April 8, 2019—7:00 p.m.
St. Paul’s Episcopal Church, Milwaukee

Brooklyn Rider:
Healing Modes

Johnny Gandelsman, violin
Colin Jacobsen, violin
Nicholas Cords, viola
Michael Nicolas, cello

PROGRAM

String Quartet No. 15 in A minor, Op. 132 ..............................Ludwig van Beethoven (1770–1827)
   I. Assai sostenuto—Allegro
   II. Allegro, ma non tanto
   III. Molto adagio—Andante
   IV. Alla marcia, assai vivace
   V. Allegro appassionato

INTERMISSION

Schisma........................................................................................................Caroline Shaw (1982–)

Kanto Kechua #2..........................................................................................Gabriela Lena Frank (1972–)

i am my own achilles’ heel........................................................................Du Yun (1977–)

borderlands .................................................................................................Matana Roberts (1975–)

Zeher (Poison)............................................................................................Reena Esmail (1983–)
Brooklyn Rider’s performance is supported in part by a grant from the Maihaugen Foundation.

This program was supported in part by a grant from the Wisconsin Arts Board with funds from the state of Wisconsin and the National Endowment for the Arts.

Brooklyn Rider is represented exclusively by Opus 3 Artists.

The 15th Anniversary Season is lovingly dedicated to Katherine Denton Almond (1968–2017).

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BROOKLYN RIDER
BROOKLYN RIDER BIOGRAPHY

Hailed as “the future of chamber music” (*Strings*), the veteran string quartet Brooklyn Rider presents eclectic repertoire and gripping performances that continue to draw rave reviews from classical, world, and rock critics alike. NPR credits Brooklyn Rider with “recreating the 300-year-old form of string quartet as a vital and creative 21st-century ensemble.”

In Fall 2018, Brooklyn Rider released *Dreamers* on Sony Music Masterworks with celebrated Mexican jazz vocalist Magos Herrera. The recording includes gems of the Ibero-American songbook as well as pieces written to texts by Octavio Paz, Rubén Darío, and Federico García Lorca—all reimagined by arrangers including Jaques Morelenbaum, Gonzalo Grau, Diego Schissi, Guillermo Klein, and Brooklyn Rider’s own Colin Jacobsen. They will tour to support the album beginning at New York City’s Jazz at Lincoln Center. Brooklyn Rider will also debut their Healing Modes project this season which presents Beethoven’s Opus 132 in its entirety alongside five compact new commissions which explore the subject of healing from a wide range of historical and cultural perspectives. Composers include Reena Esmail, Gabriela Lena Frank, Matana Roberts, and recent Pulitzer Prize winners Caroline Shaw and Du Yun.

To start the 2017–18 season, Brooklyn Rider released *Spontaneous Symbols* on Johnny Gandelsman’s In a Circle Records label. The album featured new quartet music by Tyondai Braxton, Evan Ziporyn, Paula Matthusen, Kyle Sanna, and Brooklyn Rider violinist Colin Jacobsen. Works from that recording were also featured in live performance for *Some of a Thousand Words*, the ensemble’s recent collaboration with choreographer Brian Brooks and former New York City Ballet prima ballerina Wendy Whelan. An intimate series of duets and solos in which the quartet’s live onstage music is a dynamic and central creative component, *Some of a Thousand Words* was featured at the 2016 Jacob’s Pillow Dance Festival, before two U.S. tours, including a week-long run at New York City’s Joyce Theater. This season the quartet reunites with Whelan and Brooks for a second North American tour. They also teamed up with banjoist Béla Fleck—with whom they appeared on two different albums, 2017’s *Juno Concerto* and 2013’s *The Impostor*—for concerts in Texas, Oklahoma, Arkansas, Colorado, and Montana. Other recent highlights include partnering with two instrumentalists who are at the forefront of their respective genres, jazz saxophonist Joshua Redman and Irish fiddle master Martin Hayes. The tours with Redman and Hayes were the product of multi-season collaborations that will continue and include new recordings with both artists. Balancing these collaborations was a full schedule of quartet performances across the U.S., as well as in the U.K., Sweden, and Germany.

During the 2016-17 season, Brooklyn Rider released an album entitled *so many things* on Naïve Records with Swedish mezzo-soprano Anne Sofie von Otter, comprising music by Colin Jacobsen, Caroline Shaw, John Adams, Nico Muhly, Björk, Sting, Kate Bush and Elvis Costello, among others. The group toured material from the album and more with von Otter in the U.S. and Europe, including stops at Carnegie Hall and the Opernhaus Zürich. Additionally, Brooklyn Rider performed Philip Glass’s String Quartet #7, furthering a relationship with the iconic American composer which began with 2011’s much-praised *Brooklyn Rider Plays Philip Glass* and continued with the release of Glass’s most recent quartets on the composer’s Orange Mountain Music label in December 2017.

