



Gustav Mahler
Das Lied von der Erde

YellowBarn
PUTNEY, VERMONT



Gustav Mahler (1860–1911)

Das Lied von der Erde, arr. Schönberg-Riehn (1908–1909, arr. 1983)

[1] **Das Trinklied von Jammer
der Erde** 7:58

Allegro pesante

[2] **Der Einsame im Herbst** 9:45
Etwas schleichend. Ermüdet.

[3] **Von der Jugend** 3:11
Behaglich heiter

[4] **Von der Schönheit** 7:15
Comodo. Dolcissimo

[5] **Der Trunkene im Frühling** 4:20
Allegro. Keck, aber nicht zu schnell

[6] **Der Abschied** 27:52
Schwer

Benjamin Butterfield, tenor

William Sharp, baritone

Ray Furuta, flute

Mark Hill, oboe and English horn

Elinor Rufeizen, clarinet

Steven Dibner, bassoon

Stephen Stirling, French horn

Violaine Melançon, violin

Grace Park, violin

Roger Tapping, viola

Sunny Yang, cello

Samuel Suggs, double bass

Qing Jiang, piano

Seth Knopp, harmonium and celeste

Levy Lorenzo, percussion

Eduardo Leandro, percussion

Recorded August 4–5, 2012, at The Big Barn, Putney, VT
Produced and engineered by Judith Sherman;
Engineering and editing assistant: Jeanne Velonis

DAS LIED VON DER ERDE

Great works of art are commonly misunderstood and misinterpreted, perhaps because they are often quite complex works, but also simply because they draw the attention of critics and commentators, who seem to hope that some of the glory of a work will rub off on them. Or, in the worst case, that they may succeed in demonstrating that the great work is actually "flawed". In the case of Gustav Mahler's *Das Lied von der Erde* there has been the usual muddle caused by misunderstanding and by attention to the wrong "facts". It is often stated that Mahler composed this work in a state of extreme depression occasioned by the death of his young daughter, as well as by the diagnosis of a serious heart disorder by his doctor, and by the loss of his job as director at the Vienna Opera. Sometimes termed a "Song Cycle", *Das Lied* is said to be a setting of Chinese poems. These ideas are all somewhat correct, but also somewhat incorrect, and, in any case, distressingly simple-minded.

Death had always been present in Mahler's life, starting with the deaths of eight of his fourteen siblings. The loss of one of own little daughters in 1907 was certainly a blow, but Mahler was accustomed to converting all aspects of the human condition into music, and that is what he continued to do. After a period of grief he began to compose again, and in the last three years of his life he wrote *Das Lied*, the Ninth Symphony, and the Adagio of the Tenth, together with a lot of the rest of this final, unfinished, symphony. He conducted his Eighth Symphony with great acclaim, and went twice to conduct in America. His heart problem restricted his ability to exercise in his usual manner, and there was a part of Mahler that had wanted to continue to control the Vienna Opera, but he recognized his good fortune in being able to concentrate now solely on composition and conducting. He certainly sensed that his time was

limited, and, now financially relatively secure, he saw that his real calling was as a composer. And so these last three works are all together Mahler's musical testament, and they should be understood as such, not as cries of despair.

Das Lied von der Erde may well have been intended in the initial stages of composition as a song-cycle, a collection of songs, such as *Lieder eines fahrenden Gesellen*, or *Kindertotenlieder*, but Mahler soon realized that he was being taken in a different direction, and he began to refer to this new work as a "symphony". He sometimes privately termed this his "Ninth Symphony", but he did not choose that name for the public. It seems that he was superstitious about writing a Ninth Symphony for fear that he would then die, like Beethoven, Schubert, and Bruckner. But then of course he did write a Ninth Symphony subsequently, and went on to start a Tenth. Perhaps he thought he had escaped fate that way, but more likely he realized that *Das Lied* was a bit unique, a sort of cross between song-collection and symphony, a "song symphony". Almost an hour long, consisting of six movements of which the last takes up half of the whole time, *Das Lied* is more of a single vast song, as the title implies, progressing from poems expressing a rather alcoholic celebration of life and inspiration, to a long treatment of leave-taking in the last movement, *Der Abschied*, which becomes in retrospect, through its sheer length, its three-part structure (song—orchestral interlude—song), and its dying ending phrase, the "real meaning" of the whole *Lied*.

