NEW MUSIC for STRINGS FESTIVAL 2017

FESTIVAL PROGRAM
June 21 - July 1, 2017
About the festival

The New Music For Strings Festival (NMFS) is delighted to announce the launch of its second annual season from June 21 to July 1, 2017. Hosted by Stony Brook University in 2017, NMFS brings together performers and composers of contemporary classical music from across the Atlantic.

NMFS showcases a roster of world-class musicians, ranging from members of the Grammy Award-winning Emerson String Quartet to faculty from Stony Brook University (NY) and Royal Academy of Music in Aarhus, Denmark. Resident faculty and artists of NMFS 2017 will be showcased alongside accomplished student participants that include graduate students from top conservatories and universities in the U.S. and Europe. The 10-day festival features fourteen events—including six concerts, three masterclasses, five lectures and a composition pre-festival workshop for high-school students. The season will culminate with a tour de force festival performance at Carnegie Hall’s Weill Recital Hall, which will highlight the full roster of 27 festival artists from America and Scandinavia.

As the first festival concept of its kind in the world, NMFS seeks to explore the intersections between string playing and composition. NMFS boasts an elite artist faculty for participants to work with, many of whom have established themselves as leaders in their field in the dual role of performer-composer. By highlighting this intersectional perspective throughout the festival, NMFS offers a variety of lectures, masterclasses and concerts on the dynamic interactions between these two intertwined fields of creation and interpretation.

Music has the power of bridging cultures and enlightening minds. NMFS is dedicated to sustaining and enriching the vibrant classical music community in Long Island. All festival events will be open to the public and will be free (or low-cost) to attend. Co-presented in partnership between New Music For Strings, Three Village Chamber Players and The Parhelion Trio, the 2017 Festival is supported by the generosity of Stony Brook University and the Royal Academy of Music Aarhus. Fostering a bridge between American and Scandinavian cultures, NMFS takes place in Denmark during even years and in New York on odd years. As such, the festival promotes a large number of works by living American and Scandinavian composers, including local graduate student and faculty composers

We are excited to present this year’s program and hope you will enjoy the events of the 2017 edition of the festival.

With best wishes,

2017 NMFS Board
Anne Sophie Andersen
Philip Setzer
Judy Lochhead
Andrea Christie
Natalie Kress
June 27, 8 PM: Carnegie Weill Hall

Gerard Grisey (1946-98): Talea

Parhelion Trio: Sarah Carrier, flute
Ashlee Miller, clarinet
Andrea Christie, piano
Anne Sophie Andersen, violin
Henrik Brendstrup, cello

Per Nørgaard (b.1932): Out of this World

New Music for Strings Chamber Orchestra

Eugene Drucker (b.1952): Levertov Settings

The Blind Man’s House at the Edge of the Cliff ~ A Man ~
Hymn to Eros ~ The Needles ~ The Ache of Marriage
Rachel Schutz, soprano
Steinem Quartet

Joan Tower (b.1938): Rising

Hristina Blagoeva, flute
Leevi Nielson and Joenne Dumitrascu, violins
Mujan Hosseinzadeh, viola
Martha Petri, cello

Ludwig van Beethoven (1770-1827): Grosse Fuge

Eugene Drucker and Philip Setzer, violins
New Music for Strings Chamber Orchestra

Bent Sørensen (b.1958): The Deserted Churchyards

Parhelion Trio: Sarah Carrier, flute
Ashlee Miller, clarinet
Andrea Christie, piano
Anne Sophie Andersen, violin
Henrik Brendstrup, cello
Piero Guimaraes, percussion

Samuel Barber (1910-81): Adagio for Strings

Philip Setzer and Eugene Drucker, violins
New Music for Strings Chamber Orchestra
NEW MUSIC for STRINGS
2017 FESTIVAL

presented by

WEILL RECITAL HALL at CARNEGIE HALL

Tuesday June 27, 2017 | 8pm

NEW MUSIC for STRINGS
FESTIVAL GALA CONCERT

Led by Philip Setzer and Eugene Drucker of the Emerson String Quartet, the Danish-American
classical music festival 'New Music for Strings' presents its feature concert at Weill Recital Hall.

