

THE DEPARTMENT OF MUSIC
VASSAR COLLEGE

BACHFEST

KEYBOARD WORKS

Bach the Virtuoso

Saturday, June 22, 2025 · 3:00 PM

CHORUS & ORCHESTRA

Bach and Friends

Sunday, June 29, 2025 · 3:00 PM

Christine Howlett, *conductor*

Martel Recital Hall
Skinner Hall of Music

*Hudson Valley Society for Music
Hudson Valley Chapter of the American Guild of Organists
Vassar College Department of Music*

PROGRAM: BACH THE VIRTUOSO

Keyboard Works

Sunday, June 22, 2025 · 3:00 PM

Co-sponsored by the Central Hudson Valley Chapter of the American Guild of Organists

French Suite No. 5 in G major, BWV 816

Johann Sebastian Bach

Allemande

1685-1750

Courante

Sarabande

Gavotte

Bourée

Loure

Gigue

Ruthanne Schempf, *piano*

Toccat, Adagio and Fugue in C Major, BWV 564

Trio “Allein Gott in der Höh sei Ehr,” BWV 664

Sarah Johnson, *organ*

Partita No. 6 in E minor, BWV 830

Toccat

Allemande

Corrente

Air

Sarabande

Tempo di Gavotta

Gigue

Yalin Chi, *piano*

Allein Gott in der Höh sei Ehr, BWV 662

Toccat and Fugue in D minor, BWV 538 “Dorian”

BIOGRAPHIES

Gail Archer is College Organist at Vassar College, director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus and Chamber Singers, and a faculty member of the Harriman Institute, Columbia University. She serves as artistic director of the artist and young artist organ recital series at the historic Central Synagogue, New York City. She is the founder of Musforum, www.musforum.org, an international network for women organists to promote and affirm their work. Ms. Archer was the first American woman to play the complete works of Olivier Messiaen for the centennial of the composer's birth in 2008: Time Out New York recognized the Messiaen cycle as "Best of 2008" in classical music and opera.

Pianist **Yalin Chi** has performed at venues including Alice Tully Hall, Weill Recital Hall at Carnegie Hall, the Kennedy Center, Kumho Art Hall in Seoul, Korea, and ZhongShan Music Hall in Beijing China. Her solo recital in the Saugerties Pro Musica concert series was selected by the Poughkeepsie Journal as one of the weekend top picks, and was described by Leslie Gerber of the Woodstock Times as "flowing and masterful," with "gorgeous tonal coloring." Yalin has worked with musicians around the world, including David Shifrin, Sheryl Staples, and Philip Cobb. As an orchestral musician, she regularly performs with Albany Symphony, New Jersey Festival Orchestra, and has held the principal keyboard position at the Hudson Valley Philharmonic since 2014.

Sarah Johnson is the Associate Director of Music at Trinity Church on the Green in New Haven, Connecticut, and a candidate for the Doctor of Musical Arts degree at the Eastman School of Music, where she studies with David Higgs. A native of Garland, Maine, Sarah began her organ lessons with Kevin Birch at Saint John's Catholic Church in Bangor. In her undergraduate degree at Vassar College, she studied with Gail Archer. Sarah holds a Master of Sacred Music from Boston University, where she studied with Peter Sykes. Sarah has performed widely in New England and recently in Naumburg, Germany, at St. Wenzel. She was named an E. Power Biggs Fellow of the Organ Historical Society in 2013 and featured as a rising star at the 2017 Musforum Conference in Omaha, Nebraska. She is a board member of the Saint John's Organ Society in Bangor, dedicated to the preservation of E. & G.G. Hook Opus 288. During her time in Boston, Sarah was Organ Scholar at Holy Name Parish in West Roxbury and Assistant Librarian at the Organ Library of the American Guild of Organists. In Rochester, Sarah was the Organ Assistant at Christ Church Episcopal from 2018-2020 and Minister of Music at Church of the Ascension from 2020-2023.

