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Sunday, October 23, 2016, at 3pm
 The Eugene and Emily Grant Opening Concert

Jaime Laredo, conductor

Bella Hristova, violin

CARL MARIA VON WEBER (1786–1826)

Overture to *Oberon*

DAVID LUDWIG (b. 1974)

Violin Concerto (New York premiere)

- I. Dances
- II. Ceremony
- III. The Festival

Ms. Hristova

Intermission

JOHANNES BRAHMS (1833–1897)

Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

*This season is made possible by the New York State Council on the Arts with the
 support of Governor Andrew Cuomo and the New York State Legislature.*

This season is made possible by ArtsWestchester with support from Westchester County Government.

*Overture to Oberon***CARL MARIA VON WEBER**

Born 18 or 19 November, 1786 in Eutin, near Lübeck, Germany
Died 5 June, 1826 in London, England

Approximate duration: 9 minutes

- Weber is regarded as the father of German romantic opera
- His orchestral writing is rich in color and melodies
- Notice the skillful dialogue among horns, woodwinds, and strings
- Think *A Midsummer Night's Dream* magic crossed with an exotic Mid-Eastern setting
- Be prepared for a big surprise when the Allegro bursts forth

Carl Maria von Weber is surely one of the most underrated composers in all music. He was a brilliant pianist and left a wealth of splendid solo and concerted keyboard music, the most famous of which is *Invitation to the Dance*, Op. 260 (1819). He wrote as wonderfully for clarinet (his favorite orchestral instrument) as did Mozart before him and Brahms after. Among German romantic composers, no one had a greater impact on the development of an independent German style of opera. Above all, Weber was a master of the orchestra, composing with assurance, formal control and the enthusiasm of an imagination that bubbles over with delightful themes.

Nowhere does Weber's immense talent manifest itself more concisely than in his operatic overtures, virtually all of which have become orchestral concert staples. In *Oberon* (1826), his final operatic score, he

left us much of his finest music, beginning with this splendid overture. Weber revised it extensively and repeatedly while rehearsals were in progress, with results that were sadly unappreciated by his first audiences. They compared the opera unfavorably with his earlier triumph, *Der Freischütz* (1821). Posterity has been far more generous in reassessing *Oberon*. Weber's biographer John Warrack considers it to be Weber's orchestral masterpiece. He notes:

Berlioz, who passionately admired the score and was indeed profoundly influenced by it, points out the remarkable use in the overture of violas and cellos above two clarinets in their lowest register, which he finds *neuf et saisissant* [new and striking]; and the whole of *Oberon* might be taken as a primer of how to score for woodwinds.

The overture is in sonata form with a slow introduction. Within that time-honored framework, Weber evokes the magic and exoticism of his tale, which borrows the characters Oberon, Titania and Puck from *A Midsummer Night's Dream* and transports them to Baghdad in search of a faithful mortal couple. If we consider the overture's introduction as an evocation of Oberon's enchanted domain, and the balance as the adventure-packed plot (it includes the theme from the principal soprano aria), we have the entire opera in glorious microcosm.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

*Violin Concerto***DAVID LUDWIG**

Born 1 December 1974 in Doylestown, Bucks County, Pennsylvania
Currently residing in Philadelphia
NEW YORK PREMIERE

Approximate duration 22 minutes

- A neo-romantic concerto with an irresistible, real-life love story
- Dances alternate with dramatic solo passages in the first movement
- *Ceremony* is music of warmth, tenderness, and dignity
- Blazing, jagged rhythms dominate Ludwig's perpetual motion finale

Music history is rich with romantic tales about composers and their love affairs. Think about Robert Schumann and Clara Wieck, Franz Liszt and Marie d'Agoult, Claude Debussy and Emma Bardac, Gustav Mahler and Alma Schindler...these storied romances elicited great music from each composer, music that endures today.

