
The *Fratres* Pärt premiered in 1977 consisted merely of the piano part of the present *Fratres*. Only three years later did Pärt add a violin, but today it can be difficult to imagine the piece without the violin. The opening violin solo invites comparison to the fragmented counterpoint of Bach’s Suites and Partitas for solo violin while the violin’s closing, stratospheric upper partials provide an ethereal complement to the satisfying return to the pitch center of A.

The title, Latin for “brothers,” suggests the opening of the Epistle in the medieval Christian mass, a section in which the sub-deacon begins by saying “fratres” before proceeding to a reading. In the context of Pärt’s profoundly-felt Eastern Orthodox faith, we might understand the piece as a musical equivalent to a reading, inviting contemplation and perhaps claiming access to some type of spiritual truth. Certainly many listeners find themselves deeply affected by Pärt’s compositions.

Musically, *Fratres* consists of cycles within cycles. Pärt punctuates this cyclicity with repeated *forte* chords low in the piano’s register, which divide the piece into nine iterations of the same rhythmic and melodic material in the piano, accompanied by changing violin figuration as in a set of variations. Within each iteration the piano states an initial pitch, departs from it by gradually ascending, leaps downward to a new note, and gradually returns to the initial pitch. After three increasingly lengthy departures, Pärt reverses the procedure and begins to descend rather than ascend for a parallel set of three departures. On a larger scale, the iterations rotate through a collection of falling thirds beginning and ending with A.

One might reasonably compare Pärt’s procedures to those of twentieth-century “process music” composers such as Terry Riley and Steve Reich (or, perhaps more familiar to listeners in Williamstown, the artist Sol LeWitt), but *Fratres* also lays claim to venerable late-medieval isorhythmic structures. These structures—characteristic of composers whose work Pärt has studied, like de Vitry, Machaut, Dufay, Obrecht, and Josquin—repeat rhythmic patterns and pitch sequences in order to provide a foundation for e’s co composition. Commentators like Paul Hillier (1997) stress the originality of Pärt’s style but this revision of *Fratres* suggests a postmodern Pärt, who if not necessarily revivifying nonetheless inadvertently evokes many different musics of the past.

Johann Sebastian Bach (1685-1750) – “Zerfließe, mein Herze” from the *Johannes-Passion*, BWV 245 (1724/1725)

Zerfließe, mein Herze, in Fluten der Zähren
dem Höchsten zu Ehren.
Erzähle der Welt und dem Himmel die Not:
Dein Jesus ist tot.

Dissolve, my heart, in floods of tears
in honor of the highest.
Tell earth and heaven of
our impoverishment:
Your Jesus is dead.

Author of the text unknown
One of the high points of the musical life of Leipzig, where Bach held an appointment as cantor beginning in 1723, was the annual performance of a passion—a musical recounting of Christ’s betrayal and crucifixion—on Good Friday. Bach composed the St. John Passion for the 1724 Good Friday, and oversaw its performance in the Nikolaikirche on the 7th of April. This excerpted aria comes late in the passion, shortly after the crucifixion, and in it the singer expresses overwhelming sadness at the death of Christ. Bach revived the St. John Passion for at least the 1725 and 1749 Good Fridays, and possibly for the 1728 and 1732 ones, but he struck this aria from the score after the 1725 performance.

This excerpt constitutes one of the spiritual and emotional climaxes of the passion. It employs a ternary (ABA’) form, typical for an aria of this era, with the third section shortened slightly. This form provides Bach with an opportunity for textual, affective, and musical contrasts. The first section sets the first two lines of text, and the soprano expresses sorrow in a conventional manner with ornate, drooping lines. Bach uses the minor mode as might be expected, but also includes some notable chromatic pitches, which lend the piece a Phrygian air and contribute to the sense of desolation. Emotions intensify in the second section: the soprano almost completes the line “Dein Jesus ist tot” (“Your Jesus is dead”) but is overcome and only manages to sing “ist tot” after stopping for a moment, and even then can’t quite complete the thought, pausing on the “wrong” note of G-flat. Compared to those of the first section, the vocal lines of the second section after this point are short and abortive, and end with chromatic descents or “wrong” or held notes. In these ways Bach disturbs formal, metrical, and harmonic expectations, breaking away from conventions. The soprano can’t escape the thought that Christ has died and simply keeps repeating it, never quite comprehending the horror. This aria would have been sung by a boy soprano in Bach’s time, perhaps adding to its poignancy and the sense of nearing a psychological breaking point.

