

MARY ANNE  
*Rennolds*

CHAMBER CONCERT SERIES 2016 - 2017 SEASON

# MIRÓ QUARTET

Saturday, May 6, 2017  
8 p.m.

Sonia Vlahcevic Concert Hall  
W.E. Singleton Center for the Performing Arts  
Virginia Commonwealth University  
922 Park Avenue | Richmond, VA

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**vcuarts**



# MIRÓ QUARTET

FRANZ JOSEPH  
HAYDN  
(1732-1809)

String Quartet in D Major, Op. 20, No. 4  
Allegro di molto  
Un poco adagio e affettuoso  
Menuetto: allegretto alla Zingarese  
Finale: presto (scherzando)

ANTONÍN  
DVOŘÁK  
(1841-1904)

Cypresses, B. 152  
No. 8 In The Deepest Forest Glade I Stand  
(ZDE V LESE U POTOKA)  
No. 2 Death Reigns in Many a Human Breast  
(V TAK MNOHÉM SRDCI MRTVO JEST)  
No. 3 When Thy Sweet Glances Fall on Me  
(V TÉ SLADKÉ MOCI OCÍ TVÝCH)  
No. 9 Thou Only, Dear One (Ó DUŠE DRAHÁ  
JEDINKÁ)  
No. 11 Nature Lies Peaceful in Slumber and  
Dreaming (NAD KRAJEM VÉVODI LEHKÝ SPÁNEK)

- INTERMISSION -

LUDWIG VAN  
BEETHOVEN  
(1770-1827)

String Quartet in C-Sharp Minor, Op. 131  
I. Adagio ma non troppo e molto espressivo  
II. Allegro molto vivace  
III. Allegro moderato  
IV. Andante, ma non troppo e molto cantabile  
V. Presto  
VI. Adagio quasi un poco andante  
VII. Allegro

Please turn off cell phones and other electronic devices.  
Photographing, sound recording or videotaping this performance is prohibited.

Antonín Dvořák - Cypresses B. 152  
Texts & Translations

**No. 8**

Zde v lese u potoka já  
Stojím sám a sám;  
A ve potoka vlny  
V myšlenkách požívám.

Tu vidím starý kámen,  
Nad nímž se vlny dmou;  
Ten kámen stoupá a padá  
Bez klidu pod vlnou.

A proud se oň opírá,  
Až kámen zvrhne se.  
Kdy vlna života mne ze světa  
Odnese, kdy, ach, vlna života mne  
odnese?

**No. 2**

V tak mnohém srdci mrtvo jest,  
Jak v temné pustině,  
V něm na žalost a na bolest,  
Ba, místa jedině.

Tu klamy lásky horoucí  
V to srdce vstupuje,  
A srdce žalem prahnoucí,  
To mní, že miluje.

A v tom-to sladkém domnění  
Se ještě jednou v ráj  
To srdce mrtvé promění  
A zpívá, zpívá, starou báj!

**No. 3**

V té sladké moci očí tvých  
Jak rád, jak rád bych zahynul,  
Kdyby mě k životu jen smích  
Rtů krásných nekynul.

Však tu smrt sladkou zvolím hned  
S tou láskou, s tou láskou ve hrdí:  
Když mě jen ten tvůj smavý ret  
K životu probudí.

**No. 8**

In the woods by the stream  
I stand all alone  
And lost in my thoughts  
I gaze into the water's eddy.

There I see an old stone,  
Over which the water rolls.  
And that stone beneath the waves  
ever rising and falling.

The stone battles the waves,  
and finally overturns.  
When will the waves of this life finally  
sweep me away from this world?

**No. 2**

In many a heart death dwells,  
As in a dark desert.  
In such a heart there is only room for  
sickness and sadness.

Love, burning, enters in  
to deceive the heart,  
as the sad heart pines  
And believes it is in love.

In that sweet state,  
that state like paradise,  
the dead heart revives again,  
and sings, sings its old song.

**No. 3**

I would gladly, gladly perish  
By the sweet power of your eyes,  
If your beautiful smile did not  
Bring me back to life.

