

The Red Bank
Chamber Music Society

presents

The Aizuri Quartet

Emma Frucht, Violin Miho Saegusa, Violin Ayane Kozasa, Viola Karen Ouzounian, Cello
--

Jaeger • Schumann • Aizuri Songbook

Sunday Afternoon

June 12, 2022 • 4:30 PM

Trinity Church Auditorium

Red Bank, NJ

ADVANCE NOTES

PROGRAM

we were happy were we (2021)

Shawn Jaeger

String Quartet in A minor, Op. 41 No. 1 (1842)

Robert Schumann

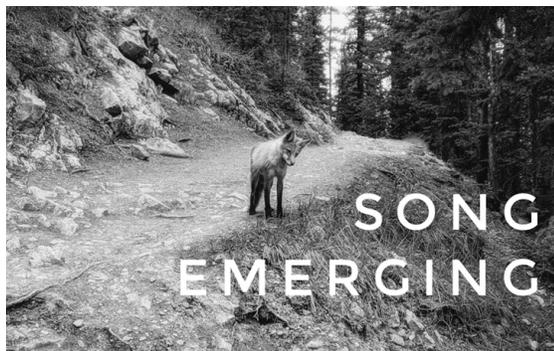
- I. Introduzione. Andante espressivo - Allegro
- II. Scherzo. Presto - Intermezzo
- III. Adagio
- IV. Presto

INTERMISSION

The Aizuri Songbook

- | | |
|---|--|
| I. Bridges and Balloons | Joanna Newsom (arr. Christina Courtin) |
| II. Der Lindenbaum
from Winterreise, D. 911 | Franz Schubert (arr. Michi Wiancko) |
| III. Ich Stand in Dunkeln Träumen | Clara Schumann (arr. Karen Ouzounian) |
| IV. Romance : Voici que le printemps | Claude Debussy (arr. Miho Saegusa) |
| V. Ronde d'amour,
Ah! Si l'amour prenait les racines | Cécile Chaminade (arr. Lembit Beecher) |
| VI. Working on a Building | American Traditional (arr. George Meyer) |
| VII. After Lester | Anna Roberts-Gevalt |
| VIII. Freight Train | Elizabeth Cotten (arr. Karen Ouzounian) |
| IX. Remember | Eleanor Alberga |
| X. Weather Vane | Ben Russell |

Program Notes



Songs are a powerful human instrument. A visceral emotion, a culture's history, a political statement, an epic tale, can all be distilled into a single song. Our "Song Emerging" program is an unfolding of a series of song-inspired works and songs that are near and dear to the Aizuri Quartet's heart and identity.

<https://www.aizuriquartet.com/song-emerging-program-note>

Shawn Jaeger (1985 -) **we were happy were we (2022)**



Arthur Moeller, Photo
Copyright 2022 © by Shawn Jaeger

The program opens with a bold, brand-new work written for the Aizuris by the American composer Shawn Jaeger. A longtime friend of the quartet, Shawn's piece titled *we were happy were we* draws from "We Were Happy When We Were Here," a phrase commonly used to guide young musicians learning the intervals that comprise a major scale. The four players guide each other throughout the piece, following one another in canon and palindrome, creating the framework for a swirling, magical game. Shawn writes that the piece is in "a strict four-voice canon in inversion, and it uses just the first six notes of the major scale—whole-whole-half-whole-whole.

Endlessly circling, trying 1,000 times to land together, to 'get it right,' this is 'naive and sentimental' music, a 'harmony of spheres.'" The piece is also a paraphrase of Mahler's Adagietto from his Symphony No. 5. Shawn masterfully reinvents Mahler's song to reveal a feeling of innocence and joy that we can all relate to, while constantly, in Shawn's words, "coming and going, rising and falling, undoing and re-doing, becoming...."



More about Shawn Jaeger

Described as “mournful” (New York Times), “luminous” (Washington Post), and having “a sound world of its own” (Pioneer Press), the music of composer Shawn Jaeger (b. 1985, Louisville, Kentucky) engages folksong, field recording, and sonic ephemera to explore placemaking and personal and cultural memory.