NEW MUSIC FOR STRINGS CHAMBER ORCHESTRA | THE PARHELION TRIO | THREE VILLAGE CHAMBER PLAYERS
ANNE SOPHIE ANDERSEN | HENRIK BRENDSTRUP | EUGENE DRUCKER
PIERO GUIMARAES | RACHEL SCHUTZ | PHILIP SETZER
STEINEM QUARTET

PROGRAM

GÉRARD GRISEY Talea
PER NØRGAARD Out of this World
EUGENE DRUCKER Levertov Songs
JOAN TOWER Rising
BEETHOVEN Grosse Fuge
BENT SØRENSEN The Deserted Churchyards
SAMUEL BARBER Adagio for Strings

Tickets: FREE at Box Office | carnegiehall.org | CarnegieCharge 212-247-7800 | Box Office at 57th and Seventh

Concert made possible by The Louis-Hansen Foundation
Program Notes


Gérard Grisey, one of the most prominent French composers of the later part of the 20th century, is perhaps best known as one of the founders of the genre of spectral music. For Grisey, the most important part of the spectral process is that the music unfolds gradually and naturally.

“Talea or The machine and the rank weeds”, or “Talea” in short, was written in 1986, the same year Grisey completed his great treatise “Tempus ex Machina”. During this time period, Grisey immersed himself in what was to be a lifelong (until his early passing in 1998) intensive study of the psychological and sensory properties of time, pulse and sound. Grisey was particularly preoccupied with exploring the range of colors and timbres that exist in the space between harmonic overtones and noise, which is reflected in his musical compositions from Talea and onwards. Talea marks a significant turning point in the evolution of Grisey's compositional style.

The word "Talea", in Latin, means cutting. In Talea an initial idea is “cut” and transformed throughout two interconnected parts of the piece, exploring the themes of speed and contrast. Grisey describes the two contrasting parts of the piece (played without break) as “two auditory angles of a single phenomenon.”

Talea is spacious, yet compact; beautiful, yet raw; and timeless, yet ephemeral. Music critic and writer Bruce Hodges best summarizes the haunting, yet alluring nature of the quintet: “The five players alternate between moments of great ferocity (especially in the piano), and those of eerie quietude—at times almost as if everything has been shut down completely; at others, sounds emerge like soft groans from the earth itself. The timbres float, hover, barge into your brain, recede, reform themselves, take you hostage.”

By Anne Sophie Andersen and Andrea Christie

Per Nørgaard (b. 1932) Out of this World: Parting (Homage to Lutoslawski), 1994-5

Internationally renowned composer and theorist, Per Nørgaard studied at the Royal Danish Conservatory in Copenhagen with Vagn Holmboe, and later, along with many others of his generation, traveled to Paris to study with Nadia Boulanger. For thirty years, Nørgaard taught at the Royal Academy of Music at Aarhus, retiring in 1994. At Aarhus, Nørgard established a vibrant composition class, counting amongst his students the Danish composers Hans Abrahamsen, Karl Aage Rasmussen, and Bent Sørensen Nørgaard’s music is wonderfully diverse over the span of his career. Embracing an avant-garde style in the 1960s, Nørgard has developed several new modes of musical organization, which he theorized in a number of important articles. Perhaps most well-known is Nørgard’s “infinity series,” a type of generative transformation of simple musical elements that have some likeness to fractals. The “infinity series” provided Nørgard a tool for his compositional thought in the mid-1960s, but in later works he developed additional compositional tools that allowed him to explore new modes of musical expression.