David Ludwig's Violin Concerto has a comparably rich back story. He wrote it last year for his bride, our soloist Bella Hristova. The suggestion that he compose a concerto in honor of their forthcoming marriage came from Alan Jordan, Executive Director of the Vermont Symphony. Both Hristova and Ludwig had worked independently with that orchestra on many occasions; their collaboration together on this new work was a natural progression. Jordan organized a consortium of orchestras to commission and present the piece. The Westchester Philharmonic is proud to present the work's New York premiere.

Ludwig's and Hristova's marriage became the subject of his music. His composer's note explains the compelling impetus behind this important new work.

I only know of a few concertos written by composers for their spouses, but I don't know of any that are motivated by the idea of marriage itself, as this one is. My concerto comes with musical references to partnership, empathy, and communion, as it imagines the before, during, and after of a traditional wedding ceremony.

Though the concerto doesn't tell a specific story, I couldn't help but write something personal. Both our backgrounds are Eastern European, and the piece is full of dance music from that part of the world, including several dances from her native Bulgaria. Like me, Bella comes from a musical family. Her father, Yuri Chichkov, was a wonderful and renowned Russian composer who passed away when she was a child. He himself wrote a violin concerto. After a year of hunting, I tracked down that concerto and quoted from his second movement in my second movement, 'Ceremony,' as a way to include him in our marriage. The concerto has many quotations, but that one is most significant to me.

'Dances' begins with a loud crash, a jarring but transformative start to something new that transitions into waltz-like music soon after. There are four dances, connected by a cadenza and concluding with a *Rachenitsa* [the Bulgarian national dance] in its traditional irregular meter.

‘Ceremony’ follows the progression of the wedding ritual. A slowly unraveling processional is woven through the fabric of this movement, culminating in musical rings created by the rise and fall of the violin against solo instruments in the orchestra.

‘Festival’ is my version of a *Krivo Horo* [Crooked Dance] that captures the way people attempt to walk home after a great party. The music is celebratory to the end, reflecting the coming together of a community inspired by two people promised to preserve each other’s well being for the rest of their lives.

The concerto’s three movements vary widely in mood. The apocalyptic start of *Dances* alternates with a series of rhapsodic violin passages, presently settling into an intense dialogue with pulsating energy coming from the orchestra. It is all driving toward the dramatic cadenza, which fairly bristles with violinistic fireworks. The movement’s concluding dance is a foot-tapping, heart-pounding romp.

Ceremony is the concerto’s emotional heart. Though Ludwig’s description focuses on the wedding proper, the movement comes across as love music: warm, tender, melodious, and serene. His exuberant finale demonstrates his skill as an orchestrator, for example in a brilliant passage for percussion and brass.

Throughout, he has clearly written to Ms. Hristova’s strengths. In atmosphere, the lyricism and sinew of the violinistic writing, and orchestral brilliance, Ludwig’s concerto shares similarities with Samuel Barber’s Violin Concerto. This new piece holds up well to the comparison, and promises to enter the pantheon of great American works.

Ludwig has good genes; his family is what is popularly known as musical royalty. His uncle is the American pianist Peter Serkin. His grandfather was the Hungarian-born pianist Rudolf Serkin (1903-1991), and his great-grandfather the violinist, conductor, and composer Adolf Busch (1891-1952). After completing degrees at Oberlin College and the Manhattan School of Music, Ludwig earned a PhD at the University of Pennsylvania. He pursued additional post-graduate study at Philadelphia’s Curtis Institute of Music with Richard Danielpour, Jennifer Higdon, and Ned Rorem, and at New York’s Juilliard School with John Corigliano.

He is the recipient of multiple honors, including fellowships at the Yaddo and MacDowell artist colonies, a Theodore Presser Foundation Career Grant, and awards from New Music USA, the American Composers Forum, American Music Center, and the National Endowment for the Arts. Ludwig currently serves on the composition faculty at Curtis, where he also coordinates artistic programs and directs the Curtis Contemporary Music Ensemble.

His Violin Concerto was jointly commissioned by the Vermont Symphony, Kansas City Symphony, Louisville Orchestra, Quad City Symphony Orchestra Association, Reno Chamber Orchestra, Rogue Valley Symphony, Westchester Philharmonic, and Delaware Symphony Orchestra.