Johann Sebastian Bach (1685-1750) – “Hier, in meines Vaters Stätte” from the cantata Liebster Jesu, mein Verlangen, BWV 32 (1726)

Hier, in meines Vaters Stätte,  
findet mich ein betrübter Geist.  
Da kannst du mich sicher finden  
und dein Herz mit mir verbinden,  
weil dies meine Wohnung heißt.

Here, in my father’s house,  
a troubled soul may find me.  
You can always find me here  
and join your heart to mine,  
for this is called my house.

Text by Georg Christian Lehms

The cantata from which this aria has been excerpted dates from Bach’s early years in Leipzig, when on top of heavy teaching and performance responsibilities he composed a new cantata each week for performance at Sunday church services. His contract specified that the music “be not too long and not operatic but conducive to devotion,” yet the Leipzig cantatas and passions nonetheless employ operatic models and are dramatic in nature.

This cantata offers a dialogue between an anonymous Soul (in 1726 a boy soprano) and Christ (a bass). The Soul feels lost and desires unification with Christ; Christ responds in this excerpted aria that he may be found “in my father’s house,” presumably meaning at church, and the cantata concludes with a duet in which the Soul and Christ are musically brought together.
Bach wrote this cantata for the first Sunday after Epiphany (the 13th of January in 1726), and its joyful mood and emphasis on salvation are appropriate for that date.

Here Bach pays close attention to expressing the text, particularly the troubled state of the Soul: he often introduces chromatic uneasiness on the word “betrübter” (“troubled”), and metrical dissonance pervades the piece. Note that the violin generally divides the eighth-note pulse into three notes while the singer (as Christ) and basso continuo usually divide the pulse into two notes, creating a sensation of restlessness or irresolution. Roughly halfway through the aria the violin drops out in favor of the basso continuo, which assumes a soloistic rather than accompanimental role and eliminates this metrical dissonance. We experience calmness and resolution, foreshadowing the musical peace of the remainder of the cantata and presumably the spiritual peace of becoming one with Christ.


The last piece Pärt composed before departing his native Estonia in 1978, Spiegel im Spiegel constitutes a clear example of his “tintinnabuli” style. The plural term “tintinnabuli” refers to the tintinnabulum, an ecclesiastical instrument comprised of a small, tinkling bell on the end of a staff and which may be carried in processions. Pärt has emphasized the importance of the triad—three pitches separated by thirds, and a fundamental structure of tonal music—in the tintinnabuli style, which consists of two musical lines. One line articulates the notes of the appropriate triad through arpeggiation while a second line moves slowly by step. In this performance of Spiegel im Spiegel the harp will define triads in groups of three notes while the cello plays long, held notes either ascending or descending to an A. As the piece continues, the cello will begin on increasingly high or low notes and will require more time to traverse the distance back to A. The strict formal structure and processes of Spiegel im Spiegel parallel those of Fratres—a more complex tintinnabulum—but may be more aurally distinct.

These simple musical elements are imbued with spiritual significance for Pärt. The two lines—the tintinnabuli triads and the held notes—correspond to an essential duality, in his words the subjective (sin) and the objective (forgiveness); one might also describe the duality as between the corporeal, temporal, or physical, and the spiritual, eternal, or metaphysical. Crucially, Pärt’s music simultaneously separates and unites these pairs, rendering them both two and one. Perhaps he would extend these thoughts to the triad: for Pärt these three notes would constitute not a simple numerological symbol of the divine trinity of his Christian faith, but a musical manifestation of this divinity, simultaneously three and one.

Spiegel im Spiegel may be translated to English as “mirror in mirror,” and the title conveys both the doubleness of the piece—two performers, pairs of phrases, melodic lines moving in opposite directions—and its sense of the infinite. Although the piece ends after eight pairs of phrases, there is no musical need for this particular ending and the piece could continue working through its process indefinitely over ever-greater registral dimensions.

Anton Arensky (1861-1906) – Piano Trio in D Minor, Op. 32 (1894)

Almost forgotten today but for this single piano trio, Arensky nonetheless occupied a prominent position in the musical milieu of late nineteenth-century imperial Russia, as a professor in the
Moscow Conservatory from 1882 to 1895 and as director of the imperial chapel in St. Petersburg from 1895 to 1901. His teachers include Rimsky-Korsakov and—particularly influentially—Tchaikovsky, while Arensky in turn taught Rachmaninov and Skryabin.