He has worked with leading performers, including Dawn Upshaw and the Saint Paul Chamber Orchestra, JACK Quartet, Talea Ensemble, Dal Niente, Ekmeles, Longleash, Contemporaneous, Alexi Kenney, Ryan Muncy, and Vicky Chow. His music has been featured at venues including Carnegie Hall’s Zankel Hall and Weill Recital Hall, Merkin Concert Hall, the Morgan Library, (Le) Poisson Rouge, Roulette, Jordan Hall, and the Ordway Center for the Performing Arts, and on such festivals as Tanglewood, MATA, FERUS, Resonant Bodies, and Brooklyn Art Song Society’s New Voices. He has received commissions from Carnegie Hall’s Weill Music Institute, the Saint Paul Chamber Orchestra, the Bard College Conservatory of Music, the American Composers Forum/Jerome Fund for New Music (JFund), Roulette/Jerome Foundation, the BMI Foundation/Concert Artists Guild (Carlos Surinach Commission), and Chamber Music America. His awards include the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists, Northwestern University’s M. William Karlins and William T. Faricy Awards, the ASCAP Foundation Morton Gould Young Composer Award, and two BMI Student Composer Awards. His opera, Payne Hollow, received coverage in Modern Farmer and a mention in Gene Logsdon’s Letters to a Young Farmer.

Jaeger holds a DMA from Northwestern University, and a BM from the University of Michigan. He has taught music at the Bard College Conservatory of Music Preparatory Division, Tufts University, Princeton University (as a 2016-18 Princeton Arts Fellow), Brown University, and The New School. He lives in Brooklyn.



Robert Schumann (1810-1856)
String Quartet in A minor, Op. 41 No. 1 (1842)

(~25 minutes)



Paired with Shawn’s work on the first half of our program is Robert Schumann’s first string quartet, whose writing was inextricably linked to romantic lieder and vocal music. This particular string quartet features the lyricism that we so admire from Schumann’s works, but it also challenges the performers with intense athleticism and technical finger gymnastics. The leaps, tumbles, and lightning speed of the individual parts showcase Schumann’s love for Beethoven and Haydn’s music, particularly their approach to counterpoint. The playful spirit of Shawn’s work is present also in the Schumann, which feels like a youthful game of tag or a relay race—we’re constantly in motion, yet the music calls for vibrant energy and a facade of total ease and finesse. Oh, youth!

Additional Information about the Quartet in A minor

Robert Schumann, if 1840 was the year of the song then 1842 is undoubtedly the year of the quartet. Having famously composed near 140 lieder in 1840, Schumann then turned his attention to the genre of the string quartet, completing his three string quartets over the span of a few summer months in 1842 during one of his more difficult periods of heartache and turmoil as he dealt with constant separation from his wife and love of his life, the great pianist and composer Clara Schumann.

Ever the purist, Schumann immersed himself in the study of quartets by the great masters that preceded him, most notably Haydn, Mozart, Beethoven and Mendelssohn. In fact, some years after finishing the set, he wrote to his publisher “My quartets, which you published, have taken on a special meaning for me through the death of Mendelssohn I still view them as the best works of my earlier period, and Mendelssohn often expressed a similar opinion to me.”

The introduction to the String Quartet in A Minor, Op. 41, No. 1, sets the tone for the whole series – introspective, contrapuntal, and serious minded. But as the movement transitions to F major and a cheerful Allegro in 6/8 time, Schumann evokes Haydn’s carefree melodies, though reminders of the introduction occasionally reappear, particularly in the turbulent development.

The exciting Scherzo, invariably described as “galloping,” flies along on its hammering 6/8 rhythm. Its middle section, which Schumann marks Intermezzo, brings a moment of calm before the return of the pounding opening material.

Perhaps the heart of the piece, the devastatingly beautiful Adagio hints most openly at the emotional turmoil and discontent Schumann felt at the time of composition.