The texts are said to be Chinese poems from the Golden Period of Chinese poetry. But this is a bit misleading. Mahler did not know Chinese. The German poet Hans Bethge, who made the collection of such poems which inspired Mahler, did not know Chinese. He translated French poems from several

writers who had attempted translations from the original Chinese into French decades before. At every stage these poems, some eleven centuries old when this sequence of “translations” began, were formulated very loosely in European languages totally unlike the original Chinese, which consisted of indeclinable and inconjugable monosyllables with few words to serve as prepositions. So an original Chinese “poem” was essentially an enigmatic list of terms that were unrelated by grammar. To make matters worse, or more intriguing, the Chinese monosyllables of eleven centuries ago could easily be misunderstood. For example, in the Third Song the expression “porcelain pavilion” is incorrect. Porcelain is made in a kiln fired to as much as 2,000 or more degrees Fahrenheit, and a typical Chinese pavilion could not by any stretch of the imagination be made of porcelain except by making small parts and then fastening them together somehow. Of course one could imagine a porcelain replica of a pavilion, a tiny model, but since in this poem there are real people seated in the pavilion conversing, drinking tea, this is not the answer. The answer is that the monosyllable translated as “porcelain” is actually a Chinese family name. It is as if the “Bush home” were understood as a house made of bushes instead of a house where the Bush family lives. The example is interesting because it points up the way in which ancient Chinese poems were used uncomprehendingly in the 19th and early 20th century by Europeans fascinated with “chinoiseries”.

Something of the Chinese meaning is retained in these texts, no doubt, but it would be just as correct to see these “Chinese poems” as European creations. Certainly Mahler did not hesitate to alter them here and there, and even to combine them when he wanted to. More important is something which many commentators missed from the beginning, namely the Chinese influence on the music of *Das Lied*. Mahler had heard some wax recordings of Chinese

music, and probably had read also about the heterophony of much Oriental music. His ear could tell him about the five-note scales and the somewhat loose concept of time. These qualities are evident in *Das Lied von der Erde*. It is not that the music sounds Chinese, but rather that the music uses compositional devices taken from Chinese music. It still sounds like Mahler, but it is a Mahler experimenting with new ideas. The music, though written for orchestra, is often sparing in orchestration at any one moment. What sounds like polyphony, i.e. several themes playing together, is often heterophony, i.e. just one theme, but shadowed by the same theme staggered in time and generally with differing durations for the individual tones. And there is a lot of pentatonic writing, which creates a rather more reflective mood, five-note scales being more placid than seven-note scales. The most radical feature of this music, however, is probably the metrical complexity. To the casual reader of the score, this music looks like very normal music in the way that the time is notated. But if you read more carefully, and try to perform it, this music is fraught with difficulty. Certain things seem to just float, detached from the underlying beat. Mahler, who was a great conductor, is supposed to have said that he didn’t see how it could be conducted. So then, performed as chamber music, without a conductor at all, it would seem to be impossible, and yet here it is!

—John Michael McKenzie

TEXTS

Das Trinklied vom Jammer der Erde

Schon winkt der Wein im goldenen Pokale,
Doch trinkt noch nicht, erst sing ich euch ein Lied!
Das Lied vom Kummer soll auflachend in die Seele euch klingen. Wenn der Kummer naht,
liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.
Dein Keller birgt des goldenen Weins die Fülle

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen Weins!
Hier, diese lange Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert, als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod.