The trio bears a dedication to the cellist Karl Davïdov (1838-1889), and this explains its elegiac mood and minor mode. The first movement opens with the most important theme of the piece—it reappears in the third and fourth movements—but without the cello, a curious but perhaps suggestive omission, and progresses through the expected sonata form. Near the end of the recapitulation Arensky turns briefly to the major mode, only to dramatically shift back to minor in a coda. The Haydn-esque, ternary-form scherzo (“scherzo” is derived from the Italian for “joke”) offers a welcome reprieve from the seemingly inexorable pull of minor, cheekily imitating the older second-movement type of the minuet: the strings provide humorously disparate plucking pizzicato while the piano undertakes ambitious runs that descend and gradually grow slower before jumping back to their original velocity and register. The middle of the scherzo brings similar hilarity with a grotesque, almost off-balance, thumping in the piano accompanied by light, mocking strings. Soon Arensky undermines the sense of meter and the trio veer into “wrong” harmonies before bungling the reprise of the first section and being unable to decide exactly when to end the movement.

The opening of the third movement—an elegy—revives the primary theme (of the first movement), this time in the cello, returning to a tragic quality and providing the piece’s clearest engagement with the death of its dedicatee. The finale begins at a furious pace and with tremendous energy as if to escape the tragedy, but the theme returns nonetheless, subito piano in the cello. Apparent salvation arrives unexpectedly and late in the piece when the strings drop out and the piano enters softly, in a high register, and in major (Arensky was himself a pianist). The cello again reintroduces the primary theme, but the new context transforms it and the mood is not of tragedy but celestial calm. The piece—and possibly Arensky—has achieved resolution or perhaps reconciliation, however fragile.

Program notes and translations by Zachary Lee Nazar Stewart

Zac graduated from Williams in 2015, after studying abroad as a member of the Williams-Exeter Programme at Oxford and having received from the Department of Music Highest Honors and the Shirley Stanton Prize and from the College a Dr. Herchel Smith Fellowship for study at the University of Cambridge. At Cambridge he was a member of Emmanuel College and took an M.Phil. before returning to the United States to accept a place at Yale University as a Ph.D. student in the history of music. His writings investigate the interpretation of music, the ways in which music may be understood to have meaning, and how music provides access to broad cultural and intellectual formations of the past. Zac has worked primarily in the nineteenth and twentieth centuries but maintains a keen interest in early music. He comes from central Oregon and plays the clarinet.
Twice winner of the American Symphony League’s ASCAP Award for Adventuresome Programming of Contemporary Music, **Ronald Feldman** has achieved critical acclaim for his work as conductor and cellist. He has appeared as guest conductor with major orchestras such as the London Symphony Orchestra, Boston Pops you Orchestra, Rochester Philharmonic Orchestra, the Saint Louis Symphony, and the Quebec Symphony, as well as many regional orchestras including the Pro Arte Symphony, Springfield Symphony, Albany Symphony, and the Amarillo Symphony. In August of 2016 Mr. Feldman recorded three albums of music by Kevin Kaska with the Royal Scottish National Orchestra.

After successful appearances as guest conductor for three consecutive seasons at Symphony Hall and at Tanglewood, the Boston Symphony’s summer home, composer and Conductor John Williams appointed Mr. Feldman Assistant Conductor of the Boston Pops Orchestra. He served as assistant to John Williams from 1989-1993.

Maestro Seiji Ozawa, Conductor Laureate of the Boston Symphony Orchestra, called Maestro Feldman “an outstanding conductor…I find him to have a deep musical mind which is clearly conveyed through his performances….”

John Williams, composer & Conductor Laureate of the Boston Pops Orchestra called Maestro Feldman, “a brilliant conductor, who displays the best leadership qualities…an outstandingly high level of musicianship that imbues his conducting style with strength, taste, and imagination”.

Mr. Feldman joined the Boston Symphony at the age of 19. He has appeared as cello soloist with many orchestras performing a wide range of concerto repertoire from Dvorak to Ligeti. His many chamber music affiliations have included performances with the Boston Symphony Chamber Players, Collage New Music Ensemble, the Boston Conservatory Chamber Players, and the Williams Chamber Players. His performances include collaborations with artists Emmanuel Ax, Garrick Ohlsson, Gil Shaham, and Yo Yo Ma.