I would always gladly choose that  
sweet death  
With this love, this love in my breast:  
But only if I knew that your sweet lips  
Would wake me from my rest.

Antonín Dvořák - Cypresses B. 152  
Texts & Translations

**No. 9**

Ó, duše drahá, jedinká,  
Jež v srdci žiješ dosud:  
Má oblétá tě myšlenka,  
Ač nás dělí zlý osud.

Ó, kéž jsem zpěvnou labutí,  
Já zaletěl bych k tobě;  
A v posledním bych vzdechnutí  
Ti vypěl srdce v mdlobě.

**No. 11**

Nad krajem vévodí lehký spánek  
Jasná se rozpjala májová noc;  
Nesmělý krade se do listí vánek,  
S nebes se schýlila míru moc.

Zadřímlo kvítí, poto-kem šumá  
Tišeji nápěvů tajemných sbor.  
Příroda v rozkoši blaženě dumá,  
Neklidných živlů všad utichl vzpor.

Hvězdy se sešly co naděje světla,  
Země se mění na nebeský kruh.  
Mým srdcem, v němž-to kdys  
blaženost kvetla,  
Mým srdcem táhne jen bolesti ruch!

**No. 9**

Oh, you my soul's only dear one,  
Who will live in my heart forever:  
My thoughts circle around you,  
Even though cruel fate separates us.

Oh, if I were a singing swan,  
I would fly to you, and with my last  
breath,  
Sing my heart out to you,  
Ah, with my last breath.

**No. 11**

Over the landscape ruled by care-free  
dreams,  
Clear May night is outstretched.  
Gently a breeze steals through the  
leaves,  
From the skies calm descends.

Flowers slumber, and through the  
woods,  
Like a secret choir, the brook sings.  
Rich nature muses blissfully,  
Nothing to bring conflict remains.

Stars are assembled to the light,  
The earth is melding into the heaven's  
orb.  
But in my heart, where once too  
blessedness blossomed,  
Now only a sickness remains.

## ***Notes on the Program***

*by Susanna Klein*

Just as we opened the 16-17 season with master composers of the string quartet, we bring it to a close in the same fashion. It seems fitting to open the concert with a quartet by Franz Joseph Haydn – considered not only the father of the string quartet, but also the true originator of chamber music as we know it. Haydn was an important musical figure, and through him we can also understand the development of the economy of music and musicians. Until the late 18th century, chamber music was performed for small audiences in royal courts, for the leisure of a few – the very wealthy aristocracy. Both composers and performers were not free agents, but were usually employees of the church or courts. Haydn was part of an important transition in the music economy. During his lifetime, the small intimate performances we call chamber music increasingly moved to the public sphere. Catalysts for this shift were the increasing affordability of printed sheet music (thanks to movable type) and the blossoming of the middle class in Europe. The growing middle class now had the financial means to both pursue music making at home and to attend concerts. In this environment, the intimate performances of chamber music flourished. Ludwig van Beethoven was writing well within this new context. In looking back over this season's programs, it occurred to me that Beethoven's music has been featured on every single program except for one. Although the Rennolds Advisory Committee selects the season's artists, it is the artists themselves who choose their programs. The prevalence of Beethoven's music on our series this year is an indicator of just how important his music is for both audiences and musicians. A perfect close to our year, then, is a program that features Beethoven's great C-sharp minor quartet – said to be his own personal favorite among the 16 string quartets.

Although **Haydn** was one of the last composers to work under the auspices of a Court, he clearly wrote many pieces for “Hausmusik” (the German concept of playing for family entertainment at home) and for commercial concerts and salons. Haydn began and ended his career as a freelancer. For almost 30 years in the middle of his career, however, he served as a permanent employee of the great Austro-Hungarian Court of Esterhazy of Eisenstadt, about 30 miles outside of Vienna. It was during this time that he wrote the six quartets that comprise Op. 20. Haydn’s witty and playful style is evident as usual, as is his dedication to making all voices unique. Haydn wrote many symphonies and operas for the Esterhazy’s, but it is believed that he wrote the Op. 20 string quartets in 1772 for patrons in Vienna, which he visited often on the weekends. Seven years after he completed the Op. 20 quartets, Haydn managed to renegotiate his Esterhazy contract, allowing him to accept commissions outside of the court and sell his music through independent publishers. This new contract proved to be a pivotal moment in his career, as it paved the way for independence from the court starting in 1790. It was the same year that Haydn crossed paths with the 20-year-old Beethoven in his new home of Vienna.