Ruthanne Schempf is an active chamber and solo musician and has performed throughout the United States. She is a visiting lecturer at SUNY-New Paltz and is a member of the Poné Ensemble for New Music. She earned undergraduate degrees from Michigan State University

and a D.M.A. from the Manhattan School of Music. She is a co-founder of the non-profit Hudson Valley Society for Music. Her solo piano recording, *An American Mirage: Exotic Piano Images*, was released in March of 2009 on the MSR Classics label. She is married to oboist, Joël Evans

PROGRAM: BACH & FRIENDS

Choral & Orchestral Works

Bachfest Choir & Orchestra

Christine Howlett, *conductor*

Sunday, June 29, 2025 · 3:00 PM

Laudate Jehovam, TWV 7:25

Georg Philipp Telemann

(1681-1767)

Bachfest Chamber Choir

Ji Min Lee and David Fiedler, *violin*, Arthur Cook, *cello*

Dan Merriman, *double bass*, James Fitzwilliam, *organ*

Kyrie, RV 587

Antonio Vivaldi

(1678-1741)

- I. Kyrie eleison
- II. Christe eleison
- III. Kyrie eleison

Bachfest Chamber Choir and Orchestra

Susanna Gilgert, Rachel Bazaz, Fern Ashworth, Nancy Vanderlee, *soloists*



Brandenburg Concerto No. 3 in G Major, BWV 1048

Johann Sebastian Bach

(1685-1750)

- I. [Allegro moderato]
- II. Adagio
- III. Allegro

Carole Cowan, Ji Min Lee, David Fiedler, *violin*
Elizabeth Handman, Cassity Warnecke, Christiana Fortune-Reader, *viola*
Erica Pickhardt, Arthur Cook, Erich Schoen-Rene, *cello*
Dan Merriman, *bass*, James Fitzwilliam, *continuo*

INTERMISSION

Schleicht, spielende Wellen, BWV 206

J.S. Bach

- I. Chorus: Schleicht, Spielende Wellen
- II. Recitative (Weichsel): O glückliche Veränderung
- III. Aria (Weichsel): Schleuss des Janus tempels Thüren
Michael Saunders, *bass*
- IV. Recitative (Elba): So recht! beglückter Weichselstrom
Benjamin Prud'homme, *tenor*
- V. Aria (Elba): Jede Woge meiner Wellen ruft
David Eggers, *tenor*
- VI. Recitative (Donau): Ich nem' zugleich an deiner Freude Theil
- VII. Aria (Donau): Reis, von Habsburgs hohem Stamme
Marissa Coté, *mezzo-soprano*
- VIII. Recitative (Pleisse): Verzeiht, bemooste Häupter starker Ströme
Rachel Bazaz, *soprano*
- IX. Aria (Pleisse): Hört doch! der sanften Flöten Chor
Meredith Mulcair, *soprano*
- X. Recitative: Ich muss, ich will gehorsam sein
Mike Saunders, *bass*, David Eggers, *tenor*,
Marissa Coté, *mezzo-soprano*, Meredith Mulcair, *soprano*

XI. Chorus: Die himmlische Vorsicht der ewigen Güte beschirme dein Leben



Nun ist das Heil und die Kraft, BWV 50

Bach

BACHFEST CHAMBER CHOIR

SOPRANO

Fern Ashworth
Rachel Bazaz
Shanshan Chen
Susanna Gilgert
Meredith Mulcair
Nancy Vanderlee

ALTO

Kyle Adamcik
Debra Bucher
Marissa Coté
Pat Marquez
Kathy Maxcy
Laura Russell
Celine Sigmen

TENOR

Bruce Beard
David Eggers
Craig Fryer
Benedikt M. Kellner
Benjamin Prud'homme
Henry H. Westmoreland

BASS

Mark Colvson
Andy Crispell
Ian McGregor
John Pendergast
Mike Saunders
Jeff Walker

BACHFEST CHOIR

SOPRANO

Fern Ashworth
Marlene Bauer
Rachel Bazaz
Helena D. Bekele
Shanshan Chen
Susanna Gilgert
Ann Lawson
Kathy Maxcy
Jan Meltzer
Meredith Mulcair
Jo Salas
Nancy Vanderlee

ALTO

Kyle Adamcik
Debra Bucher
Marissa Coté
Rachel Greenfield
Patricia Marquez
Sara Rothman
Laura Russell
Celine Sigmen
Lois Heiser Skelly
Barbara Wild

TENOR

John Bassler
Bruce Beard
David Eggers
Craig Fryer
Neil Kotru Gode
John Hupcey
Benedikt Kellner
John McCleary
Michael Nelson
Benjamin Prud'homme
Stan Reimer
Henry H. Westmoreland