Mr. Feldman currently directs the Berkshire Symphony a regional orchestra in residence at Williams College. He was formerly the conductor and Music Director of the New England Philharmonic and the Worcester Orchestra. He is on the faculties of Williams College, the New England Conservatory of Music, and The Boston Conservatory of Music. 2012 marked the beginning of his tenure as Music Director of the Longwood Symphony Orchestra, the orchestra of Boston’s medical community.

Mr. Feldman appears on a compact disk recording of an all-Mozart program with the Bucharest “George Enescu” Philharmonic. This CD received excellent reviews in the March/April 1999 issues of the *American Record Guide* and *Fanfare Magazine*.

“Feldman secures a polished and alert account of the Mozart Symphony No. 29 K.201”. Bernard Jacobson, *Fanfare Magazine*.

“The Mozart symphony No. 29 is given a dazzling reading, effulgent and scintillating with articulation and note length all in sync”. Steven Ritter, *American Record Guide*

He also conducts the London Symphony in a recording of music of John Williams and Kevin Kaska. This recording is with virtuoso trumpet player Arturo Sandoval. In 2001 Mr. Feldman left the Boston Symphony Orchestra to pursue other musical interests. He joined the faculty of Williams College where he is Artist in Residence, Lecturer in Music, Chamber Music coordinator, and Conductor of the award-winning Berkshire Symphony.
Carl Jenkins, Artist Associate in Oboe at Williams College, holds a Bachelor of Arts degree in Music from Montclair State University in New Jersey and a Master of Arts degree from Columbia University. He has studied oboe with Gennaro Mignola of the New Jersey Symphony, Albert Goltzer of the New York Philharmonic, and Humbert Lucarelli of New York City. Mr. Jenkins’ orchestral experience has been with the Hudson Valley Philharmonic, the Albany Symphony, and with the Berkshire Symphony, where he is currently principal oboe. He has also performed many chamber and solo recitals in the Northern Berkshire area. He has served as double reed adjudicator for many music festivals throughout New England and is presently the Principal Conductor of the Eagles Community Band in Pittsfield. Mr. Jenkins recently retired after serving as Coordinator of Fine and Performing Arts for the North Adams Public Schools and director of instrumental instruction at Drury High School. For his work in the field of music education, Mr. Jenkins was recipient of the Lowell Mason Music Award and was the 2004 recipient of the “Distinguished Service Award for Music” in the state of Massachusetts. In addition to his position as Artist Associate of Oboe Carl Jenkins was the founding conductor of the Williams College Symphonic Winds, directing the ensemble for nine years, and for many years was also Director of Woodwind Ensembles at Williams College.

“The bright heft and fully-focused center of a Helden-baritone,” “His aria could not have been more intense or eloquent,” “A thrillingly centered voice with heroic ring,” “The model of what a bass-baritone should be.” These are just a few of the critical accolades bass-baritone Keith Kibler has received for recent appearances. He was cited as a promising singer while still an undergraduate by The New York Times and made his national debuts at the age of twenty-four with the Opera Theatre of St. Louis and with the Boston Symphony under Seiji Ozawa. He has since built a career of great versatility and is one of the region’s best-known artists, having appeared with every major orchestral and choral organization in New England. Mr. Kibler studied the song literature with the late Geoffrey Parsons as the recipient of a fellowship from the Frank Huntington Beebe Fund. Shortly thereafter he won first prize in the Jessie Kneisel Lieder Competition. Twice a Fellow of the Tanglewood Music Center, Keith Kibler’s doctorate was earned at Yale University and the Eastman School of Music. He is one of the region’s most sought after teachers with students accepted at the New England Conservatory, the Juilliard School, Peabody and Hartt Conservatories, the Tanglewood Institute, and the Aspen Music School. Dr. Kibler is an adjunct teacher of singing at Williams College and lectures frequently at the Massachusetts College of Liberal Arts.