Drinking song of the misery of the earth

The wine is already beckoning in the golden goblet,
but do not drink yet – first, I will sing you a song!
The song of sorrow shall resound laughingly in your soul. When sorrow draws near,
the gardens of the soul will lie desolate, wilting; joy and song will die.
Dark is life, dark is death.
Your cellar is full of golden wine!

Lord of this house!
Your cellar is full of golden wine!
Here, this lute I call my own!
Strumming on the lute and emptying glasses – these are the things that go together.
A full glass of wine at the proper moment is worth more than all the riches of the world!
Dark is life, dark is death.

Das Firmament blaut ewig und die Erde
Wird lange fest stehen und aufblühn
im Lenz.

Du aber, Mensch, wie lang lebst an du?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde,

Seht dort hinab!
Im Mondschein auf den Gräbern hockt
eine wildgespenstische Gestalt – Ein Aff ist's!
Hört ihr, wie sein Heulen hinausgelilt
in den süßen Duft des Lebens!
Jetzt nehm den Wein! Jetzt ist es Zeit,
Genossen!
Leert eure goldenen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

The heavens are forever blue and the earth
Will stand firm for a long time and bloom in
spring.

But you, Man, how long will you live then?
Not a hundred years are you allowed to enjoy
in all the rotten triviality of this earth!

Look down there!
In the moonlight, on the graves crouches
a wild, ghostly figure – it is an ape!
Hear how its howls resound piercingly
in the sweet fragrance of life!
Now take the wine! Now is the time,
enjoy!
Empty the golden goblet to the bottom!
Dark is life, dark is death!

Li Bai

Der Einsame im Herbst

Herbstnebel wallen bläulich überm See;
Vom Reif bezogen stehen alle Gräser;
Man meint', ein Künstler habe
 Staub vom Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen is verflogen;
Ein kalter Wind beugt ihre Stengel niedr.
Bald ander die verwelkten, goldnen Blätter
Der Lotosblüten auf dem Wasser ziehn.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern;
es gemahnt mich an den Schlaf.
Ich komm zu dir, trauter Ruhestätte!
Ja, gib mir Ruh, ich hab Erquickung not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bittern Tränen mild
 aufzutrocknen?

The Solitary One in Autumn

Blue autumn mists undulate over the lake;
the grass is standing stiff with frost;
One might think an artist had strewn
 jade dust
over all the fine blossoms.

The sweet fragrance of flowers has flown away;
a cold wind forces them to bow their stems low.
Soon the wilted golden leaves
of lotus flowers will drift upon the water.

My heart is weary. My small lamp
has gone out with a splutter;
it reminds me of sleep.
I am coming to you, comfort place of rest!
Yes, give me rest, I have need of rejuvenation.

I weep much in my solitude.
The autumn in my heart has lasted too long.
Sun of love, will you never shine again,
Gently to dry my bitter tears?

Qian Qi

Von der Jugend

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weißem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weißem Porzellan;

Of Youth

In the middle of the small pool
stands a pavilion of green
and white porcelain.

Like the back of a tiger
the jade bridge arches
across toward the pavilion.

In the small house sit friends,
beautifully dressed — drinking, chatting;
many are writing verses down.

Their silk sleeves slide
backwards, their silk caps
sit jauntily on the backs of their necks.

On the small pool's still
surface, all things are reflected
wonderfully in reverse.

Everything is standing on its head
in the pavilion of green
and white porcelain.

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

The bridge stands like a halfmoon,
its arch inverted. Friends,
beautifully dressed, are drinking and chatting.

Li Bai

Of Beauty

Young maidens pick flowers,
pick lotus flowers at the edge of the shore.
Among bushes and leaves they sit,
gathering blossoms in their laps and calling
to one another teasingly.

Golden sunlight weaves among the figures,
mirroring them in the shining water.
The sun reflects their slender limbs,
their sweet eyes,
and the zephyr lifts caressingly

the fabric of their sleeves, wafting the magic
of their fragrance through the air.