**Antonin Dvořák’s** *Cypresses* originate from 18 love songs for soprano and piano. He composed these pieces at a rate of almost one per day when he was only 24 years old. During this time period, the young Dvořák earned his living as a violist (with the Prague Provisional Theatre) and piano teacher, and only composed in private. It is speculated that the song cycle, based on the poetry of Moravian Gustav Pfleger-Moravský, was Dvořák’s response to unrequited love. Dvořák was smitten with a 16-year-old pupil, an actress named Josefina Cermikova. As fate would have it, he later married her younger sister, and the songs were never published in their original

form. He continued revising them and published eight of the songs a few years later under the title "Love Songs." More than 20 years later, when Dvořák was well known and earning his living as a composer, he arranged 12 of the 18 songs for string quartet. There are conflicting reports as to how many of these arrangements were published during Dvořák's lifetime. Violinist and composer Josef Suk, a student of Dvořák's, published a full edition of the arrangements under the their present title "Cypresses" (the original title of the poetry) in 1921. The five songs we hear tonight are some of the most popular of the set. One can hear the endearing melodic trademark of the composer immediately, and each song has a burst of flavor all of its own. The first violin usually gets to carry the tune, but the accompaniment is rich and intricate. The overall effect is magical.

**Beethoven** was one of the first successful freelance composers, and his string quartets were written for a blossoming class of independent professional musicians. Mozart almost had this distinction. Although he was independent from royalty, his financial affairs were often in a state of disarray. Beethoven truly made an independent living through his compositions and was quite entrepreneurial in his affairs, often negotiating stubbornly with publishers. At the end of his life, Beethoven devoted his efforts to a series of quartets that would change quartet writing forever. His C-sharp minor quartet is the penultimate of these final compositions. Beethoven's late quartets (No. 12 through 16 and the Grosse Fuge) are universally regarded with awe by musicians, and perhaps none more so than Op. 131. It was written only a year before Beethoven died, in the midst of considerable personal drama. Beethoven had fought hard to become guardian of his 17-year-old nephew, Karl, but their relationship was fraught with conflict and emotional outbursts, followed by attempts at reconciliation. The whole affair culminated in Karl's



attempted suicide, which shattered Beethoven to the core. After Karl's recovery, Beethoven gave up the guardianship and Karl was granted a spot as a cadet in the regiment of a certain Baron von Stutterheim. As a thank-you gesture, Beethoven dedicated the quartet to Baron von Stutterheim. Although Beethoven most likely heard – or rather at this point “saw” – a private performance of it, the piece was not performed in public until seven years after the composer's death. Modern audiences may recognize it as piece at the heart of Yaron Zilberman's 2015 film “The Late Quartet.”

The mammoth piece is cast in seven sections to be played without pause, a profound journey that is both thrilling and exhausting. Many musicologists have tried to describe it in words, which can easily lead to a rather cold discussion of harmonic modulations, contrapuntal devices and other compositional idioms. I have come to the conclusion that words are a rather inadequate way to prepare you for the piece. Instead, you should know that audiences during Beethoven's time were both baffled and fascinated by this complex, dense and difficult work. Although it has lighter moments, it presents an incredibly unpredictable and deeply engaging journey. Musicians since the time of Beethoven continue to unravel the mysteries of the piece, which was clearly written for virtuoso performers. In an essay celebrating the 100th anniversary of the composer's birth, the 19th century titan Richard Wagner described the last movement this way: “This is the fury of the world's dance – fierce pleasure, agony, ecstasy of love, joy, anger, passion, and suffering; lightning flashes and thunder rolls; and above the tumult the indomitable fiddler whirls us on to the abyss. Amid the clamor he smiles, for to him it is nothing but a mocking fantasy; at the end, the darkness beckons him away, and his task is done.”

