matching grants to string programs throughout the United States serving at-risk children. A native of Montana where Reynolds established a chamber music festival and society in Bozeman, he is also an avid outdoorsman and fly fisherman. In this latter capacity, he has been featured in *Fly Rod and Reel*, the *American Fly Fisherman*, and the *Journal of the American Museum of Fly Fishing*.



Stacey Shames is recognized as one of the world's foremost harpists, performing as

concerto soloist, chamber musician and orchestral principal. She is celebrated for her luxurious tone and an expansive repertoire, which encompasses Scarlatti to the most current composers of today. Since making her debut at Carnegie Recital Hall at age 14,

Ms. Shames has appeared as concerto soloist with The Saint Louis Symphony, Munich Chamber Orchestra, Riverside Symphony, National Chamber Orchestra, and Juilliard Symphony, among others. This past season brought three performances of the Mozart Concerto for Flute and Harp with the New Jersey Symphony. Her extensive list of honors includes First Prize in the AHS Young Concert Artist Competition, and a top prize in the 11th International Harp Contest in Israel. Her career has featured collaborations with Renee Fleming, Andrea Bocelli, James Galway, Andreas Scholl, Placido Domingo, Joshua Bell, and Gil Shaham, in numerous recording, concert and television appearances. As principal harpist of the Saint Louis Symphony, Miss Shames performed, recorded and toured under the direction of Leonard Slatkin. She has also been principal of the Chamber Orchestra of Europe, under the baton of Claudio Abbado, Mostly Mozart Orchestra, The Orchestra

of St. Luke's, and she performs frequently as second harpist with the New York Philharmonic. She currently enjoys a busy schedule of performances, recordings and tours as the solo harpist of the acclaimed Orpheus Chamber Orchestra, and of late, has been the acting principal harpist of the New Jersey Symphony Orchestra.

Ms. Shames is a member of the Aureole Trio, the preeminent merger of Flute, Viola and Harp. Ms. Shames began her harp studies at the age of six, traveled internationally as a young soloist, and attended the Royal Irish Academy of Music, studying harp, piano and composition. She holds a Bachelor of Music Degree from the Manhattan School of Music and her Master of Music from the Juilliard School, where she studied with Nancy Allen.

performed in major concert halls around the world, including the Berlin Philharmonie, Symphony Hall in Boston and Lincoln Center in New York City. She has been recognized with numerous honors, including Winner in the Boston University Soloists' Competition, the Grand Prize in the Boston University Bach Competition, Second Prize in the Boston University's Chamber Music Competition, and the Special Jury Prize at the Ravel Prix. In 2023, she performed the Walton Violin Concerto with Maestro James Burton and the Boston University Symphony Orchestra. An avid chamber musician, Leqing has collaborated with esteemed artists and received coaching from leading ensembles. She recently performed with cellist Sara Stalnaker and pianist Dr. Robert Wells at the University of Mary Washington. Leqing holds both a Bachelor's and Master's degree from the University of the Arts Berlin, and is currently pursuing her Doctor of Musical Arts degree at Boston University, where she studies with Professor Peter Zazofsky.



Leqing Wang, a Chinese violinist from Zhengzhou, began her musical studies

at the age of four and has since



Carol Wincenc

Hailed as 'Queen of the Flute' by New York

Magazine, Carol

was first prize winner of the

Naumburg Solo Flute

Competition, as well as the

recipient of the Lifetime

Achievement Awards

from the USA and China

National Flute Associations, the

National Society of Arts and

Letters Gold Medal for Lifetime

Achievement in Music, and

Distinguished Alumni Award

from the Brevard Festival and

Music Center, Manhattan

School of Music, and most

recently the Martha Graham

Dance Company "Five Fearless

Women" Award. During the

2019-22 seasons she

celebrated a half century as an

international, concertizing artist

at The Morgan Library and

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Lincoln Center and the Staller

Center for the Arts. For her 50th

Golden Anniversary Legacy

Series she commissioned five

new works by Jake Heggie,

Pierre Jalbert, Robert Sirota,

Larry Alan Smith and Sato

Matsui. As part of this grand

celebration is the release of the

all-Yuko Uebayashi album on

Azica Records with the Escher

String Quartet.