BASS

Mark Colvson
Andy Crispell
Eric Hepp
Steven Herschbein
Ian McGregor
Kelly-Ray Meritt
John Pendergast
Michael Saunders
Paul Stoddard
Jeff Walker

BACHFEST ORCHESTRA

Violin I

Ji Min Lee
Kathleen
Thomson
Saikat Karmakar
Carole Cowan

Violin II

David Fiedler
Francie Mann
Larissa Blitz

Viola

Elizabeth Handman
Cassity Warnecke
Christiana
Fortune-Reader

Cello

Erica Pickhardt
Arthur Cook
Erich Schoen-Rene

Bass

Dan Merriman

Flute

Marcia Gates
Donna Elaine
Kirsten Economy

Oboe

Joel Evans
Ann Churukian
Natalie Wren

Trumpet

Gillian Huff
Jim Osborn
Judy Gaunt

Timpani

Benjy Krauss

Organ/Harpsichord

James Fitzwilliam
Ruthanne Schempf

PROGRAM NOTES

In celebration of the **25th Anniversary of Bachfest and the Hudson Valley Society for Music**, we highlight two lesser-known works by J.S. Bach—each with its own fascinating history—alongside the beloved *Brandenburg Concerto No. 3*. We also feature music by Antonio Vivaldi and Georg Philipp Telemann, two composers who influenced Bach and whose works remain vital and inspiring today.

Georg Philipp Telemann was one of the most prolific and versatile composers of the Baroque period, with a body of work that spanned a remarkable range of styles. His music is known for its liveliness, charm, and accessibility, and he was a master of blending various national traditions. Telemann and Bach exchanged letters and held great mutual respect for each other's music. Telemann was also the godfather to Bach's second son, Carl Philipp Emanuel Bach! Bach studied several of Telemann's works by copying them for his own personal library (a common practice for composers who wanted to study great works). A true musical entrepreneur, Telemann published more than 3,000 works and maintained a successful career.

Laudate Jehovam, composed in 1758 during Telemann's final creative period, is a short and joyful work—a universal call to praise. Scored for chorus, two solo violins, and continuo, it embodies Telemann's gift for clarity, grace, and expression.

Vivaldi's Kyrie, RV 587, for double choir and double orchestra, was composed approximately 10 years after his well-known *Gloria*, RV 589. Following the structure of the text, *Kyrie* is set in three distinct sections with the middle movement ("Christe eleison") featuring lively soprano and alto duets. Bach admired and studied several of Vivaldi's keyboard concertos and *L'estro armonico* (concertos for mostly solo violins and string orchestra). Vivaldi's influence is seen in Bach's use of formal concerto and ritornello structures, as well as in his bold rhythmic and harmonic ideas. These are particularly notable in the Brandenburg Concertos.

Bach's Brandenburg Concerto No. 3, BWV 1048. Submitted as part of an (unsuccessful) job application to the Margrave of Brandenburg, the work is notable for its unusual scoring: three violins, three violas, and three cellos—nine solo strings with no designated soloist. The second movement famously consists of just *two chords*. (Likely, it was meant to serve as a framework for an improvised cadenza.) With its energetic imitative counterpoint and dance-like spirit, the concerto remains a striking example of Bach's inventiveness and mastery of form. Scholars believe the Brandenburg concertos were never performed during Bach's lifetime.

Schleicht, spielende Wellen, BWV 206 is a lesser-known secular cantata written to celebrate the birthday of Augustus III, Elector of Saxony and King of Poland. Leipzig was part of the Electorate, and the leaders wanted to flatter Augustus III. What better way than to present him with a musical drama! The cantata uses four soloists who represent four major rivers in this order: Weichsel (Bass) - the principal river of Poland; Elbe (tenor) - the major river of Saxony; Donau (alto), the imperial river of Austria and Central Europe; and Plesse (soprano) represents the local river of Leipzig. Can you guess who gets to sing the most? The text is full of natural imagery, praise, and immense political flattery.

We conclude with the vibrant chorus *Nun ist das Heil und die Kraft, BWV 50*. Believed to be part of a lost cantata, this stand-alone movement is unusual and survives only as an unsigned manuscript. While scholars generally attribute it to Bach, there are many who believe this might have been written by someone else or arranged from Bach's original work. It certainly appears to be from a larger cantata, but scholars have not identified where it comes from. Scored for double choir, trumpets, timpani, oboes, strings, and continuo, the piece sets a verse from Revelation 12:10, celebrating the triumph of salvation over evil.