Praised in Gramophone magazine for “disciplined virtuosity,” violinist Joanna Kurkowicz enjoys an active and versatile career as an award-winning soloist, recitalist, chamber musician and concertmistress. She has performed on many of the great concert stages of the world, including Weill Recital Hall at Carnegie Hall, Jordan Hall, Boston and the Grosse Saal, Salzburg, and has appeared as a soloist with the New Zealand Symphony Orchestra, Metamorphosen Chamber Orchestra, the Jefferson Symphony, the San Luis Obispo Symphony, the New England String Ensemble, the Berkshire Symphony, the Poznan Philharmonic, the Polish National Radio Orchestra in Katowice and Warsaw and others. She has received awards
from the Samuel Chester, Presser, Saint Botolph, Kosciuszko, and Olevsky Foundations, the Harvard Musical Association, the Irving McKlein International Competition, the Carmel and Coleman Chamber Music Competitions, and in Poland, the Henryk Wieniawski and Tadeusz Wronski International Competitions. She was recently a recipient of the New England Conservatory Outstanding Alumni Award. Ms. Kurkowicz currently serves as concertmistress of the Boston Philharmonic and the Berkshire Symphony Orchestra, and previously held the same post for the Boston Modern Orchestra Project and the Vermont Symphony. She was a member of the acclaimed Metamorphosen and Orpheus Chamber Orchestras. Since the fall of 2002 she has been Artist in Residence at Williams College in Williamstown, Massachusetts, recently joined the faculty at Tufts University, and during 2011/13 served on the faculty of the New England Conservatory of Music. An avid and sought-after chamber musician, she has collaborated with such eminent artists as Jaime Laredo, Charles Treger, Laurence Lesser and James Buswell. She is a founding member and Artistic Advisor of the Chameleon Arts Ensemble of Boston and the Plymouth Chamber Music Festival. As a guest artist, she has participated in the Mozarteum Festival in Salzburg, the Ravinia Festival, Barge Concert Series (NY), the Asia Pacific Festival in Wellington, New Zealand, the Rockport Chamber Music Festival, the EuroSilesia International Music Festival, the Warsaw Music Gardens Festival and the Martha’s Vineyard Chamber Music Society.

Ms. Kurkowicz is a strong advocate of contemporary music; she has premiered works by Gunther Schuller, Ralph Shapey, Poul Ruders, David Kechley and Grazyna Bacewicz. Her recent world premiere of Shirish Korde’s Violin Concerto with the Polish National Radio Symphony Orchestra met with enthusiastic response. Subsequent performances in Europe and New Zealand were equally well received, and the United States premiere with the Boston Philharmonic Orchestra was a highlight of the 2007-2008 concert season. In August 2009 Joanna Kurkowicz released a recording, on the Chandos label, of the Violin Concertos No. 1, 3 and 7 of Grazyna Bacewicz with the Polish Radio Symphony Orchestra under conductor Łukasz Borowicz, to worldwide critical acclaim. It received the prestigious Diapason d’Or Award (March 2010) and was nominated for the “Preis der Deutchen Schallplatten Kritik 2009” (the German Record Critics Award) as well as Poland’s most important music recording award “Fryderyk 2010.” The CD has been placed #6 on Amazon.com list of top 25 Best Classical Albums of 2009. Volume 2 of Bacewicz Violin Concertos was released on July 2011. Her previous CD of Bacewicz’ music for violin and piano, also released on Chandos Records, was praised in Fanfare magazine as a “spectacular release” and in International Record Review for “passion, authority and sheer élan,” and received equally enthusiastic reviews in the Strad magazine, American Record Guide, and Muzyka21. Her Bridge Records release featuring music of Alfred Schnittke was noted in the Strad for “strong impact... her playing holds one enthralled, demonstrating strong personality and assured technique,” and was chosen by the Boston Herald as “Best of Year 2001.” Ms. Kurkowicz can also be heard on the Bridge Records, Centaur, CRI, Capstone, Albany, New World Records, Neuma and Archetype labels. Her Boston premiere of sonatas by Rebecca Clarke was listed in the Boston Globe “Best Concerts of 2000.”

A native of Lublin, Poland, Joanna Kurkowicz earned a Master of Music Degree with distinction from the Paderewski Conservatory of Music in Poznan, Poland, in the studio of Jadwiga Kaliszewska. She came to the United States in 1992 to complete a second Master of Music degree as a student and teaching assistant of Charles Treger at the University of Massachusetts, Amherst. Ms. Kurkowicz completed the prestigious Artist Diploma Program at
the New England Conservatory of Music, where she studied with Masuko Ushioda. Joanna Kurkowicz plays on a Petrus Guarnerius violin dated from 1699.