Von der Schönheit

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschchen und Blättern sitzen sie,
Sammeln Blüten in den Schoß und rufen
Sich einander Neckereien zu.

Goldne Sonne webt um die Gestalten
Spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider,
Und der Zephyr hebt mit Schmeichelkosen
das Gewebe
Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen,
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen
Weiden

Trabt das jungfrische Volk einher!
Das Roß des einen wiehert fröhlich auf
Und scheut und saust dahin;
Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die
hingesunkenen Blüten.
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiß die Nüstern!
Goldne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.

Und die schönste von den Jungfrauen sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer großen Augen,
In dem Dunkel ihres heißen Blicks
Schwingt klagend noch die Erregung ihres
Herzens nach.

O see, how the handsome young men gallop
there along the shore on their lively horses,
glittering like the sunbeams;
already among the boughs of the green
willows,

the fresh-faced young men are approaching!
The horse of one of them whinnies merrily
and shies and canters away;
over flowers and grass, hooves are flying,
trampling up a storm of fallen
blossoms.

Ah, how wildly its mane flutters,
how its nostrils steam!
The golden sun weaves among the figures,
mirroring them in the shining water.

And the loveliest of the young women sends
long yearning gazes toward him.
Her proud pose is but pretense.
In the flash of her big eyes,
in the darkness of her burning gaze,
the thrill of her heart flies plaintively
to him.

Li Bai

Der Trinker im Frühling

Wenn ander Traum das Dasein ist,
Warum an Müh und Plag?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Leib und Kehle voll,
So tauml' ich hin vor meiner Tür
Und schlafe wundervoll!

Was hör ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

Der Vogel zwitschert: "Ja! Der Lenz
Ist da, sei kommen über Nacht!"
Ich seufze tief ergriffen auf –
Der Vogel singt und lacht!

Ich fülle mir den Becher neu
Und leer ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

The Drunkard in Spring

If existence is only a dream,
why then misery and torment?
I drink until I can drink no more,
the whole, dear day!

And when I can drink no more,
For belly and gullet are full,
I stagger to my door
and sleep wonderfully!

What do I hear when I awake? Hark!
A bird sings in the tree.
I ask him if spring has already come –
it's like a dream to me.

The bird twitters, "Yes! Spring
is here, it has come over night!"
I listen with awestruck sighs –
the bird sings and laughs!

I fill my goblet afresh
and drain it to the bottom
and sing, until the moon shines
in the dark firmament!

Und wenn ich nicht mehr singen kann,
So schlaf ich wieder ein,
Was geht an mich der Frühling an!?
Laßt mich betrunken sein!

And when I can sing no more,
I fall asleep again,
what does Spring mean to me?
Let me be drunk!

Li Bai

Der Abschied

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee
herauf.

Ich spüre eines feinen Windes Wehn
Hinter den dunklen Fichten!

The Farewell

The sun departs behind the mountains.
In all the valleys, evening climbs down
with its shadows filled with coolness.
O look! Like a silver ship
the moon floats on the blue sea of heaven
overhead.
I feel a gentle winds wafting
behind the dark spruces.

Der Bach singt voller Wohlaut durch das Dunkel.
Die Blumen blassen im Dämmerschein.
Die Erde atmet voll von Ruh und Schlaf,
Alle Sehnsucht will nun träumen.
Die müden Menschen gehn heimwärts,
Um im Schlaf vergeßnes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und and meines Freundes;
Ich and sein zum letzten Lebewohl.
Ich sehne mich, o Freund, an deiner Seite
Die Schönheit dieses Abends zu genießen.
Wo bleibst du? Du läßt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die vom weichen Grase schwellen.
O Schönheit! O ewigen Liebens –
Lebe Lebenstrunkne Welt!