Its brilliant timbres and complex counterpoint make it a fitting conclusion to this anniversary program—honoring not only Bach, but the vibrant community of musicians and listeners who have brought his music to life for the past 25 years in the Hudson Valley.

TEXTS AND TRANSLATIONS

Kyrie eleison
Christe eleison
Kyrie eleison

*Lord have mercy
Christ have mercy
Lord have mercy*

Laudate Jehovah, omnes gentes!
Laudibus efferte omnes populi

Praise Jehovah, all ye nations: praise him, all ye people.

Quia valida facta est super nos
Misericordia ejus, et veritas Jehovah
In aeternum.

For his merciful kindness is great toward us: and the mercy of the Lord endureth for ever. Praise ye the Lord.

Halleluja!

Hallelujah!

1. Chor
Schleicht, spielende Wellen, und murmelt gelinde!
Nein, rauschet geschwinde,
Dass Ufer und Klippe zum öftern erklingt!
Die Freude, die unsere Fluten erreget,
Die jegliche Welle zum Rauschen beweget,
Durchreisset die Dämme,
Worein sie Verwundrung und Schüchternheit zwingt.

*1. Chorus
Glide, you playful waves, and murmur gently!
No, roar quickly,
so that the banks and cliffs resound more often!
The happiness that stirs up our torrents,
that makes every wave roar,
bursts through the dams
by which are confined amazement and cowardice.*

2. Weichsel

O glückliche Veränderung!

Mein Fluss, der neulich dem Cocytus gliche,
Weil er von toten Leichen
Und ganz zerstückten Körpern langsam
schliche,
Wird nun nicht dem Alpheus weichen,
Der das gesegnete Arkadien benetzte.
Des Rostes mürber Zahn
Frisst die verworfnen Waffen an,
Die jüngst des Himmels harter Schluss
Auf meiner Völker Nacken wetzte.
Wer bringt mir aber dieses Glücke?
August,
Der Untertanen Lust,
Der Schutzgott seiner Lande,
Vor dessen Szepter ich mich bücke,
Und dessen Huld für mich alleine wacht,
Bringt dieses Werk zustande.
Drum singt ein jeder, der mein Wasser trinkt:

3. Weichsel

Schleuss des Janustempels Türen,

Unsre Herzen öffnen wir.
Nächst den dir getanen Schwüren
Treibt allein, Herr, deine Güte
Unser reuiges Gemüte
Zum Gehorsam gegen dir.

4. Elbe

So recht! beglückter Weichselstrom!

Dein Schluss ist lobenswert,
Wenn deine Treue nur mit meinen Wünschen
stimmt,
Und nicht etwann mir gar den König nimmt.
Geborgt ist nicht geschenkt:
Du hast den gütigsten August von mir begehrt,
Des holde Mienen
Das Bild des großen Vaters weisen.
Den hab ich dir geliehn,

2. Vistula River

O fortunate transformation!

*My river, which recently resembled the
Cocytus,
because it, as a result of dead bodies
and dismembered corpses, slowly crept along,
would not yield to Alpheus,
who watered the blessed Arcadia.
The decaying tooth of rust
devours the discarded weapons
which recently heaven's harsh decree
sharpened on my people's necks.
But who brings to me this good fortune?
Augustus,
The delight of his subjects,
The protector-god of his country,
Before whose scepter I bow,
And whose kindness watches over me alone,
Accomplishes this work.
Therefore, everyone who drinks my water
sings:*

3. Vistula River

*Close the doors of the Temple of Janus;
We open our hearts.
Quite apart from the vows sworn to you,
Only your goodness, lord,
Moves our contrite hearts
To obedience to you.*

4. Elbe River

*Quite correct! fortunate Vistula River! Your
conclusion is worthy of praise, Provided that your
faithfulness accords with my wishes,
And does not take my king away from me. To lend
is not the same as to give:
From me you have requested the benevolent
Augustus,
Whose gracious bearing
Shows the image of his great father.
I have lent him to you;*

Verehren und bewundern sollst du ihn, Nicht gar
aus meinem Schoß und Armen reißen.
Dies schwör ich,
O Herr! bei deines Vaters Asche,
Bei deinen Siegs- und Ehrenbühnen.
Eh sollen meine Wasser sich
Noch mit dem reichen Ganges mischen Und ihren
Ursprung nicht mehr wissen.
Eh soll der Malabar
An meinen Ufern fischen,
Eh ich will ganz und gar
Dich, teuerster Augustus, missen.