**Edwin Lawrence** is an Artist Associate in Harpsichord, Piano, and Organ, and Instructor in Music at Williams College teaching keyboard musicianship labs for music theory courses, and offering instruction in piano, organ and harpsichord. He holds a B. Mus. Degree from the SUNY College at Fredonia, 1969. He has studied piano with Gabriel Chodos, harpsichord with Preethi da Silva, and organ with William Porter. He is Minister of Music for the First Congregational Church, UCC of Williamstown and Music Director for the Bennington County Choral Society. He has been a faculty member at Bennington College and music director for the Oldcastle Theatre Company in Bennington. As a producer for Dorian Recordings, he was directly involved with more than 20 recording projects. Lawrence is a founding member of the Consortium of Vermont Composers and has served as a guest conductor of the Vermont Symphony Orchestra. In 1990, he received a Citation of Merit from the Vermont Council of the Arts for his contributions to the vitality of the arts in the Green Mountain State.

**Calvin Ludwig**, 22, is a fourth-year student flutist at Williams College in Williamstown, MA. A native of Poughkeepsie, NY, Calvin studies under New England Conservatory faculty flutist Jacqueline DeVoe and is a flutist and piccoloist in the semiprofessional Berkshire Symphony Orchestra under the baton of former Boston Symphony Orchestra cellist and award-winning conductor Ronald Feldman. Calvin has earned numerous accolades for his promising flute playing, including the position of principal flute in the 2014 New York State All-State Wind Ensemble and distinguished performances in the annual Berkshire Symphony Orchestra Soloist Competition, during which he was praised for his "exceptional artistry and dark, full, supported tone across all registers." A double major with Honors in biochemistry and mathematics at Williams College, Calvin's academic interests include the use of computational analytics in the study of biomedicine; Calvin has secured an academic research position following graduation from Williams College studying hematopoietic developmental biology in the laboratory of Dr. Leonard Zon at Harvard Medical School in Boston, MA. Although Calvin is not pursuing a career in music, he intends to keep it a major presence in his life.

**Elizabeth Morse**, principal harpist of the Berkshire Symphony and Artist Associate in Harp at Williams College, has been active throughout New England as a soloist, recitalist, chamber musician and pedagogue. She is formerly principal harpist of the Rhode Island Philharmonic and assistant director of the Boston University Tanglewood Institute Harp Seminar. In 1999 she was a judge at the Schubert International Competition in Ovada, Italy and currently a judge of the Harvard Musical Association’s Foote Award. Ms. Morse is a graduate of Boston University School for the Arts where she studied with Lucile Lawrence. She was the recipient of the Oliver Ditson Fund Award, the Crescendo Club Scholarship, and the Arlington Symphony Concerto Competition. Further studies were at Boston University Tanglewood Institute and with Alice Chalifoux at the Salzedo Harp Colony.

At the age of 17 she gave her Boston debut at Jordan Hall with Gunther Schuller conducting Mozart’s Concerto for Flute and Harp. At the 1973 Music Educators’ National
Conference, representing the American Harp Society, she premiered the Concertino for Harp by Ernst von Dohnanyi. An advocate of contemporary music, she has premiered and commissioned works of dozens of composers including Peter Child, Augusta Read Thomas and Donald Crockett in concert with the new music groups such as Extension Works, Williams College Group for 20th Century Music, and Alea III.

Ms Morse has played with the Boston Symphony, Boston Pops, John Williams and Friends at Ozawa Hall, The Pennsylvania Ballet, The Boston Chamber Music Society, Cantata Singers, and the Boston Conservatory Chamber Ensemble. Highlights include solo appearances in Italy, Argentina, the Colonial Symphony under the direction of Oscar Shumsky, the Goldovsky Summer Music Festival, MIT Chamber Players, the New England Philharmonic, and at a Boston Symphony Orchestration Event; and recitals at Lincoln Center Library for the Performing Arts presented by the New York Musicians’ Club, the Gardner and Fogg Art Museums, the Museum of Fine Arts, Sanders Theater presented by the Peabody Mason Foundation, Harvard Musical Association and the Boston Public Library. She has been a guest on public radio’s Classics in the Morning, Here and Now, Morning Pro Musica, and Studio One with various ensembles including the Greylock Trio for flute, cello and harp. Ms. Morse has given master classes at Boston University’s School for the Arts and the Tanglewood Institute.