In 2015, the group celebrated its tenth anniversary with the groundbreaking multi-disciplinary project *Brooklyn Rider*
**BROOKLYN RIDER cont.**

*Almanac*, for which it recorded and toured 15 specially commissioned works, each inspired by a different artistic muse. Other recording projects include the quartet’s eclectic debut recording in 2008, *Passport*, followed by *Dominant Curve* in 2010, *Seven Steps* in 2012, and *A Walking Fire* in 2013. In 2016, they released *The Fiction Issue* with singer-songwriter Gabriel Kahane, with the title track a Kahane composition that was premiered in 2012 at Carnegie Hall by Kahane, Brooklyn Rider and Shara Worden. A long-standing relationship between Brooklyn Rider and Iranian kamancheh player Kayhan Kalhor resulted in the much-praised 2008 recording, *Silent City*.

**FRANK ALMOND BIOGRAPHY**

Violinist **Frank Almond** holds the Charles and Marie Caestecker Concertmaster Chair at the Milwaukee Symphony Orchestra. He has also held positions as Concertmaster of the Rotterdam Philharmonic with Valery Gergiev, and Guest Concertmaster of the London Philharmonic with Kurt Masur. Other Guest Concertmaster appearances have included the Seattle Symphony, the Montreal Symphony, the Dallas Symphony, the Grand Teton Music Festival, and the San Diego Symphony. He continues an active schedule of solo and chamber music performances in the US and abroad including appearances with the Ojai Festival, Frankly Music, An die Musik, the Nara Academy in Nara, Japan, Jazz at Lincoln Center, Music in the Vineyards, Sarasota Music Festival, and various solo appearances with orchestras. He has been a member of the chamber group An die Musik in New York City since 1997, and also founded and directs the much-loved and somewhat notorious Frankly Music Chamber Series based in Milwaukee. At 17, he was one of the youngest prizewinners in the history of the Nicolo Paganini Competition in Genoa, Italy, and five years later was one of two American prizewinners at the Eighth International Tchaikovsky Competition in Moscow, which was documented in an award-winning PBS film. Since then he has kept up an eclectic mix of activities in addition to his concertmaster duties, appearing both as a soloist and chamber musician.

In addition to his work with An die Musik, Mr. Almond’s work as a chamber musician has generated collaborations over the years with many of today’s well-known institutions, including the Chamber Music Society of Lincoln Center, the Hal Leonard Corporation, the Ravinia Festival, La Jolla Summerfest, Music in the Vineyards, and numerous other summer festivals.

He has recorded for Summit, Albany, Boolean (his own label), Innova, Newport Classic, Wergo and New Albion and has appeared numerous times on NPR’s Performance Today. In both 2002 and 2004 An die Musik received Grammy nominations for its “Timeless Tales” series. The re-release of Mr. Almond’s recording of the complete Brahms Sonatas, performed in collaboration with pianist William Wolffram, brought extraordinary critical acclaim, and was also listed in the American Record Guide top recordings of 2001.

With pianist William Wolfram, a CD of sonatas by Respighi, Janáček, and Strauss was released on the AVIE label to much acclaim, and was named a “Best of 2007” by the American Record Guide. A CD of
American violin and piano music was released on Innova Recordings with pianist Brian Zeger and has also garnered much press enthusiasm. A recording of selected works of Samuel Barber was released in 2010, in cooperation with the Hal Leonard Corporation. In April 2013 AVIE released *A Violin's Life* featuring works and composers directly associated with the “Lipiński” Stradivarius, charting in the Billboard Top 10 in its first week of release. *A Violin's Life, Vol. 2* was released in May 2016, also charting at the top of Billboard. In 2015, he premiered *Soul of a Nation* in New York and Chicago, a new violin concerto from composer Victoria Bond based on the life and writings of Thomas Jefferson. The work was recorded and released to much acclaim in 2018.

In February 2018, he and the Milwaukee Symphony performed a new violin concerto by Pierre Jalbert, co-commissioned by the MSO, the Los Angeles Chamber Orchestra, and the St. Paul Chamber Orchestra.

In recent seasons he has occasionally appeared as a conductor, most recently with the Cabrillo Chamber Orchestra (CA), the Baltimore Chamber Orchestra, the Traverse Symphony (MI), on the Frankly Music series with members of the Milwaukee Symphony, and the Berlin Sinfonietta.

Mr. Almond holds two degrees from the Juilliard School, where he studied with Dorothy DeLay. Other important teachers included Michael Tsetlin, Felix Galimir, and Joseph Silverstein. He has held academic positions at San Diego State University, Texas Christian University, and Northwestern University, and in 2014 joined the faculty of the Chicago College of Performing Arts at Roosevelt University. In 2014, he was appointed to a newly created Artist-in-Residence position at the Milwaukee Youth Symphony. He usually plays on a violin by Antonio Stradivari from 1715, the “ex-Lipiński”.

On January 27, 2014, the "ex-Lipiński" Stradivari was stolen from Mr. Almond in an armed robbery after a Frankly Music concert. The violin was recovered nine days later, and the story continues to make headlines around the world, most recently on the upcoming *Moth Radio* Hour, and the feature film documentary *Plucked*.

Mr. Almond is extremely grateful to the Milwaukee Police Department, the FBI, and the thousands of individuals who sent messages of concern and support.

Mr. Almond writes an online column, *nondivisi*, which may be found, along with more information about Frankly Music, A Violin’s Life and the Lipiński Stradivari, at frankalmond.com.
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