The brook sings melodiously through the darkness.
The flowers pale in the twilight.
The earth breathes, full of peace and sleep;
all yearning will dream now.
The tired men go home,
in sleep to learn anew
of forgotten happiness and youth.
The birds crouch silently in their branches.
The world falls asleep!

A cool breeze wafts in the shadows of my spruce.
I stay here and await my friend;
I await him for our last farewell.
I yearn, o friend, to be by your side,
to enjoy the beauty of this evening.
Where are you? You leave me so long alone!
I wander up and down with my lute,
on paths swelling with soft grass.
O beauty! O eternal love –
life-drunk world!

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müßte sein.
Er sprach, seine Stimme war umflort:
Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh? Ich geh, ich ander in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!

Die liebe Erde allüberall
Blüht auf im Lenz und grünt
Aufs neu! Allüberall und ewig
Blauen licht die Fernen!
Ewig... ewig...

He dismounted his horse and handed him the drink
of parting. He asked him whither he went, and also why it had to be.
He spoke, his voice was veiled:
My dear friend,
on this earth, fortune has not been good to me!
Whither I go? I go, I wander in the mountains.
I seek peace for my lonesome heart.
I wander toward my home, my haven.
I will never stray to strange lands.
My heart is quiet and awaits its hour.

The dear earth everywhere
blooms in spring, and grows green anew! Everywhere and always,
blue light in the distance!
Always... always...

Meng Haoren and Wang Wei

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ARTIST BIOGRAPHIES

Benjamin Butterfield, tenor, is internationally recognized for his work in opera, oratorio, and recital. His performance highlights include opera performances with the New York City Opera, the Welsh National Opera Canadian Opera Company, L'Opera Nationale de Montpellier, Arizona Opera, L'Opera de Montreal, Vancouver Opera, Glimmerglass Opera Festival, and Canterbury Opera (New Zealand). He has worked with conductors Bruno Weil, Paul McCreesh, Leonard Slatkin, and Pinchas Zuckermann, among others. Benjamin has been awarded Juno Awards in Canada and the Diapason and Classica awards in France for his recordings. He is the Head of Voice for the School of Music at the University of Victoria in British Columbia and also teaches and performs at summer vocal training programs, including Opera Nuova, Opera on the Avalon, the Amalfi Coast Music Festival, and VISI. Benjamin also maintains an ongoing association with the Ukrainian Art Song Project recording each summer the works of the Ukraine's foremost composers of Art Song. *Yellow Barn musician* (2012)

William Sharp, baritone, has appeared throughout the United States with major orchestras and festivals. He is a frequent performer at Lincoln Center's Mostly Mozart Festival and with the Handel and Haydn Society, among many others. He has received multiple Grammy Award nominations and is a Grammy Award winner, and has an extensive discography and many accolades. He serves on the faculty at the Peabody Institute. *Yellow Barn musician* (2008–2013)

Ray Furuta, flute, has toured as a soloist, chamber musician, and teacher in many countries including Canada, Mexico, Spain, Austria, Czech Republic, Poland, and Hungary. He has been a performing artist for the Banff Centre, Sarasota, and Long Beach Mozart Festivals, and has been a featured soloist with the San Jose Mission Chamber Orchestra, Stony Brook Symphony, Contemporary Chamber

Players and Long Beach Mozart Festival Orchestra. He is the Artistic Director of the Silicon Valley Music Festival and is also the flutist for the North Shore Pro Musica Chamber Music Series. Ray has collaborated with and premiered works by many composers including Ken Ueno, Stacy Garrop, David Cutler, Alex Mincek, Laura Elise Schwendinger, and Yuko Uebayashi. His principal teachers include Carol Wincenc, Jill Felber, Isabelle Chapuis-Starr, and Elena Yarritu. *Yellow Barn musician* (2011, 2012)