## The 2017/18 Season:

We have a sensational season planned for next year, and we hope you will join us by subscribing! It is a shorter season, but packed with punch. We welcome back one of our most-requested groups - the **Emerson Quartet**, now featuring new cellist Paul Watkins. This fall will be the start of the Quartet's 41st concert season. We celebrate **Leon Fleisher's** 90th birthday with a solo and duo-piano recital by Mr. Fleisher and his wife **Katherine Jacobson**. We are thrilled to welcome an artist from Europe: the **Berlin Philharmonic Wind Quintet**. Formed in 1988 during the era of Herbert Von Karajan, the BPWQ is probably the finest ensemble of its kind. And we are lucky to host them, as they have just announced that 2018-19 will be their last season of international touring! Finally, we welcome the **Kalichstein-Laredo-Robinson Trio** to celebrate their 40th anniversary.

My colleague Alan Pollack and I are planning to write notes again for next season, and if all goes well, we will be able to put some of them online before the concerts. We usually have a theme woven into the program notes, and invite you to drop us a line about what you would like to see in the program notes. Is there something in particular you would like us to address? We would love to hear from you – email [rennoldsconcerts@gmail.com](mailto:rennoldsconcerts@gmail.com) with your ideas! Thank you as always for joining us for chamber music at its best.

All the best,

Susanna Klein

Rennolds Board Member

Area Coordinator of Strings, Assistant Professor of Violin  
Virginia Commonwealth University

## The Miró Quartet

Formed in 1995, the Miró Quartet is consistently praised for their deeply musical interpretations, exciting performances, & thoughtful programming. Each season, they perform throughout the world on the most important chamber music series & on the most prestigious concert stages, garnering accolades from critics & audiences alike. Based in Austin, TX, the Miró Quartet took its name from the Spanish artist, Joan Miró, whose surrealist works — with subject matter drawn from the realm of memory and imaginative fantasy — are some of the most original of the 20th century.

Concert highlights of recent seasons include a highly anticipated and sold out return to Carnegie Hall to perform Beethoven's complete Opus 59 Quartets; collaborations with award-winning actor Stephen Dillane as part of Lincoln Center's White Lights Festival; Miró Quartet took first prizes at several national and international competitions including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition. In 2005, the Miró Quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant.

## Daniel Ching, violin

Daniel Ching, a founding member of the Miró Quartet, began his violin studies at the age of 3 under tutelage of his father. At age 5, he entered the San Francisco Conservatory Preparatory Division on a full twelve-year scholarship, where he studied violin with Serban Rusu and Zaven Melikian, and chamber music with Susan Bates. At the age of 10, Daniel was first introduced to string quartets. A graduate of the Oberlin Conservatory of Music, Daniel studied violin with Kathleen Winkler,

Roland and Almita Vamos, and conducting with Robert Spano and Peter Jaffe. He completed his Masters degree at the Cleveland Institute of Music, where he studied with former Cleveland Quartet violinist Donald Weilerstein. He also studied recording engineering and production with Thomas Knab of Telarc, and subsequently engineered the Miró Quartet's first promotional disc. Daniel is on faculty at the Sarah and Ernest Butler School of Music at the University of Texas at Austin, where he teaches private violin students and coaches chamber music. He concurrently maintains an active international touring schedule as a member of the Miró Quartet.

Daniel is a discerning connoisseur of all things cinematic and electronic. Before he became a busy parent, Daniel was an avid skier and a dedicated reader of science fiction—he looks forward to returning to those passions, some day. In his free time, Daniel enjoys hosting happy hours with friends and lounging at home with his wife Sandy, their two sons, and two cats.

### **William Fedkenheuer, violin**

Winner of the Lincoln Center Martin E. Segal Award, violinist William Fedkenheuer has distinguished himself as a versatile artist with international performances as soloist, chamber, and orchestral musician. William's touring in the United States has included performances at The Chamber Music Society of Lincoln Center, Carnegie Hall Presents, San Francisco Performances, and the National Gallery. Abroad, he has performed at the American Academy in Rome, Fountainbleu, Spoleto Festival of Two Worlds, the Taipei National University of the Arts, and in Austria at the famed Esterhazy Castle for the Haydn Festival in Eisenstadt.