In the final Presto, imitation and counterpoint dominate the texture, as each instrument takes its turn moving the material forward with devilishly difficult arpeggio like passage work, constantly interrupting each other. In a shocking twist near the end, a bagpipe like drone emerges out from the dominating key of A minor to A major. Following this brief calm, the presto returns with renewed enthusiasm, culminating in a most excitable fashion.

Program Note by Brook Speltz



The Aizuri Quartet (Photo by Shervin Lainez)

The Aizuri Songbook

The second half of “Song Emerging” is a surprising collection of songs curated meticulously by the Aizuris. A combination of classical lieder, traditional tunes, and new arrangements commissioned specifically for this program, the Aizuri Songbook consists of songs that each hold personal meaning for the quartet.



Joanne Newsom
(Photo by Trisan Lopez)

Joanna Newsom’s **Bridges and Balloons** is all about child-like awe, adventure, whimsy, and discovery, tapping into that side of us that is itching to let our imaginations run wild, to go on a journey without knowing what the future holds. Arranged by our friend, the acclaimed singer-songwriter and violinist Christina Courtin, it also introduces our fabulous cellist Karen Ouzounian to the world as a singer.



Franz Schubert



Clara Schuman

Franz Schubert’s **Lindenbaum**, Clara Schumann’s **Ich Stand in Dunkeln Träumen**, Claude Debussy’s **Romance: Voici que le printemps**, and Cecile Chaminade’s **Ronde d’amour** are all lieder that evoke nostalgia, and they are perhaps an homage to each of the Aizuri Quartet members’ backgrounds as dedicated classical musicians who have grown up absorbing the music of the great composers of our past. Our very own Miho Saegusa and Karen Ouzounian, as well as dear friends and composers Michi Wiancko and Lembit Beecher, contributed to these wonderful arrangements and reimaged string quartet versions of the songs.



Cecile Chaminade



Claude Debussy

We continue our journey through the Aizuri Songbook with a foray into some American fiddling. The American traditional song **Working on a Building** was arranged by the phenomenal violinist, violist, and composer George Meyer, who frequently collaborates with artists such as Sam Bush, Mike Marshall, and his father Edgar Meyer.



George Meyer (Photo by Abi Kralik, 2021)



Legendary fiddler and songwriter Anna Roberts-Gevalt gifted the Aizuri Quartet with an original work **After Lester**, which draws from an Appalachian tune called “Yew Piney Mountain,” a tune that Anna learned from the late fiddler Lester McCumbers of Nicut, West Virginia.

Anna Roberts-Gevalt (Photo 2014 1Beat Fellow - <https://1beat.org/>)

Born in North Carolina in 1893, the pioneering musician Elizabeth Cotten, under-recognized in her lifetime, wrote **Freight Train** at the mere age of 11 or 12, which puts into perspective what a brilliant and talented musician she was. It is also a song that Karen’s nephews have come to love dearly (you can watch the beautiful animation made by Lembit Beecher accompanying our rendition of Karen’s arrangement of the song on Vimeo).



Elizabeth Cotten (John Chen/Smithsonian Institution)



Eleanor Alberga <https://eleanoralberga.com>

After playing Eleanor Alberga’s String Quartet No. 1 last season, we fell deeply in love with her musical language, and wanted to include this beautiful but heart-breaking song **Remember**, which she dedicated to her mother.

The big finale of the Aizuri Songbook is ACME violinist Ben Russell’s **Weather Vane**, describing wind both as a downward pulling force but also a way to fly high above the mountains if you “move with the wind.” We hope this collection of songs curated by the Aizuri Quartet leaves you feeling windswept, soaring, and full of all the beauty that the musical world has to offer.



Ben Russell <http://www.benrussellmusic.com>

The Red Bank Chamber Music Society is happy to welcome our musicians and members to in-person concerts.

Based on your responses to our membership survey, most of our members have been vaccinated COVID-19, but for everyone's safety, **we are requiring that all attendees wear masks** while inside the Trinity Church building.