Mark Hill, oboe and English horn, has performed with the New York Philharmonic, the National Symphony, the Los Angeles Chamber Orchestra, the Orchestra of the Academy of St. Martin-in-the-Fields, Orpheus Chamber Orchestra, and the Orchestra of St. Luke's among others. For many years, he was a member of the New York Chamber Symphony and is currently principal oboe of the National Philharmonic. His extensive chamber music experience includes collaborations and appearances with artists of the Chamber Music Society of Lincoln Center, the Guarneri String Quartet, the New York Woodwind Quintet, the Bach Aria Group, the Mendelssohn String Quartet, Claude Frank, Paula Robison, and the Aspen Wind Quintet. He has recorded on at least nine major labels and was English horn soloist on the Grammy Award-nominated Angel recording of Copland's Quiet City and Music for the Theater with Gerard Schwarz and the New York Chamber Symphony. Mark has taught at Ithaca College, the Mannes College of Music, Columbia University, and the State University of New York at Purchase, and is currently on the faculty at the University of Maryland School of Music. *Yellow Barn musician* (1998–2013)

Elinor Rufeizen, clarinet, played and conducted the Mozart Clarinet Concerto in 2012 with the chamber orchestra at the Cleveland Institute of Music, where she was a winner of the CIM Concerto Competition and received a prestigious award given by the American-Israeli cultural foundation. Elinor has performed chamber music with principal players of the Cleveland Orchestra, worked with composers

Philippe Hersant and Margaret Brouwer, among others, and extensively performed in Norway, the Netherlands, Germany, the United States, and Israel. In the fall of 2012 she began studying at the Conservatoire national supérieur de musique et de danse de Paris with Philippe Berrod. Previously, Elinor worked with clarinetists such as Martin Fröst, Stanley Drucker, Giora Feidman, and Charles Neidich. *Yellow Barn musician* (2011, 2012)

Steven Dibner, bassoon, grew up in Detroit and studied at Indiana University with Leonard Sharrow. He earned a master's degree from the Juilliard School, where he studied with Stephen Maxym, and went on to play with the New Jersey Symphony, Orpheus Chamber Orchestra, and Metropolitan Opera Orchestra, before joining the San Francisco Symphony as Assistant Principal in 1983. In 1985, he formed Parlante, a chamber orchestra that he conducted and that featured many of his colleagues at the San Francisco Symphony. He is equally accomplished at chamber music performance, and has performed at music festivals in Aspen, Marlboro, and San Diego. Steven also plays for Bread and Roses, an organization that presents performances for institutionalized citizens. *Yellow Barn musician* (2012)

Stephen Stirling, French horn, is a Gramophone Award-nominated soloist who has appeared at almost every major British venue, including appearances with the Academy of St. Martin-in-the-Fields, the Chamber Orchestra of Europe, BBC NOW, BBC SSO, the Bournemouth Symphony Orchestra, and the Orchestra of St John's. Stephen was a founding member of Endymion, The Fibonacci Sequence, the Audley Trio, Arpège, and the New London Chamber Ensemble. He is the principal of the Academy of St. Martin-in-the-Fields, and the City of London Sinfonia, and guest principal with the Capella Andrea Barca, Orquestra de Cadaqués, and Scottish Chamber Orchestra. Stephen is currently on the faculty at Trinity College of Music in London. *Yellow Barn musician* (2002–2004, 2009, 2012)

Violaine Melançon, violin, is a founding member of the Naumburg Award-winning Peabody Trio, with which she performs internationally. She serves on the violin and chamber music faculties of the Peabody Institute, where the trio has been ensemble-in-residence since 1987. She was a winner, with the Nisaika Quartet, of the Eighth International String Quartet Competition in Evian, France, and, with the Knopp-Melançon Duo, of the USIA Artistic Ambassadors Award. She is a recipient of the 1984 Prix d'Europe. She has enjoyed collaborating with such artists as pianists Leon Fleisher, Gilbert Kalish, and Peter Frankl, soprano Phyllis Bryn-Julson, and violist Roger Tapping. Violaine has recorded for the CRI, New World Records, and Artek labels. *Yellow Barn musician (1998–2013)*