Ludwig’s concerto is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, trombone, timpani, a large percussion battery [tam tam, medium gong, low Almglocken, sizzle cymbal, bass drum, bass tom, high triangle, medium cymbal, vibraphone, medium woodblock], solo violin and strings.

Symphony No. 4 in E minor, Op. 98

JOHANNES BRAHMS

Born 7 May, 1833 in Hamburg, Germany
Died 3 April, 1897 in Vienna, Austria

Approximate duration 39 minutes

- E minor is a tonality associated with mourning and sadness
- Brahms used this dark key center to frame a symphony of power and emotional breadth
- His gentle Andante starts in the ancient Phrygian mode, then restates the theme in major mode
- Try keeping track of the variations in the finale; there are 30 of them, but each passes fairly quickly

Brahms once remarked that his Fourth Symphony had been written in Mürzzuschlag, in the Styrian alps, a place, he drily pointed out, “where the cherries do not become ripe and sweet.” His oblique observation tells us as much about the composer as it does the work he chose to describe by metaphor. A lifelong believer that music required no literary or descriptive association to make its statement, Brahms also recognized that his compositions demanded more concentration and effort from listeners. In his Fourth Symphony, the most unrelievedly tragic of Brahms’s orchestral compositions, that effort is amply rewarded. It is a disciplined, controlled work, sometimes severe, but always profoundly human.

Brahms began work on his E minor symphony during the summer of 1884, in Mürzzuschlag. It was his custom in later years to spend the summer months in a restful, idyllic location where the beauty of nature would serve as inspiration for composing. Though Mürzzuschlag—today, a Viennese suburb—was hardly far removed from the buzzing activity of the Austrian capital, it served the purpose that the other summer holiday destinations had, and Brahms was able to concentrate on drafting

the first two movements of the E-minor Symphony. He returned to Mürzzuschlag in summer 1885 to complete it.

That September, having arranged the work for two pianos, he assembled a group of his friends in Vienna to hear a read-through. For the most part they were hesitant; Elisabeth von Herzogenberg went so far as to suggest that he withhold the work until extensive revisions were made. Eduard Hanslick, the notable critic who championed Brahms over the Wagnerites, is said to have remarked after hearing the two-piano version, “You know, I had the feeling that two enormously clever people were cudgeling one another.”

Wrestling with a *chaconne*

It was the finale, consisting of 30 sequential variations on a repeated bass line, which caused the bewilderment and hesitation. Brahms had considered such an idea for almost a decade. Referring to Bach’s Cantata No. 150, which includes a *chaconne*, he wrote to Clara Schumann in 1877:

The *chaconne* is, in my opinion, one of the most wonderful and most incomprehensible pieces of music... If I could picture myself writing, or even conceiving such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad.

In fact he spent time with two *chaconnes* of major significance. The first was a transcription of the *Chaconne* from the Bach D minor Partita for solo violin, which he arranged for piano left hand in 1879 for Clara. (She had developed arthritis in her right hand and required a break during concert performances.) The second instance, of course, was the finale of the Fourth Symphony, in which he altered Bach’s original chaconne melody to make it slightly more chromatic.

We know that Brahms had also looked at passacaglias (a closely related continuous

variation form) by Georg Muffat (1653-1704) and François Couperin (1668-1733) before composing the Fourth Symphony. These sources are significant, for they show us that he drew his inspiration not so much from Beethoven and Schumann, but rather from Baroque models. An austere musical character and extensive modal harmonies, particularly in the slow movement and the finale, frequently evoke the earlier era.

Unusual tonality

E minor is an exceptional key for a symphony. Only one major precedent, Haydn's 1772 *Trauersymphonie*, exists for Brahms's Fourth. *Trauer* means mourning, grief, sorrow; the key associations of E minor are clear enough. Tchaikovsky's Fifth Symphony, also in E minor, followed Brahms's by only three years; his piece too has that dark, autumnal, tragic character.