Out of this World: Parting, an homage to Witold Lutoslawski, for string orchestra is part of a suite of three orchestral works, each paying homage to a major composer of the twentieth century. The titles of the other two works are: Four Observations - from an infinite rapport, an homage to Béla Bartók (1994)
and Voyage into the Broken Screen, an homage to Sibelius (1995). Out of this World was commissioned by the Warsaw Autumn Festival to commemorate the death of Polish composer Witold Lutoslawski in 1994. The title comes from a line in a poem by the fourteenth-century Turkish poet Yunus Emre, which in full reads: “We are on the way out of this world, we send our greetings to those left behind.”

By Judy Lochhead

Eugene Drucker (b. 1952): Levertov Settings (2017 — world premiere)

I had the privilege of a personal friendship with Denise Levertov (1923-97) during the last decade of her life. She was a music lover and an admirer of the Emerson String Quartet. Her work deals with a wide spectrum of concerns, including the natural world, preservation of the environment, political protest, religion, music, and occasionally love.

"The Blind Man's House at the Edge of the Cliff" is meditative, one might even say mystical. If it is based on a real blind man whom she had met, it's hard to imagine that he actually would have lived in a house at the edge of a cliff, especially with a "seaward wide open door" where one extra step would lead into the air -- or into oblivion. Trying to grasp the symbolic meaning of this enigmatic figure, I've set the poem in a rather contemplative vein, with flowing melodic content for the strings and a mostly calm recitation pace for the voice.

There are occasional melismas on single words where the imagery seems to call for it, as in "air," where I've tried to create a sense of freedom from earthly concerns, floating weightlessly off the cliff rather than plummeting to one's death. Yet in the very next line she writes that "he has no longing to shatter himself," which I've rendered with a jagged figure for the voice and then the violin. So this life "he has chosen ... pitched at the brink," seems to be perched between real world consequences and "the elusive deep horizon" that his otherworldly vision ("dazzling within his darkness") allows him to see. "If he could fly he would drift forever into that veil, soft and receding." The rich metaphoric texture of this poem has been a delightful stimulus to my musical imagination, inspiring several moments of tone painting.

Time has left its mark on the second-person subject of "A Man," with whom the poet seems to have been close, perhaps intimate. Buffeted by Fate, amidst the sound and fury of life he manages to "pick out / [his] own song from the uproar." The final stanza could be read as a triumphant assertion of the human spirit, but I have chosen to interpret it more tentatively: the clamor comes to a sudden stop, and only then can the man, looking inward, haltingly -- "line by line" -- find his own quiet voice. He throws back his head and sings, but I imagine that in so doing, he must close his eyes in order to shut out the distractions pressing upon him, knowing that he could easily lose his way.

In "Hymn to Eros," the poet invokes the god of love in an effort to cross over to "the other country / sacred to desire." Darkness, mentioned twice in quick succession, is a prerequisite for that crossing, made "lamp in hand." I imagine this lamp emitting a soft glow, just enough light to follow where the elusive hovering figure beckons. The poet's final wish here is to be enclosed with her beloved in "the smoke ring of [the god's] power," to be transformed into "figures of flame ... smoke ... [and] flesh / newly seen in the dusk," far from the quotidian realities of the world. One wonders whether this degree of intimacy is sustainable, and what effect it might have on a real-life relationship to aspire to it. The challenge for me as a composer has been to find musical analogies for this marvelous dusky imagery.
In "The Needles," there is a painful oscillation between tenderness and the potential cruelty of a lover's distraction. The gentle brushing of feathers -- almost like a bed of clouds into which the poet might blissfully sink -- can easily turn into the pricking of needles. The poet's feeling of neglect arises partly, perhaps, from a nuance of competition within the relationship. I've begun my setting with a slow, somber canon, suggesting the parallel lives of two creative artists working side by side. After the wrenching disappointment with which the poem ends, the opening canonic motif reappears, but now it gets stuck on the first two notes, a descending half-step that becomes ominous through repetition and the accretion of complex chords.