Grace Park, violin, is an active chamber musician. In addition to Yellow Barn she has performed at Music@Menlo and the chamber music programs at Prussia Cove and Perlman Music Program. In 2012 she moved to New York City to be a part of Carnegie Hall's Academy program, performing with the ACJW Ensemble and teaching in the New York City public school system. She was a winner of the National Symphony Orchestra's Young Soloist Competition, and twice won the concerto competition at New England Conservatory, resulting in performances of the Tchaikovsky Violin Concerto with the NEC Philharmonia under David Loebel, and the Mozart Sinfonia Concertante with Yellow Barn alumna Wenting Kang and the NEC Chamber Orchestra. While at NEC Grace participated in the Honors Ensemble program, performing in Jordan Hall with the Vitas Quartet. She has given performances at the Kennedy Center's Millennium Hall, Walt Disney Concert Hall, Hollywood Bowl, Dvorak Hall (Prague), and Glinka Hall (St. Petersburg). While pursuing her Bachelor's and Master's degrees at New England Conservatory she studied with Donald Weilerstein and Miriam Fried. Grace plays a 1713 Francesco Gobetti on loan from an anonymous foundation. *Yellow Barn musician (2009–2013)*

Roger Tapping, viola, joined the Juilliard Quartet in the summer of 2013. He is a former member of the Grammy Award-winning Takács Quartet, with whom he toured worldwide for ten years. Their recordings for Decca/London, including the complete quartets of Bartók and Beethoven, have won three Gramophone Awards, a Grammy Award and three additional Grammy nominations, three Japan Record Academy Chamber Music Awards, the BBC Music Disc of the Year Award, and the Classical Brits Award for Ensemble Album of the Year. He is a former member of Britain's Allegri Quartet. While in Britain, he was principal viola of the London Mozart Players, a member of the English Chamber Orchestra, and a founding member of the Chamber Orchestra of Europe. During the summer, he teaches at the Banff Viola Master Classes, the Perlman Chamber Music Workshop, and the Tanglewood String Quartet Seminar. Roger has served on the faculties of the Royal Academy of Music, the Longy School of Music, and the Boston Conservatory, and now serves on the viola faculty of New England Conservatory, where he also directs the chamber music program. *Yellow Barn musician (2003–2013)*

Sunny Yang, cello, joined the Kronos Quartet in the spring of 2013, after completing her Graduate Certificate at the University of Southern California studying with Ralph Kirshbaum. Sunny has performed at various festivals around the world, including the opening recital of the Manchester International Cello Festival, Open Chamber Music at IMS Prussia Cove, and the Music@Menlo International Program. She studied with Steven Doane at the Eastman School of Music where she twice soloed with the orchestra, was a member of the Matryoshka String Quartet, and completed her B.M. degree and Artist Certificate. *Past Yellow Barn musician (2009–2012)*

Samuel S. Suggs, bass, served as the principal bassist of the Civic Orchestra of Chicago from 2010 to 2012, and has worked with conductors Riccardo Muti,

Esa-Pekka Salonen, Jaap van Zweden, Michael Tilson Thomas, Sir Mark Elder, and Cliff Colnot. As a chamber musician, Sam has performed with eighth blackbird, the Pacifica Quartet, MusicNOW of the Chicago Symphony Orchestra, the International Contemporary Ensemble, and Yo-Yo Ma. He has performed as a soloist with the National Symphony Orchestra Summer Music Institute and Northwestern University Chamber Orchestra. Sam was the first bassist to win a prize at the Beijing International Music Festival and Academy. His other prizes include the Thaviu Scholarship Competition at Northwestern University and an honorable mention in the International Society of Bassists Youth Solo Division. Sam graduated from Northwestern University in 2012 with a degree in Music Theory and Cognition, studying counterpoint and 18th-century model composition with Robert Gjerdingen and Vasili Byros, and subsequently continued his studies at the Yale School of Music with Don Palma. *Yellow Barn musician* (2012, 2013)