Making his solo violin debut with the Calgary Philharmonic in 1994, William went on to receive a Bachelor of Music

from Rice University's Shepherd School of Music under the tutelage of Kathleen Winkler and continued his graduate studies with Miriam Fried at Indiana University with influential summers at Ravinia's Steans Music Institute and the Tanglewood Music Center. From 2000-2006, William was a member of the Borromeo String Quartet and on the faculty of the New England Conservatory of Music in Boston. Most recently, William has served as the first violinist of the Fry Street Quartet and was on the teaching faculty of the Caine College of the Arts at Utah State University.

An active hiker and fly-fisherman, William and his wife, violinist Yi Ching Fedkenheuer, have two sons, Max and Olli, and two dogs, Archibald and Lulu. William performs on a bow by Charles Espey and a violin by Peter and Wendy Moes.

### John Largess, viola

Violist John Largess began his studies in Boston at age 12 in the public schools, studying with Michael Zaretsky of the Boston Symphony, and later as a student of Michael Tree at the Curtis Institute of Music in Philadelphia. In 1995, he graduated from Yale University to join the Colorado String Quartet as interim violist with whom he toured the United States and Canada teaching and concertizing. The following year he was appointed principal violist of the Charleston Symphony Orchestra in South Carolina, a position he held until joining the Miró Quartet in 1997. Also an active speaker and writer about all things chamber-musical, in 2004 Mr. Largess was invited to give a week-long audience lecture series as a part of the Eighth International String Quartet Competition at the Banff Centre for the Arts in Alberta, Canada; he repeated this series in 2007 and again in 2010.

With his training in Greek and Latin Literature and his Bachelor's degree in Archeology from Yale University, as well as studies at the Hebrew University in Israel, he has participated in excavations in Greece, Israel, and Jordan. John loves to cook gourmet cuisine, particularly French pastry and fine desserts; luckily, he also enjoys exercising. John is a trained yoga instructor, having studied Vinyasa Power Yoga with Baron Baptiste. He also practices Kundalini, Bikram, and Astanga styles, and teaches yoga at 24 Hour Fitness and the Bodhi Yoga studio in Austin, Texas where he lives. When not standing on his head, he enjoys making his Tibetan Singing Bowl sing.

John serves as Senior Lecturer and Coordinator of String Chamber Music at the University of Texas at Austin Butler School of Music.

### Joshua Gindele, cello

Cellist Joshua Gindele, a founding member of the Miró Quartet, began his cello studies at the age of 3 playing a viola his teacher had fitted with an endpin. As cellist for the Miró, Josh has taken first prizes at several national and international competitions including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition. In 2005, the Miró Quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant.

He has shared the stage with some of the classical worlds most renowned artists including Yo-Yo Ma, The New York Philharmonic, Pinchas Zuckerman, Joshua Bell, Midori, Andre Watts and Menahem Pressler. He continues to perform across four continents and on some of the world's most prestigious concert stages.

In 2006 Joshua co-founded [www.classicallounge.com](http://www.classicallounge.com).

This is an online networking site where you can meet musicians, both professional and amateur, discover new talent or get discovered, share music, post and get concert information, share opinions, post classified ads and much more. The site was sold to [www.classicalconnection.com](http://www.classicalconnection.com) in August of 2009.

Deeply committed to music education, the Miró is currently the Faculty String Quartet-in-Residence at the Sarah and Ernest Butler School of Music at the University of Texas at Austin.

An active gym rat and tennis player, Josh and his wife, Rebecca Gindele, have a son and daughter, George and Nora.

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Joanne Kong, piano

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David Fisk, piano

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Aleksandr Haskin, flute/piccolo+  
Yin Zheng, piano\*

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David Lemelin, clarinet  
Magdalena Adamek, piano\*

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Richard Becker, piano

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