"The Ache of Marriage" expresses both yearning for closeness -- for "communion" -- and despair that it could ever be achieved between two people in any lasting sense. I can only assume that this short but powerful poem from the 1960s foreshadowed the dissolution of Denise's relationship with her husband. I've set these lines in an agitated mood; the brief introductory phrase for the quartet is passionate and almost confrontational. Both the pain and the passion are raw, not merely a dull ache. The Biblical allusions, first to marriage as a "leviathan" in whose belly the lovers grope for "some joy not to be known outside it," and then to Noah's Ark, seem almost hopeful, as if one could imagine every couple and, indeed, all of humanity starting over again. But then, through the final words, we understand that the ark -- this sturdy vessel, this seeming refuge from elemental destruction -- will provide very little peace or respite from pain, because it is itself the ache of marriage. Parts of the vocal line are based freely on the first theme of Bartók's Sonata No. 1 for Violin and Piano (I borrow only from the best!); the incomplete sentence about the leviathan is rendered as a sort of recitative, against a background of tremolos in the strings. In the brief epilogue, the plaintive opening material returns, but in more subdued tones, coming to a sort of uneasy rest on a major-minor chord.

By Eugene Drucker

All copyright © Poems by Denise Levertov – Use and Reprinted by permission of New Directions Publishing Corp

"The Blind Man’s House at the Edge of the Cliff"

At the jutting rim of the land he lives,
but not from ignorance,
not from despair.

He knows one extra step from his seaward wide-open door would be
a step into salt air,
and he has no longing to shatter himself far below, where the breakers grind granite to sand.
No, he has chosen a life pitched at the brink, a nest on the swaying tip of a branch, for good reason:

dazzling within his darkness
is the elusive deep horizon. Here nothing intrudes, palpable shade, between his eager
inward gaze
and the vast enigma.
If he could fly he would drift forever
into that veil, soft and receding.

He knows that if he could see
he would be no wiser.
High on the windy cliff he breathes
face to face with desire.

"A Man" By Denise Levertov, from POEMS 1960-1967, ©1966

'Living a life' --  
the beauty of deep lines
dug in your cheeks.

The years gather by sevens
to fashion you. They are blind,
but you are not blind.

Their blows resound,
they are deaf,
those laboring daughters of the Fates,

but you are not deaf,
you pick out
your own song from the uproar

line by line,
and at last throw back
your head and sing it.


O Eros, silently smiling one, hear me.
Let the shadow of thy wings
brush me.
Let thy presence
enfold me, as if darkness
were swandown.
Let me see that darkness
lamp in hand,
this country become
the other country
sacred to desire.
Drowsy god,
slow the wheels of my thought
so that I listen only
to the snowfall hush of thy circling.
Close my beloved with me
in the smoke ring of thy power,
that we may be, each to the other,
figures of flame,
figures of smoke,
figures of flesh
newly seen in the dusk.

"The Needles" By Denise Levertov, from COLLECTED POEMS
OF DENISE LEVERTOV, ©2013

He told me about
a poem he was writing.
For me.

He told me it asked,
"When I mean only to brush her gently
with soft feathers,

do the feathers
turn into needles?"

His telling me
was a cloud of
soft feathers, I closed
my eyes and sank in it.

Many weeks
I waited. At last,
'Did you, were you able
to finish that poem
you told me about,
once?'

'No,' he said,
looking away.
Needles paused
for an instant on my skin
before they drew blood.
"The Ache of Marriage" By Denise Levertov, from POEMS 1960-1967, ©1964

The ache of marriage:

thigh and tongue, beloved,
are heavy with it,
it throbs in the teeth

We look for communion
and are turned away, beloved,
each and each

It is leviathan and we
in its belly
looking for joy, some joy
not to be known outside it

two by two in the ark of
the ache of it.