Relieving the uncompromising darkness of the outer movements are the E major *Andante* and the C major scherzo, *Allegro giocoso*. Despite their apparent release of tension, each is shadowed by constant intimations of something ominous on the horizon. Brahms achieves this by using modal harmonies to imply minor keys. He thereby underscores the faint Baroque flavor that permeates the entire symphony, culminating in his magnificent final variation set. Brahms delighted in the variations form throughout his career. In the eloquent, powerful finale, he gave us his ultimate set of variations, and a world of philosophy upon which to reflect.

The Fourth Symphony is scored for woodwinds in pairs, four horns, two trumpets, timpani and strings.

Program Notes by Laurie Shulman © 2016
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As claimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist

Bella Hristova is a young musician with a growing international career. *The Strad* has praised, "Every sound she draws is superb," and *The Washington Post* noted that she is "a player of impressive power and control." Ms. Hristova's 2016-17 season features a mix of concerto, recital and chamber music performances, as well as educational outreach activities. Her appearances include concertos with the Reno Chamber Orchestra, the Pennsylvania Sinfonia, and the Waterbury, Pensacola, Newport, Dearborn, Winchester, Knoxville, Johnson City, Charlottesville, and Winnipeg symphonies.



Bella Hristova, violin

Ms. Hristova has performed extensively as a soloist including with Pinchas Zukerman and the Orchestra of St. Luke's at Lincoln Center, with the New York String Orchestra under Jaime Laredo at Carnegie Hall, as well as with the Buffalo Philharmonic Orchestra, the Pasadena, Charleston, Asheville, Greenwich, Vermont, Kansas City, Delaware, and Columbus symphonies and Orquesta Filarmónica de Boca del Río, Asturias Symphony Orchestra, Centro Nacional de la Música-la Orquesta, Estonian National Symphony Orchestra, Canada's National Arts Centre Orchestra, and Korea's Cheongju Symphony Orchestra. She has performed recitals at Merkin Concert Hall, the Kennedy Center, the Isabella Gardner Museum in Boston, the Weis Center for the Performing Arts, the National Museum of Women in the Arts, the Alys Stephens Center for the Performing Arts, *Free For All at Town Hall*, the Shanghai International Music Festival, and Seoul National University. Her most

recent recording, *Bella Unaccompanied* (A.W. Tonegold Records), features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein and J. S. Bach.

A sought-after chamber musician, Ms. Hristova performs frequently with the Chamber Music Society of Lincoln Center and at many music festivals including the Young Concert Artists Festivals in Tokyo and Beijing, the Musica Viva Festival in Sydney, Australia, the Grand Teton Festival, the Kingston Chamber Music Festival, Lake Tahoe Summerfest, Lake Champlain Music Festival, the Brevard Music Festival, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and the Marlboro Music Festival. She has appeared on Garrison Keillor's *A Prairie Home Companion* on National Public Radio.

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Bella Hristova is the recipient of numerous prizes and awards including a 2013 Avery Fisher Career Grant, First Prize in the 2009 Young Concert Artists International Auditions, First Prize in the 2007 Michael Hill International Violin Competition in New Zealand, and was Laureate of the 2006 International Violin Competition of Indianapolis. She was awarded YCA's Helen Armstrong Violin Fellowship, the Mortimer Levitt Career Development Award for Women Artists, and the Gordon and Harriet Greenfield Foundation Artist Management Fellowship of YCA.

As a result of winning the Michael Hill International Violin Competition, Ms. Hristova made a critically acclaimed concert tour of New Zealand and a similarly acclaimed CD of solo violin works by the Belgian virtuoso Charles de Bériot (Naxos). Music Web International praised her first recording, "...this disc is an absolute winner... ..The musical diversity of these pieces is a delight. None of which would count for much if they were not played with the extraordinary virtuosity and musical maturity of Bella Hristova. ...Hristova combines jaw-dropping technical prowess with real style."