*You should honor and admire him,
not just tear him from my bosom and arms.
I swear this,
O Lord, by the ashes of your father,
by the scenes of his victories and honors. Sooner
should my waters
mix with the rich waters of the Ganges And no
longer know its source,
Sooner should the people of Malabar
Fish on my shores
Before I will completely
be without you, dearest Augustus.*

5. Elbe

Jede Woge meiner Wellen

Ruft das goldne Wort August!
Seht, Tritonen, muntre Söhne,
Wie von nie gespürter Lust
Meines Reiches Fluten schwellen,
Wenn in dem Zurückprallen
Dieses Namens süße Töne
Hundertfältig widerschallen.

5. Elbe River

*Every billow of my waves
cries the golden word "Augustus"!
See, Tritons, cheerful sons,
How with never-before experienced delight My
realm's waters swell
When in the echo
Of this name sweet sounds
Reverberate hundredfold.*

6. Donau

Ich nehme zugleich an deiner Freude teil,
Betagter Vater vieler Flüsse!
Denn wisse,

6. Danube River

*I also share in your joy,
Aged father of many rivers!
For know*

7. Donau

Reis von Habsburgs hohem Stamme, Deiner
Tugend helle Flamme
Kennt, bewundert, rühmt mein Strand. Du
stammst von den Lorbeerzweigen, Drum muss
deiner Ehe Band
Auch den fruchtbarn Lorbeern gleichen.

7. Danube River

*Shoot of the Habsburg's mighty trunk,
The bright flame of your virtue
is recognized, admired, praised by my bank. You
spring from the laurel branches; Therefore your
marriage bond
Must also resemble the fruitful laurel.*

8. Pleisse

Verzeiht, bemooste Häupter starker Ströme,
Wenn eine Nymphe euren Streit
Und euer Reden störet.
Der Streit ist ganz gerecht,
Die Sache groß und kostbar, die ihn nähret.
Mir ist ha wohl Lust
Annoch bewusst,

8. Pleisse River

*Pardon me, aged heads of mighty streams,
If a nymph your dispute
And your speech interrupts.
The quarrel is quite justified,
The matter of which it treats is important and
valuable.
I have taken great pleasure*

Und meiner Nymphen frohes Scherzen,
So wir bei unsers Siegeshelden Ankunft spürten,
Der da verdient,
Dass alle Unterranen ihre Herzen,
Denn Kehatomben sind zu schlecht,
Ihm her zu einem Opfer führten.
Doch hört, was sich mein Mund erkühnt,
Euch voraussagen:
Du, dessen Flut der Inn und Lech vermehren,
Du sollt mit uns dies Königspaar verehren,
Doch uns dasselbe gänzlich überlassen.
Ihr beiden andern sollt euch brüderlich vertragen
Und, müsst ihr diese doppelte
Regierungssonne
Auf eine Zeit, doch wechselsweis, entbehren,
Euch in Geduld und Hoffnung fassen.

9. Pleisse

Hört doch! der sanften Flöten Chor

Erfreut die Brust, ergötzt das Ohr. Der
unzertrennten Eintracht Stärke
Macht diese nette Harmonie
Und tut noch größere Wunderwerke,
Dies merkt und stimmt doch auch wie sie!

10.

Weichsel:

Ich muss, ich will gehorsam sein.

Elbe:

Mir geht die Trennung bitter ein,
Doch meines Königs Wink gebietet meinen
Willen.

Donau:

Und ich bin fertig, euren Wunsch,
So viel mir möglich, zu erfüllen.

Pleisse:

So krönt die Eintracht euren Schluss. Doch schaut,
Wie kommt's, dass man an euren Gestaden so
viel Altäre heute baut?

Was soll das Tanzen der Najaden?

Ach! irr ich nicht,

So sieht man heut das längst gewünschte Licht
In frohem Glanze glühen,

Das unsre Lust,

Den gütigsten August,

Der Welt und uns geliehen.