Joan Tower (b. 1938): Rising (2009)

I have always been interested in how music can "go up." It is a simple action, but one that can have so many variables: slow or fast tempos, accelerating, slowing down, getting louder or softer— with thick or thin surrounding textures going in the same or opposite directions. For me, it is the context and the feel of the action that matters. A long climb, for example, might signal something important to come (and often hard to deliver on!). A short climb, on the other hand, might be just a hop to another phrase. One can’t, however, just go up. There should be a counteracting action which is either going down or staying the same to provide a tension within the piece. (I think some of our great composers, especially Beethoven, were aware of the power of the interaction of these "actions." )

The main theme in Rising is an ascent motion using different kinds of scales — mostly octatonic or chromatic — and occasionally arpeggios. These upward motions are then put through different filters, packages of time and varying degrees of heat environments which interact with competing static and downward motions.

By Joan Tower (musicsalesclassical.com)

Ludwig van Beethoven (1770-1827) Grosse Fuge (1825)

One of the world’s most revered composers, Ludwig van Beethoven had a very successful career in German music circles in the late eighteenth and early nineteenth centuries, composing music that looked both forward and backward. The Grosse Fuge comes from the latter years of Beethoven’s life, after he had gone deaf, and it was originally conceived as the final movement of Beethoven’s Bb Major String Quartet, op. 130. The Bb Quartet was the last-composed quartet of three works commissioned by Prince Nicholas Galitzen, including the Eb Major Quartet, op. 127 and the A Minor Quartet, op. 130.
In these three quartets, Beethoven experimented with new formal designs and expressive modes. In particular he turned toward the fugue, an older contrapuntal form, as a way to explore thematic transformations. As the final movement of the Bb Quartet, the Grosse Fuge was intended to provide a climactic ending to the whole work. But after its premiere, there was a general sense that the Grosse Fuge was too long and too complex, that it worked better as a self-standing piece. Beethoven then wrote a shorter ending for the Bb Quartet, and the Grosse Fuge was published as a self-standing work.

The Grosse Fuge has six main sections; Overtura, Fugue I (Double Fugue), Fugato, Fugue II, Recapitulation of the Fugato, and Coda. Early reception of the Grosse Fuge was brutal, critics referring to it as monstrous and incomprehensible. But over time, appreciation of Beethoven’s musical thought in the Grosse Fuge has become positive as listeners have learned to engage with diverse types of music. Contemporary appreciation of the Grosse Fuge is probably best expressed by the twentieth-century composer Igor Stravinsky, who famously wrote: it is “an absolutely contemporary piece of music that will be contemporary forever.”

By Judy Lochhead

**Bent Sørensen: The Deserted Churchyards (1990)**

The title The Deserted Churchyards refers to several churchyards along the western coast of Northern Jutland, which long ago were safely inland, but which now are being eaten up by the threatening sea. The title, however, is only an association and it is impossible to explain the more definite connection between this windy area and my piece. Though The Deserted Churchyards is an independent work, it can also be played as a Prelude to Funeral Procession (same ensemble plus violin solo and viola solo). The Deserted Churchyards was commissioned by Lerchenborg Music Days and is dedicated to Louise Lerche-Lerchenborg.

By Bent Sørensen (source: musicsalesclassical.com)

**Samuel Barber (1910-1981): Adagio for Strings (1936)**

Born in Pennsylvania, American composer Samuel Barber demonstrated his musical abilities early, composing an operetta at age 10. Barber went on to study at the Curtis Institute of Music, studying piano, singing, and composition. While a student at Curtis, Barber met Gian Carlo Menotti, a meeting that let to a productive professional relation as well as a romantic personal relation.

Barber remains a frequently performed composer, writing in a twentieth century tonal style that is deeply affective for listeners. The Adagio for Strings was originally composed as the central slow movement of Barber’s String Quartet, op. 11, which was premiered in December 1936 by the Pro Arte Quartet in Rome. In 1938, at the suggestion of Arturo Toscanini, Barber arranged it for string orchestra. Toscanini then performed it with the NBC Symphony Orchestra in a performance that was broadcast on the radio. Over the intervening years, the Adagio for Strings has become renowned as the “saddest” music ever written, and is has become an American song of mourning.