Born in Pleven, Bulgaria to Russian and Bulgarian parents, Ms. Hristova began violin studies at the age of six. At twelve, she participated in master classes with Ruggiero Ricci at the Mozarteum in Salzburg. In 2003, she entered the Curtis Institute of Music where she worked with Ida Kavafian (YCA Alumna) and studied chamber music with Steven Tenenbom. She received her Artist Diploma with Jaime Laredo at Indiana University in 2010. Ms. Hristova plays a 1655 Nicolò Amati violin, once owned by the violinist Louis Krasner.

David Ludwig is "a composer with something urgent to say" (*Philadelphia Inquirer*). His music has been described as "arresting and dramatically hued" (*The New York Times*) and "supercharged with electrical energy and raw emotion" (*Fanfare*). In 2013 his choral work, "The New Colossus," was selected to open the private prayer service for President Obama and his cabinet for his second inauguration. NPR Music recently selected him as one of the Top 100 Composers Under Forty in the world.

Mr. Ludwig has written for many prominent artists, including Jonathan Biss and Jennifer Koh, eighth blackbird, ECCO, and orchestras including the Philadelphia, Minnesota, and National Symphonies. Last season included commissions and performances with the Dover and Borromeo quartets, Pittsburgh Symphony, and the eight-orchestra consortium commission of a new violin concerto for his wife, acclaimed violinist Bella Hristova, which you will hear today.

Other recent commission and performance highlights include *Titania's Dream* for the Kalichstein-Laredo-Robinson Trio, *Swan Song* for Benjamin Beilman commissioned by Carnegie Hall, and *Pictures from the Floating World* commissioned by the Philadelphia Orchestra for bassoonist Daniel Matsukawa and conductor Yannick Nézet-Séguin. An award-winning film composer, Mr. Ludwig scored Michael Almayreya's adaptation of Shakespeare's *Cymbeline* (Lionsgate), produced by Anthony Katagas (*Twelve Years a Slave*) and starring Ed Harris, Ethan Hawke, Milla Jovovich, and Dakota Johnson. The film was awarded a top spot and premiere at the Venice Film Festival.

Mr. Ludwig is the recipient of the First Music Award, a two-time winner of the Independence Foundation Fellowship, and a Theodore Presser Foundation Career Grant, as well as awards from New Music USA, American Composers Forum, American Music Center, and the National Endowment for the Arts. Choral Arts Philadelphia honored him as a City Cultural Leader in 2009 and released a recording of his complete choral works in 2012.

Mr. Ludwig has had multiple residencies at the Yaddo and MacDowell artist colonies and the Isabella Gardner Museum. After three years as Composer-in-Residence with the Vermont Symphony, he is now their New Music Advisor. He directs composition programs at the Atlantic and Lake Champlain Festival, has served on the faculty of Yellow Barn and the Ravinia Steans Institute, and is Artistic Director of the Curtis Young Artist Summer Program. Mr. Ludwig was in residence at the Shanghai

"[Ludwig] deserves his growing reputation as one of the up-and-comers of his generation."

— *Chicago Tribune*

International Summer Music Festival in 2012, and is resident composer for the STUDIO2021 Ensemble at Seoul National University. Other residencies include the Lake George Festival, the Kingston Chamber Music Festival, and 2015 Composer-in-Residence at Music from Angel Fire.



David Ludwig, composer

Born in Bucks County, P.A., David Ludwig comes from several generations of prominent musicians including grandfather Rudolf Serkin and great-grandfather Adolf Busch. He holds degrees from Oberlin, The Manhattan School, Curtis Institute, The Juilliard School, and a PhD from the University of Pennsylvania. Mr. Ludwig serves on the composition faculty of Curtis where he is the Gie and Lisa Liem Dean of Artistic Programs and Performance and director of the Curtis 20/21 Contemporary Music Ensemble.

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Jaime Laredo, Principal Conductor

Performing for over six decades before audiences across the globe, Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. Since his stunning orchestral debut at the age of eleven with the San Francisco Symphony, he has won the admiration and respect of audiences, critics and fellow musicians with his passionate and polished performances. That debut inspired one critic to write: "In the 1920's it was Yehudi Menuhin; in the 1930's it was Isaac Stern; and last night it was Jaime Laredo." His education and development were greatly influenced by his teachers Josef Gingold and Ivan Galamian, as well as by private coaching with eminent masters Pablo Casals and George Szell. At the age of seventeen, Jaime Laredo won the prestigious Queen Elisabeth

of Belgium Competition, launching his rise to international prominence. With 2009 marking the 50th anniversary of his prize, he was honored to sit on the jury for the final round of the competition.