As a favor to your fellow concertgoers, **please remember to turn off your cell phones**. If you feel you might have a cough coming on, please try to unwrap any lozenges before the concert begins or between movements.



The recording of the Aizuri Quartet concert is scheduled to be broadcast on the Brookdale Community College cable access channel on Sunday, July 10, 2022 at 4:30 PM, with re-broadcasts on Monday, July 11, 2022 at 2:30 PM and 8:00 PM. The recording will premiere on YouTube starting Sunday, July 10, 2022 at 4:30.

You can access the YouTube recording at www.rbcms.org



Artists

Praised by The Washington Post for “captivating” performances that draw from its notable “meld of intellect, technique and emotions,” the **Aizuri Quartet** was awarded the Grand Prize and the CAG Management Prize at the 2018 M-Prize Chamber Arts Competition, along with top prizes at the 2017 Osaka International Chamber Music Competition in Japan, and the 2015 Wigmore Hall International String Quartet Competition in London. The Quartet’s debut album, *Blueprinting*, featuring new works written for the Aizuri Quartet by five American composers, was released by New Amsterdam Records and nominated for a 2019 GRAMMY Award.

Through its engaging and thought-provoking programs, branded by The New York Times as “genuinely exciting” and “imaginative,” the Quartet has garnered critical acclaim for bringing “a technical bravado and emotional power” to bold new commissions, and for its “flawless” (San Diego Union-Tribune) performances of the great masterpieces of the past. In the 2019-20 season the group will tour extensively

across North America giving both debut appearances at Lincoln Center and at Carnegie Hall as part of CAG Winner's Series.

Based in New York City, the Aizuri Quartet was the 2017-2018 MetLiveArts String Quartet-in-Residence at the Metropolitan Museum of Art, where they presented five unique programs throughout the season, leading The New York Times to applaud them as "a quartet of expert collaborators, who cogently traverse a range of repertoire staples and modern works." Previous residency engagements include: the 2015-2016 Ernst Stiefel String Quartet-in-Residence at the Caramoor Center for Music and the Arts; resident ensemble of the 2014 Ravinia Festival's Steans Music Institute; and, from 2014-2016, the String Quartet-in-Residence at the Curtis Institute of Music in Philadelphia.

The Quartet has performed extensively throughout North America, as well as in Europe, Japan, Mexico, Chile, Costa Rica, and Abu Dhabi, and has commissioned and premiered new works by Pulitzer Prize-winner Caroline Shaw, Lembit Beecher, Paul Wiancko, Yevgeniy Sharlat, Gabriella Smith, Rene Orth, Michi Wiancko, and Alyssa Weinberg. Its critically acclaimed debut album, *Blueprinting*, which showcased many of these new pieces, was nominated for a 2019 GRAMMY award in the category of "Best Chamber Music/Small Ensemble Performance."

Formed in 2012 and combining four distinctive musical personalities into a unique collective, the Aizuri Quartet draws its name from "aizuri-e," a style of predominantly blue Japanese woodblock printing that is noted for its vibrancy and incredible detail.



Violinist **Emma Frucht**'s favorite way of communicating with the world has been music for as long as she can remember. A native New Yorker, she grew up in a musical family. Her mother is a violist, her father plays violin and piano, and her two younger sisters play cello and violin. Ms. Frucht completed her undergraduate studies at Harvard University, majoring in Art History with a focus on Modern and Contemporary Art. Upon graduating from Harvard, she received the Robert Levin prize for excellence in musical performance. Ms. Frucht earned her Master of Music degree from the Juilliard School as a Kovner Fellow, studying with Naoko Tanaka and Daniel Phillips. Her other primary teachers include Lynn Chang, and Louise Behrend.