By Judy Lochhead
About the Artists

**Philip Setzer**
Violin and Chamber Music Faculty. Performing Artist

Violinist Philip Setzer holds the position of Professor of Violin and Chamber Music at Stony Brook University. He received a Bronze Medal at the 1976 Queen Elizabeth Competition and has given master classes at schools around the world, including The Curtis Institute, London's Royal Academy of Music, The San Francisco Conservatory, UCLA, The Cleveland Institute of Music and The Mannes School. Mr. Setzer is also the Director of the Shouse Institute, the teaching division of the Great Lakes Chamber Music Festival in Detroit. Recently, Mr. Setzer has also been touring and recording the piano trios of Schubert, Mendelssohn and Dvorak with David Finckel and Wu Han.

**Eugene Drucker**
Violin, Composition, and Chamber Music Faculty. Performing Artist

Violinist Eugene Drucker made his New York debut as a Concert Artists Guild winner in 1976, after having won prizes at the Montreal Competition and the Queen Elisabeth Competition. He has appeared with the orchestras of Montreal, Brussels, Antwerp, Liege, Hartford, Richmond, Omaha, Jerusalem and the Rhineland-Palatinate, as well as with the American Symphony Orchestra and Aspen Chamber Symphony. Mr. Drucker has recorded the complete unaccompanied works of Bach, reissued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Recordings.

Mr. Setzer and Mr. Drucker are founding members of **The Emerson String Quartet**, which stands apart in the history of string quartets with an unparalleled list of achievements over three decades: more than thirty acclaimed recordings, nine Grammys® (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, Musical America's "Ensemble of the Year", and collaborations with many of the greatest artists of our time.

www.emersonstringquartet.com

**Henrik Brendstrup**
Cello and Chamber Music Faculty. Performing Artist

Henrik Brendstrup is born in Denmark and educated in Copenhagen. He is among the few Nordic musicians, who has received both the French music award Diapasson D'or as well as the German Deutsche Schallplattenpreis. Henrik Brendstrup is Professor of Cello at the Royal Academy of Music, Aarhus, and member of The Chamber Orchestra of Europe. He tours throughout the world, lead by conductors Nikolaus Harnocourt and Claudio Abbado, and prestigious international chamber music festivals, as Lockenhaus, Risør and Prussia Cove. He received the Musikanmelderringens Kunstnerpris (music reviewer's artist prize) in 1996.

www.musikkons.dk/index.php?id=3252
**The Parhelion Trio – Ensemble in Residence**
The Parhelion Trio—Sarah Carrier (flute), Ashlé Miller (clarinet), and Andrea Christie (piano)—is a New York City based, all-female ensemble dedicated to bringing contemporary music to diverse audiences through innovative programming. In 2016, the trio was a semi-finalist in the inaugural M-Prize International Chamber Music Competition, and was offered a one-year management prize. Highlights from past concert seasons include performances at National Sawdust, Metropolitan Museum of Art, and Cornelia Street Café among many others. The Parhelion Trio regularly commissions works from leading composers to explore the ensemble’s unique potential, premiering over 20 new works dedicated to or written by the trio. Parhelion has presented workshops for students at New York Philharmonic’s “The Composer’s Bridge” program, Adelphi University and St. Joseph’s College Brooklyn.

[www.parheliontrio.com](http://www.parheliontrio.com)

**The Three Village Chamber Players – Ensemble-in-Residence**
The Three Village Chamber Players’ mission is to enrich our community through artistic excellence, providing free musical performances of the highest caliber to the public. With innovative programming, educational outreach, and live performance in both traditional and alternative venues, we strive to enhance the cultural vibrancy of our beautiful community. The Three Village Chamber Players craft performances to be personal, interactive, and relevant. We perform a wide range of music, from historically informed masterworks to commissioned works from living, local composers.