Starting off the 2016-17 season, Mr. Laredo will tour as a soloist with his wife, cellist Sharon Robinson, with a performance of André Previn's acclaimed Double Concerto for Violin and Cello, with the Delaware Symphony. Performances of this work, commissioned specifically for the duo, received raves throughout the past two seasons with the Cincinnati Symphony, Kansas City, Austin, Detroit, Pacific and Toronto symphony orchestras, as well as the Deutsche Kammerphilharmonie Bremen and the Swedish Chamber Orchestra. A new



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double concerto by Chris Brubeck is projected as their next collaboration.

During the season, Mr. Laredo will also continue to tour as a member of the Kalichstein-Laredo-Robinson Trio in recital and for performances of Beethoven's Triple Concerto. Founded by Mr. Laredo, Sharon Robinson, and pianist Joseph Kalichstein in 1976, the Kalichstein-Laredo-Robinson Trio begins its 40th Anniversary celebration with a specially commissioned celebratory work entitled, "Pas de Trois" written for them by Pulitzer Prize-winning composer, Ellen Taaffe Zwilich. Other performance highlights include complete Beethoven Trio cycles and Brahms Trios with special guests. The Trio performs regularly at Avery Fisher Hall, Carnegie Hall, the 92nd Street Y, and Town Hall in New York, and at the Kennedy Center where they are the ensemble in residence. They have toured internationally to cities that include Lisbon, Hamburg, Copenhagen, London, Paris, Amsterdam, Vienna, Helsinki, Buenos Aires, Tokyo, Seoul, Sydney, and Melbourne. Among its numerous awards, the Trio was named Musical America's Ensemble of the Year in 2002. In addition to his performing work, Mr. Laredo's season includes conducting engagements with the Vermont Symphony and at Carnegie Hall with the New York String Orchestra. 2016 also marks the fifth year of Laredo's tenure as a member of the violin faculty at the Cleveland Institute of Music.

In past seasons, Mr. Laredo and Ms. Robinson performed in recital in the U.S., Canada and on tour in Bolivia, including performances of Richard Danielpour's "Inventions on a Marriage." The 2011 work was commissioned specifically for the duo and was dedicated to and inspired by their marriage, and explores in "musical snapshots" the bond of long-term relationships. Recent conducting and solo engagements have taken Laredo to the Chicago Symphony Orchestra, the Detroit Symphony, the New

World Symphony and Scottish Chamber Orchestra in addition to the New York String Orchestra at Carnegie Hall, and the Vermont Symphony. Festival engagements have taken him across the globe from the Chautauqua Music Festival in New York to Seoul Spring Festival in Korea.

A recent project titled "Two x Four" celebrated the relationship between the teacher and the student through music. With his colleague and former student Jennifer Koh, Mr. Laredo and Ms. Koh performed the Double Concerti for Two Violins by J.S. Bach, Philip Glass, and two newly commissioned concerti by composers Anna Clyne and David Ludwig with the Delaware Symphony, the IRIS Orchestra, Chicago Symphony, Vermont Symphony, Los Angeles Chamber Orchestra, and with the Curtis Orchestra on tour at the Kimmel Center in Philadelphia, Kennedy Center and the Miller Theater of Columbia University. The recording of this acclaimed project was released by Cedille Records in 2014.