Erin Nafziger, soprano, was recently seen with The New Opera company as Belinda in Dido and Aeneas; a role in which she “acquitted herself admirably…” and “her voice was consistent, well-balanced, and beautiful…” (Michael Miller, The Berkshire Review for the Arts). She is a frequent soloist with the Williams Chamber Players and The New Opera Company of Williamstown, Massachusetts, and performed at the historic Colonial Theater in Pittsfield, MA for the Made in the Berkshires Festival. She was featured in an abbreviated version of The Marriage of Figaro as Countess Almaviva at the Adams Memorial Theater in January of 2013. Other roles include Micaëla in Tragédie de Carmen, Mimì in La Bohème, Pamina in Die Zauberflöte, Soeur Constance in Dialogues of the Carmelites, Adele in Die Fledermaus, and Jenny in Company. Other New England area performances include appearances as the soprano soloist in Igor Stravinsky’s Les Noces, G.F. Handel’s Messiah and Carl Orff’s Carmina Buran in Vermont, and J.S. Bach’s Magnificat in New York. She received First Prize in the American Academy of Conducting at Aspen Vocal Concerto Competition, Third Place in the Bel Canto Foundation Competition, and she was the recipient of the Francesco and Hilda Riggio Award in the New England Regional Metropolitan Opera National Council Auditions. She was the soprano soloist in John Adams’ Grand Pianola Music, Fauré’s Requiem, Vaughan Williams’ Hodie, and Schumann’s Frauenliebe und Leben. She received a Bachelor’s Degree in Music Education from DePaul University, and a Master’s Degree from Northwestern University in Vocal Performance. She has been an Artist Associate since 2006, and is co-director of the Williams Opera Workshop with colleague Keith Kibler.

Nathaniel Parke is a free-lance cellist in the area and is principal cello of the Berkshire Symphony. He has also been a member of the Boston Composers String Quartet with whom he can be heard performing new works by Boston composers on the MMC label. He is currently artist associate in cello at Williams College and instructor of cello at Bennington and Skidmore
colleges in addition to maintaining a studio of private students. Many of his students have been
competition-winners and recipients of awards.

He has served as a faculty member and chamber music coach at the Longy School of
Music, SUNY Albany, the Manchester Music Festival and is currently on the faculty of the
Chamber Music Conference and Composer’s Forum of the East. Mr. Parke performs on an
instrument made in 1721 by C.G. Testore.

Doris Stevenson has won lavish praise from critics and public alike in performances around the
world. She has soloed with the Boston Pops, played at Carnegie Hall and Alice Tully Hall in
New York, the Kennedy Center in Washington D.C., Salle Pleyel in Paris, Sala de Musica
Arango in Bogota, and Suntory Hall in Tokyo. Her acute sensitivity and musicianship have made
her a sought-after partner with some of the leading lights in string playing. She has performed
with Gregor Piatigorsky, Ruggiero Ricci and Paul Tortelier, great players of the past. Early in her
career she was invited by Heifetz and Piatigorsky to perform with them in their chamber
concerts. She was pianist for the cello master classes of Piatigorsky, who described her as “an
artist of the highest order.” The list of distinguished artists she has performed with includes
cellists Andre Navarra, Leslie Parnas and Gary Hoffman, violinists Charles Castleman and Elmar
Olivera, violists Walter Trampler and Paul Neubauer and singers Kaaren Erickson and Catherine
Malfitano. She is a founding member of the Sitka Summer Music Festival in Alaska and has
toured throughout that state, playing in many remote Native Alaskan communities. She has
participated in many chamber music festivals and has performed in 48 of the 50 states. She
currently performed with cellist Zuill Bailey at the Phillips Gallery in Washington D.C., at
Bargemusic in New York and at Smith College. She plays a score of outreach concerts each
season for the Piatigorsky Foundation in schools, libraries, prisons, and remote communities,
bringing live classical music with commentary to people who wouldn’t otherwise hear it.

Doris Stevenson is deeply committed to performing new music. In the last three years she
has played in concert the works of twenty living composers. She was the first woman to perform
Frederick Rzewski’s masterpiece, De Profundis for speaking pianist, which she brought to New
York City to perform as a Williams in New York concert. Her many recordings include six
major works by David Kechley and two by Ileana Velazquez-Perez, the Saint Saens violin
sonatas with Andres Cardenes, the complete Mendelssohn cello works with Jeffrey Solow, and
the Brahms Sonatas with cellist Nathaniel Rosen. A CD of Stravinsky rarities with violinist Mark
Peskanov received a Grammy nomination. Miss Stevenson taught for ten years at the University
of Southern California and has been Lyell B. Clay Artist in Residence at Williams College since
1987.

Biographies supplied by the performers