Shortly after graduating from Juilliard, Ms. Frucht had the great privilege of joining the GRAMMY-nominated Aizuri Quartet. In recent seasons the Aizuri Quartet has

been the Quartet-in-Residence at the Metropolitan Museum of Art, grand prize winner of the 2018 M Prize Chamber Arts Competition, and first prize winner of the 2017 Osaka International Chamber Music Competition. Notable highlights of the 21-22 season include the Quartet's major concerto debut with the Milwaukee Symphony Orchestra in performances of John Adams's *Absolute Jest*, its debut at the 92Y, a collaborative program with Anthony McGill and Demarre McGill at the Philadelphia Chamber Music Society, and the premieres of new string quartets by Lembit Beecher and Paul Wiancko presented by the Phillips Collection.

Summers immersed in chamber music have always been a great love of Ms. Frucht's. Over the past decade she has been a fellowship student at the Aspen Music Festival, the Music Academy of the West, the Taos School of Music, and Yellow Barn. She has also been an artist at the Halcyon Music Festival, the Kyoto International Music Festival, and the Manchester Summer Chamber Music series in Ipswich, MA. Recent partnerships have included Natasha Brofsky, Jerry Grossman, David Hardy, Michael Kannen, Alan Kay, Seth Knopp, Katherine Murdock, Heng-Jin Park, Daniel Phillips, the late Roger Tapping, and Marcus Thompson. A fierce advocate of new music, Ms. Frucht relishes any chance to collaborate with living composers. She participated in numerous premieres during her time at Harvard and has since worked closely with composers such as Lembit Beecher, Douglas Cuomo, Brett Dean, Laura Karpman, David Serkin Ludwig, Steve Mackey, Missy Mazzoli, Nico Muhly, Caroline Shaw, Daniel Temkin, Paul Wiancko, and Jörg Widmann.

As a young musician at Juilliard Pre-College, Ms. Frucht first had the opportunity to sit concertmaster, igniting her passion for orchestral leadership. She has served as co-concertmaster and co-principal second violin of the Harvard Radcliffe Orchestra, the Music Academy of the West Festival Orchestra, and the Juilliard Orchestra. Her work as concertmaster has taken place under the batons of conductors such as John Adams, Federico Cortese, Gustavo Dudamel, Alan Gilbert, Gerard Schwarz, and Osmo Vänska. Ms. Frucht frequently performs with New York-based orchestras, including the Orpheus Chamber Orchestra, The Orchestra of St. Luke's, The American Ballet Theater Orchestra, The American Symphony Orchestra, and New York Classical Players.



Violinist **Miho Saegusa**, a versatile chamber musician and orchestral leader, has built a multifaceted career that allows her to cherish the spirit of collaboration. Her passion for chamber music was ignited and nurtured through memorable summers at the Marlboro Music Festival, Ravinia Steans Institute, and Music@Menlo as well as on tours with Musicians from Marlboro. During these summers she had the

opportunity to collaborate with venerated musicians such as Mitsuko Uchida, Richard Goode, Arnold Steinhardt, David Soyer, and Miriam Fried.

In addition to chamber music, Miho loves the energy and intimacy of chamber orchestras. She is a member of the celebrated Orpheus Chamber Orchestra and currently is serving as one of its three Artistic Directors. For five seasons she was Concertmaster of the Chamber Orchestra of Philadelphia, and since 2001 is a member of IRIS Orchestra, where she has held the Isaac Stern Concertmaster Chair on numerous occasions. In addition, Miho has been a guest with A Far Cry, East Coast Chamber Orchestra, and NOVUS.

Miho has been featured as soloist with the Chamber Orchestra of Philadelphia, IRIS Orchestra, New Jersey Symphony, Aspen Concert Orchestra, Juilliard Orchestra, and the Yale Symphony Orchestra. As the first recipient of the Aspen Music Festival and School's Dorothy DeLay Fellowship, Miho performed in the Festival's memorial tribute to Miss DeLay with the Aspen Chamber Symphony and conductor David Zinman. Additional honors include prizes at the New Jersey Symphony Orchestra Young Artist Auditions, Wieniawski--Lipinski International Competition, Yehudi Menuhin International Competition, Juilliard Concerto Competition, and Yale University's William Waite Competition. Miho is a Music Scholarship Award recipient from the Japanese American Association of New York.