Ei! nun wohlan!

Da uns Gelegenheit und Zeit

*Also consciously, and my nymphs joyful play
as we felt the arrival of our victorious hero.*

Who then deserves

That all his subjects their hearts,

For animal sacrifice is too base,

Be offered to him.

But hear what my mouth dares

To say to you:

You, whose waters increase the Inn and the Lech,

You should honor the royal couple with us,

But leave the same completely to us.

*You other two should get along with each other as
brothers, And if you have to do without this double
sun of government*

for a time, each in turn,

you must bear it with patience and hope.

9. Pleisse River

*Pay attention! The choir of gentle flutes pleases
the heart, delights the ear.*

The power of undivided unity

Produces this lovely harmony

*And brings about even greater wonders. Note this
and be in tune with them!*

10.

Vistula River:

I must, I will be obedient.

Elbe River

This separation is bitter to me,

But my king's suggestion rules my will.

Danube River

*And I am prepared to fulfill your wishes
as much as possible.*

Pleisse River

*So concord crowns your conclusion. But see,
How is it that on your banks*

So many altars are erected today?

*What is the meaning of the Naiade's dancing? Ah,
if I am not mistaken*

*We see today the long wished-for light
shining in joyous splendor,*

That our delight,

The most-kind Augustus,

*Has been lent to the world and to us. Indeed! Now
come!*

Since opportunity and time

Die Hände beut,
So stimmt mit mir noch einmal an:

*offer their hands,
then sing once more with me*

11. Chor

Die himmlische Vorsicht der ewigen Güte
Beschirme dein Leben, durchlauchter August! So
viel sich nur Tropfen in heutigen Stunden In
unsern bemoosten Kanälen befunden, Umfange
beständig dein hohes Gemüte Vergnügen und
Lust!

11. Chorus

*May the heavenly foresight of everlasting
goodness, protect your life, illustrious Augustus!
As many as the drops that are now found in our
mossy waterways, so may your lofty character
always be surrounded by pleasures and delight.*

- Translation by Benedikt M. Kellner

Nun ist das Heil und die Kraft
und das Reich und die Macht unsers Gottes seines
Christus worden,
weil der [Verkläger unserer Brüder] verworfen ist,
der sie verklagete Tag und Nacht vor Gott.

*Now the salvation and the might
and the kingdom and the power of our God is
become those of His Christ,
for cast out is the [accuser of our brothers], who
day and night accused them before God.*

- Translation by Benedikt M. Kellner

BIOGRAPHIES

Violinist **David Fiedler** began his studies with his father, a painter and amateur violinist. A graduate of the Juilliard School, he has been a member of the Dakota String Quartet and the Hudson Valley String Quartet, and appeared as soloist with the South Dakota Symphony and the San Francisco Chamber Orchestra. David was a member of the Dayton Philharmonic, and played regularly with the Saint Paul Chamber Orchestra and the San Francisco Opera Orchestra. He currently performs with the Hudson Valley Symphony Orchestra, and as a member of Duo Solitude, with violist Anastasia Solberg. Together they have won prizes in multiple online competitions, and in 2023 performed in a recital at New York's Weill Hall. David has been active as a teacher in the Hudson Valley area since 2013 and currently gives private violin and viola lessons at the Hawthorne Valley Waldorf School, the Mount Academy, and at Dutchess Community College, where he is an adjunct faculty member. David plays on a violin by Bernard Simon Fendt, made in England in 1840.

James M. Fitzwilliam, organ and harpsichord, earned a Bachelor and Master of Music in piano from the Eastman School of Music in Rochester, NY. He frequently performs as a pianist, organist, and composer throughout the Hudson Valley. He regularly appears with Cappella Festiva and the Bard College Community Chorus and is a collaborative pianist at Vassar College. As an organist, he has served at several area churches and currently works at Christ Episcopal Church in Poughkeepsie. As a composer, he has had works commissioned and/or performed by members of the Hudson Valley Philharmonic, the SUNY New Paltz College

Chorale, several church choirs, and Cappella Festiva. James lives in the wilds of Dutchess County with his wife Julie and their two cats.