[www.3vcp.org](http://www.3vcp.org)

**Anne Sophie Andersen**  
Artistic Director, Performing Artist

Both an accomplished violinist and composer, Anne Sophie Andersen is an unusually diverse artist seeking to explore music from a variety of angles. One of her greatest passions is performing and promoting contemporary music, and she has collaborated with several composers in the US as well as her native region of Scandinavia. Ms. Andersen recently completed a D.M.A in violin and a M.A. degree in composition from Stony Brook University, where she has served as undergraduate violin, chamber music and theory faculty.

[www.annesophieandersen.com](http://www.annesophieandersen.com)

**Natalie Kress - Violinist**
Praised by the New York Times for her “splendid playing”, 27 year old Natalie Kress has already begun a successful career as a violinist and teacher. Natalie is currently artistic director of Three Village Chamber Players, which organizes free classical concerts at numerous venues around Long Island and gives educational outreach performances in local schools.

[www.3vcp.org](http://www.3vcp.org)
Andrea Christie - Pianist

Canadian pianist Andrea Christie is a versatile performing artist with a flair for late-romantic works and a passion for contemporary music. Recent appearances include performances at Carnegie Hall's Weill Recital Hall, the Metropolitan Museum of Art, and Symphony Space. Andrea holds a Doctor of Musical Arts Degree from Stony Brook University. As educator, Dr. Christie serves as a lecturer at Adelphi University, and is on the piano faculty of the Greenwich House Music School.

www.andreachristie.com

Rachel Schutz, Performing artist

Welsh-born soprano Rachel Schutz is increasingly in demand throughout the US, Europe and Asia for her sensitive and evocative performances and wide range of repertoire. She enjoys a multi-faceted career which includes both concert/recital and opera performances. Ms. Schutz is also an avid supporter of new music and enjoys close working relationships with many young composers and new music ensembles.

www.rachelschutz.com

Piero Guimaraes, Percussionist

Guimaraes has performed at venues such as Merkin Hall, Symphony Space, and Roulette. In addition to his solo career, Guimaraes serves as a core member of the Iktus Percussion ensemble. Guimaraes and Iktus delivered both world premieres and presented master classes in the elite music departments of Queens College, Oberlin Conservatory, Michigan State University, the University of Michigan, and the University of Wisconsin at Madison. As a member of the duo What Where with French pianist Julia Den Boer, he was jointly awarded a prize winner in the coveted Ackerman Chamber Music Competition.

https://www.piero-guimaraes.com

Thank you to our collaborators:

Stony Brook University
Royal Academy of Music Aarhus
Three Village Chamber Players
All Soul’s Episcopal Church
Mount Sinai Congregational Church
Islip Arts Council
Local’s Cafe
Long Island Violin Shop
Great Northern Food Hall
New Music For Strings is supported to a large extent by donations from individual supporters much like you. We strive to continue to bring world class contemporary music to our audiences at low-cost to our concert goers. All events are open to the public and most events are free to attend. NMFS is a leader in contemporary music education and provides full-scholarship to all student participants of its summer institute. Your gift sustains every aspect of New Music for Strings operational budget, including artist compensation, student scholarships and event production costs, and operational expenses.

To make a donation, please visit [www.newmusicforstrings.org/donate](http://www.newmusicforstrings.org/donate)

or email newmusicforstrings@gmail.com

Thank you to the sponsors of NMFS 2017

**Musikfest ‘premier’ sponsor**

Aage and Johanne Louis-Hansen’s Foundation

**Filantrop ‘vip’ sponsor** ($5000+)

Freddie and Erwin Staller

**Kunstner ‘artist’ sponsor** ($5000+)

Suffolk County Office of Cultural Affairs

**NY Musik ‘new music’ Supporter** ($1000+)

Julie and David Colton

**Ven af Musikken ‘friend of the music’** ($500+)

The Long Island Violin Shop
The Christies
Cornerstone Macro