Born in Kitakyushu, Japan, Miho has played the violin since the age of five. She is very grateful to her principal teachers Masao Kawasaki and Dorothy DeLay for their generosity and for encouraging curiosity. She received her Bachelor of Arts degree from Yale University, and completed graduate work at The Juilliard School, earning her Master of Music and Artist Diploma. When not playing the violin, Miho can be found wandering around farmers' markets or exploring restaurants recommended by friends.



Hailed for her "magnetic, wide-ranging tone" and her "rock solid technique" (Philadelphia Inquirer), violist **Ayane Kozasa** is a sought-after chamber musician, collaborator, and educator. Since winning the 2011 Primrose International Viola Competition—where she also captured awards for best chamber music and commissioned work performances—Ayane has appeared on stages across the world, from Carnegie, Wigmore, and Suntory Hall to Ravinia, Aspen, and the Marlboro Music Festival. She is a passionate advocate for the expansion of viola repertoire, and has commissioned multiple new works featuring the viola, including “American Haiku” by Paul Wiancko and “K’Zohar Harakia” by Judd Greenstein.

Ayane Kozasa is a founding member of the Aizuri Quartet, who were the 2018 quartet-in-residence at the Metropolitan Museum and the grand prize winners of both the Osaka String Quartet Competition and MPrize Chamber Arts Competition. The Aizuri Quartet's debut album, *Blueprinting*—which features the music of 5 American composers, all commissioned by the quartet—was nominated for a Grammy Award and named one of NPR's top 10 classical albums of 2018. The Aizuri Quartet is devoted to education as well, working with young musicians from around the world and regularly leading student composer workshops at institutions such as the University of Southern California, Princeton University, and New York Youth Symphony. In 2020, the quartet launched *AizuriKids*, an interactive web series for children that explores relationships between music and themes ranging from astrophysics to cooking.

Ayane is also a member of the duo *Ayane & Paul* with composer and cellist Paul Wiancko, with whom she performed on Norah Jones' recent album "Pick Me Up Off the Floor." A seasoned orchestral performer as well, Ayane has performed with the Orpheus Chamber Orchestra, *A Far Cry*, Jupiter Symphony Chamber Players, Philadelphia Orchestra, East Coast Chamber Orchestra, the Saint Paul Chamber Orchestra, as well as the Chamber Orchestra of Philadelphia, where she served as principal violist from 2012 to 2016.

Much of Ayane's current work involves mentoring aspiring young musicians through programs like the Green Lake Chamber Music Camp, Olympic Music Festival and Musikiwest Summer Festival. She is currently on the viola faculty at Adelphi University in Long Island, and has served as guest faculty at the San Francisco Conservatory of Music. Ayane is a graduate of the Curtis Institute of Music, Kronberg Academy in Germany, and Cleveland Institute of Music, where she studied viola with Misha Amory, Roberto Diaz, Nobuko Imai, and Kirsten Docter. Aside from music, she enjoys baking, running, camping, and creating animation.



Described as "radiant" and "expressive" (The New York Times) and "nothing less than gorgeous" (Memphis Commercial Appeal), cellist **Karen Ouzounian** leads a multi-faceted career as a chamber musician, soloist, collaborator and composer. Winner of the S&R Foundation's Washington Award, she is at home in diverse musical settings and sought-after for her open-hearted, passionate and vibrantly detailed approach to music-making.

At the heart of Karen's artistic practice is her love of unusual collaborations and the development of adventurous new works. Her current and recent projects include the

creation of an experimental theater work with acclaimed director Joanna Settle; the world premiere of Lembit Beecher's cello concerto *Tell Me Again* with conductor Eric Jacobsen and the Orlando Philharmonic; the commissioning of a new piece for cello/voice, *Bring Your Own Garden Party*, by Christina Courtin; and the world premiere of Anna Clyne's *Shorthand* for solo cello and string quintet, which will be featured on an upcoming album and on tour with *The Knights* throughout Europe and the United States in 2022. Recent releases include her debut album as soloist with orchestra in Kayhan's *Kalhor's Blue as the Turquoise Night of Neyshabur* for solo cello, kamancheh and tabla (*Bright Shiny Things*), Osvaldo Golijov's *Falling Out of Time* with the Silkroad Ensemble (*In a Circle Records*), and the chamber music of Tigran Mansurian (*ECM New Series*). Her evening-length video work *In Motion*, an exploration of heritage, family history and migration through interviews, her own compositions, and collaborations with visual artists Kevork Mourad and Nomi Sasaki and composer-percussionist Haruka Fujii, was presented by *BroadBand* in 2021.