Peter Zazofsky,

a violinist who

plays on a Carlo

Bergonzi 1744 violin, has

performed throughout the US,

Canada, and 21 countries in

South America and Europe,

including the symphonies of

Boston, Baltimore, the

Amsterdam Concertgebouw

Orchestra and the Philadelphia

Orchestra. He was raised in

Boston where he studied with

Joseph Silverstein. Following

studies at the Julliard School with

Dorothy Delay and Ivan

Galamian, he attended the Curtis

Institute and spent five summers

at the Marlboro Music Festival.

After graduating from the Curtis

Institute in 1976, he toured

several seasons with Music from

Marlboro. He won the Grand

Prize of the 1979 Montreal

International Competition and the

Second Prize of the 1980 Queen

Elizabeth Competition in

Brussels. His most recent honor was the 1985 Avery Fisher Career Grant. In addition to concerts worldwide with the

Muir Quartet, which he joined in 1987, his solo performances include engagements in Paris, Brussels, Dusseldorf, Vienna and Israel.



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Young Artist Competition Winners

The Young Artist Competition (YAC) is held annually. This competition is for aspiring students of classical instruments and voice. It provides them an opportunity to display their talent and be rewarded for it.



Jeanette Larson
Wednesday, May 13

Jeanette Larson is a 13-year-old violinist from Stafford County who has recently been awarded first prize in the Young Artist Competition sponsored by ArtsLIVE!

Born into a musical family, Jeanette started learning violin at age 5 and demonstrated a

passion for music and performing at a young age. She is a joyful and dedicated musician who spends her Saturdays at the Peabody Institute in Baltimore, where she studies with violin pedagogue Rebecca Henry and participates in the Peabody Preparatory Academy for Strings program. As a homeschooler, she also participates in Fredericksburg Area Young Musicians, where she plays in orchestra.

Jeanette won honorable mention in the Peabody Preparatory concerto competition and will be spending much of her summer at Greenwood Music Camp in western Massachusetts. In addition to playing violin, Jeanette also plays piano and enjoys reading books in her free time.



Cornelia Bryant, a long-time board member, felt strongly about promoting our area's young musicians. Before her passing in 2024, she established a fund through the Community Foundation of the Rappahannock River Region that continues to support our Young Artist Competition.

the
community
foundation



Benjamin Wade
Friday, May 15

Ben is a junior at Courtland High School and is excited to perform for you today. A lifelong performer, Ben can usually be found singing, playing guitar, or appearing in local and school theatre productions. Favorite past credits include Sweeney in *Sweeney Todd*, Nick Bottom in *Something Rotten*, and Orpheus in *Hadestown*. Ben plans on pursuing Musical Theatre in college after graduating from high school next year.



Valerie Chen
Saturday, May 16

Valerie Chen is currently a freshman at Spotsylvania High School. Valerie has been learning piano since 2nd grade and began her clarinet journey at the end of 5th grade under the direction of her dad Ruoshuan Chen. Valerie made All-District band 5th chair in 6th grade and she has earned the All-District band principal chair in both 7th and 8th grade. She also made the All-County band principal chair three years in a row. In her freshman year at the high school, Valerie made All-District treble choir and she also made the principal chair for All-District Band and All-County Band. During the marching band season, Valerie also plays synthesizer for the front ensemble; she sometimes accompanies her choir group with clarinet or piano.

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- Fredericksburg Gastroenterology
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- Music Program notes & Page Turning by Dr. Stephen C. Fisher
- Trinity Stage Manager Mark Wright

Thanks to the following for hosting our musicians:

- Nick & Jeanette Cadwallender
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