Other conducting and performing highlights include the Chicago Symphony, Boston Symphony Orchestra, Seattle Symphony, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Detroit Symphony, St. Louis Symphony, Cleveland Orchestra and Philadelphia Orchestra, among many others. Abroad, he has performed with the London Symphony, the BBC Symphony, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the Royal Philharmonic and the Scottish Chamber Orchestra, which he led on two American tours and in their Hong Kong Festival debut. His numerous recordings with the SCO include Vivaldi's "Four Seasons" (which stayed on the British best-seller charts for over a year), Mendelssohn's "A Midsummer Night's Dream," "Italian" and "Scottish" Symphonies, Beethoven's Violin Concerto and recordings of Rossini overtures and Wagner's "Siegfried Idyll."

For fifteen years, Mr. Laredo was violist of the piano quartet consisting of renowned pianist Emanuel Ax, celebrated violinist Isaac Stern, and distinguished cellist Yo-Yo Ma, his close colleagues and chamber music collaborators. Together, the quartet recorded nearly the entire piano quartet repertoire on the SONY Classical label, including the works of Beethoven, Mozart, Schumann, Fauré, and Brahms, for which they won a Grammy Award.

Mr. Laredo has recorded close to one hundred discs, received the Deutsche Schallplatten Prize, and has been awarded seven Grammy nominations. Mr. Laredo's discs on CBS and RCA have included the complete Bach Sonatas with the late Glenn Gould and a KOCH International Classics album of duos with Ms. Robinson featuring works by Handel, Kodaly, Mozart and Ravel. His releases on the Dorian label include Schubert's complete works for violin and piano with Stephanie Brown, and "Virtuoso!", a collection of favorite violin encores with pianist Margo Garrett. Other releases include Mozart's Sinfonia Concertante and Concertone with Cho-Liang Lin for Sony. Acclaimed Kalichstein-Laredo-Robinson Trio releases include the complete trios and sonatas of Shostakovich, the complete chamber works of Maurice Ravel, a 4-disc set of the complete Brahms' Piano Trios, a set of complete Beethoven Piano Trios and the complete Schubert Piano Trios. The Trio's most recent release on Azica, "Passionate Diversions," includes the Piano Trio, Septet and Quintet written for them by Ellen Taaffe Zwilich. Mr. Laredo has also released an album with Sharon Robinson and the Vermont Symphony entitled "Triple Doubles," which includes three double concertos dedicated to the Duo: Daron Hagen's Masquerade; a new, fully-orchestrated version of Richard Danielpour's A Child's Reliquary (originally written as a piano trio for the Kalichstein-Laredo-Robinson Trio); and David Ludwig's Concerto for Violin,

Cello and Orchestra. Both albums were released by BRIDGE in November, 2011.

Recognized internationally as a sought after violin teacher, Mr. Laredo has fostered the education of violinists that include Leila Josefowicz, Hillary Hahn, Jennifer Koh, Ivan Chan, Soovin Kim, Pamela Frank and Bella Hristova. After 35 years of teaching at the Curtis Institute of Music in Philadelphia, 7 years at Indiana University's Jacob School of Music, Mr. Laredo began teaching at the Cleveland Institute of Music in 2012, where his wife cellist Sharon Robinson also holds a teaching position. Additionally, Mr. Laredo is the conductor of the New York String Orchestra at Carnegie Hall, which brings young musicians from around the world to the stage every December.

In demand worldwide as a conductor and a soloist, Mr. Laredo has held the position of Music Director of the Vermont Symphony Orchestra since 1999. In 2009, Mr. Laredo and his wife were named the Artistic Directors of the Linton Chamber Music Series in Cincinnati, Ohio.

During his 39 years as Artistic Director for New York's renowned Chamber Music at the Y series, Mr. Laredo created an important forum for chamber music performances, and developed a devoted following. Further, his stewardships of the annual New York String Orchestra Seminar at Carnegie Hall and the International Violin Competition of Indianapolis have become beloved educational pillars of the string community. A principal figure at the Marlboro Music Festival in years past, he has also been involved at Tanglewood, Aspen, Ravinia, Mostly Mozart, and the Hollywood Bowl, as well as festivals in Italy, Spain, Finland, Greece, Israel, Austria, Switzerland and England.

Born in Bolivia, Jaime Laredo resides in Guilford, VT and Cleveland, OH, with his wife, cellist Sharon Robinson.