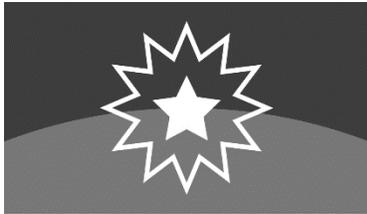
Karen's passion for chamber music led her to become a founding member of the Aizuri Quartet, which was awarded the Grand Prize at both the M-Prize Chamber Arts Competition and Osaka International Chamber Music Competition in Japan, and was the String Quartet-in-Residence at the Metropolitan Museum of Art for its 2017-18 season. The Quartet's debut album, *Blueprinting*, featuring new works written for the Aizuri Quartet by five American composers, was released by New Amsterdam Records to critical acclaim ("In a word, stunning" - *I Care If You Listen*), nominated for a 2019 GRAMMY Award, and named one of NPR Music's Best Classical Albums of 2018. The Aizuri Quartet was recently named the recipient of the 2022 Cleveland Quartet Award by Chamber Music America.

Karen performs around the globe as a member of the Silkroad Ensemble, the GRAMMY Award-winning group founded by cellist Yo-Yo Ma in 2000 that engages cross-cultural collaboration and understanding. Upcoming tours with the Silkroad Ensemble include performances of Kinan Azmeh and Kevork Mourad's *Home Within*, and *Phoenix Rising* with Rhiannon Giddens in 2022. Her love of collaboration has led Karen to become a member of the Brooklyn-based chamber collective *The Knights*, tour with *Musicians from Marlboro*, give recitals at the Caramoor Center for Music and the Arts with pianist Ieva Jokubaviciute, and perform as guest principal cellist of the Saint Paul Chamber Orchestra.

Passionate about nurturing the next generation of artists, Karen has conducted cello clinics and workshops at USC and University of Nebraska-Lincoln, taught extensively at the high school and collegiate levels with the Aizuri Quartet and Silkroad Ensemble, and serves as a mentor in Juilliard's Mentoring Program. Born

to Armenian parents in Toronto, Karen holds Master of Music and Bachelor of Music degrees from The Juilliard School, where she was a student of Timothy Eddy. She resides in New York City with her husband, composer and animator Lembit Beecher.

Juneteenth Chamber Music Celebration



The Red Bank Chamber Music Society and the T. Thomas Fortune Cultural Center will be presenting a Chamber Music Celebration of

Juneteenth

The Harlem Chamber Players

June 19, 2022

4:30 PM

United Methodist Church of Red Bank

247 Broad St., Red Bank NJ

Program

**Joseph Bologne,
Chevalier de Saint-Georges
Florence Price
George Walker
Harry T. Burleigh
Antonín Dvořák**

String Quartet No. 5 in G Major
String Quartet No. 1 in G Major
Molto Adagio "Lyric for Strings" from String Quartet No. 1
Southland Sketches for Violin and Piano
String Quartet No. 12 in F major, [Op. 96](#)

Because this is a celebratory concert being held in a larger venue, RBCMS is incurring additional expenses in a year when we are recovering from reduced donations due to the pandemic. To that end, we are hoping that our generous members can provide some additional funding to help support this project. If you would like to donate, you can send your check to Red Bank Chamber Music Society, P.O. Box 772, Red Bank, NJ 07701, using the provided envelope. If you would prefer to give electronically visit <https://www.rbcms.org/juneteenth> and click on the [Sponsor the Juneteenth Celebration](#) butto