Qing Jiang, piano, has performed across the United States and China, including performances at Alice Tully Hall, Carnegie's Weill Hall, Jordan Hall, Steinway Hall, and Central Conservatory in Beijing. In addition to Yellow Barn, she has been a participant at Music@Menlo, Steans Institute at Ravinia, Perlman Music Program, and Aspen Music Festival, where she performed as a soloist with the American Academy of Conducting Orchestra. Qing has collaborated with Itzhak Perlman, Roger Tapping, Donald Weilerstein, and the Chameleon Arts Ensemble, among others. Recipient of the Jack Kent Cooke national scholarship, Qing received her Master's degree from The Juilliard School and D.M.A. in piano performance from New England Conservatory. She is currently on the piano faculty of NEC's Preparatory School, and she is also a staff pianist and a musical studies faculty member at Curtis Institute of Music. *Yellow Barn musician* (2011–2013)

Seth Knopp, harmonium and celeste, is Artistic Director of Yellow Barn and the founder and Co-Artistic Director of its Young Artist Program. He serves as Artistic Director of Soundings: New Music at the Nasher, a concert series at the Nasher Sculpture Center in Dallas, Texas. He is a founding member of the Naumburg Award-winning Peabody Trio, Ensemble-in-Residence at the Peabody Institute where he serves as a member of the piano and chamber music faculties. As a member of the Knopp-Melançon Duo, he was a winner of the USIA Artistic Ambassador Competition, which resulted in tours throughout Europe, the Far East, the Middle East, and Japan. Seth has recorded on the CRI, Analekta, New World Records, and Artek labels. *Yellow Barn musician* (1998–2013)

Levy Lorenzo, percussion, is an electronics engineer and percussionist living in New York. Specializing in Arduino-based systems, he performs experimental, live-electronic, and acoustic music using new, custom electronic musical instruments and percussion. His work has been featured at STEIM in Amsterdam, the Darmstadt School for New Music in Germany, and the International Ensemble Moderne Academy. Currently, Levy is a live sound engineer for the International Contemporary Ensemble and Issue Project Room in Brooklyn. He holds Bachelor of Science and Master of Engineering degrees in electrical and computer engineering from Cornell University, as well as an M.M. degree in percussion performance from SUNY-Stony Brook, where he is currently a D.M.A.. candidate. *Yellow Barn musician* (2012)

Eduardo Leandro, percussion, has performed with many ensembles, including the Steve Reich Ensemble, the Orpheus Chamber Orchestra, and the Bang on a Can All-Stars. He is part of the percussion duo Contexto, an ensemble which was in residence at the Centre International de Percussion in Geneva. He won the New Music Contest in Düsseldorf, Germany, and the second prize in the Eldorado

Competition in Sao Paulo, Brazil. His festival appearances include the Suita Music Festival in Osaka, Ferienkurse für Neue Muzik Darmstadt, and Festspiel in Salzburg. He has conducted new music ensembles in Brazil, France, Switzerland, South Korea, and the U.S. Previously, he has taught at the Haute Ecole de Musique de Geneve and directed the percussion Program at the University of Massachusetts at Amherst. He teaches percussion at SUNY-Stony Brook, where he is the artistic director of the Contemporary Chamber Players. *Yellow Barn* musician (2010–2013)

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Yellow Barn

Seth Knopp, Artistic Director

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YELLOW BARN, an international center for chamber music, encourages discovery in the studio, classroom, and concert hall; explores the craft of musical interpretation; and illuminates our world through the unique experience of music. Through its annual summer educational programs, and its ongoing series of Artist Residencies, outreach workshops and presentations, and collaborative performances, each year Yellow Barn welcomes over 100 musicians from all over the world to Vermont, and reaches more than 4,000 audience members from the local community and across the nation.