Christine Howlett is Professor of Music and Director of Choral Activities at Vassar College, where she holds the George Sherman Dickinson Chair. She conducts the Vassar College Choir and Treble Chorus and teaches voice and music theory. Her ensembles have performed at Lincoln Center, Carnegie Hall, and for NCCO and ACDA conferences. She is Artistic Director of Cappella Festiva and, since 2023, Music Director of the Greenwich Choral Society. She has conducted and prepared choruses for the Hudson Valley Philharmonic and the Hudson Valley Symphony Orchestra. A champion of new music, she has commissioned works by Eleanor Daley, Katerina Gimon, Libby Larsen, Shavon Lloyd, Tarik O'Regan, and Pulitzer Prize-winner Caroline Shaw. Howlett holds degrees from the University of Toronto and Indiana University (MM in Early Music, DMA in Choral Conducting)

Ji Min Lee is a New York-based violinist with an extensive background in orchestral and chamber music. She is principal second violin of the Hudson Valley Symphony Orchestra and a longtime member of the Verbier Festival Chamber Orchestra, having performed with the Verbier orchestras for over a decade. She was also a full-time substitute with the New York Philharmonic.

Her career has taken her across North America, Europe, and Asia, with performances at prestigious venues including Radio France, Elbphilharmonie Hamburg, Victoria Hall in Geneva, Royal Albert Hall, and the Barbican Centre in London. She holds Bachelor's and Master's degrees from The Juilliard School and a Professional Studies Certificate from the Manhattan School of Music. Her mentors include Naoko Tanaka, Glenn Dictorow, and Sylvia Rosenberg, with chamber music guidance from Ida Kavafian, Joseph Kalichstein, and Leon Fleisher.

As a teacher, Ji Min has guided students who have achieved placements at Harvard, Columbia, NEC, and Juilliard, and earned positions in the New York Youth Symphony, Aspen Music Festival, and Carnegie Hall's National Youth Orchestra.

Hudson Valley Society for Music Board of Directors:

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Marcia Gates, Valentina Shatalova

The *Hudson Valley Society for Music* is dedicated to the promotion of music at a community level for the enjoyment of live “classical” music among the general public; to help area professional performing musicians develop their skills; to develop communal support; and to provide enrichment for local students. For more information about the *Hudson Valley Society for Music*, please visit our website at www.hvsocietyformusic.org

Tax-deductible Donations may be made to:

The Hudson Valley Society for Music

26 Tamara Lane

Cornwall, NY 12518

or online at www.hvsocietyformusic.org

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...Vassar College Music Department for their generous use of the Martel Recital Hall and instruments

...Central Hudson Valley chapter, AGO, for co-sponsorship of the “Bach the Virtuoso” concert.

... All musicians who give their time and musical gifts to make these concerts possible

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...Christine Howlett, Vassar College

...Vassar College Harriet Roseburgh Kelly Fund



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Friends of the Hudson Valley Society for Music

(Donations made between June 23, 2024 – June 16, 2025)

Cantata (\$500 and up)

Central Hudson Valley chapter of the American Guild of Organists

Emily Faxon Gallo

Dr. Benedikt Kellner

Joël Evans & Ruthanne Schempf

Laura Ramsey Russell (to honor the 25th year of BachFest and Hudson Valley Society for Music)

Presto (\$150 – 499)

John & Jouette Bassler

Evajoyce Davis

Marcia & Stephen Gates

Rachel Greenfield

Kathy Maxcy

Jan & David Meltzer

The Rev. Kelly-Ray Meritt

Roger Roloff

Ken & Kate Sampson

Susan Seligman

John & Karin Warner

Shirley & Jason Warren

Richard Wilson

Largo (\$100 – 149)

Edmund Haffmans

George Muser

Leslie & John Riley

Marion Thomas

Sarah & William Vasse

Allegro (\$50 – 99)

Louise V. DeCaro

Eric Hepp

Kathryn M. & Thomas Hornbein

Andante (\$25 – 49)

Patricia Chisamore

Christina M. & David P. Hawkinson

S. Beth & Steven Herschbein

Patricia Marquez

William D. Pollard & Lori S. Morritt

Martha Purdy

Joanne Stefanacci

Thomas B. Townsend-Pitts

Nancy Vanderlee

Skinner Hall of Music · Upcoming Events

Most concerts are free and open to the public | no reservations are required

Skinner Hall doors open 30 minutes before the performance

Sun., 7/6 · 3:00 PM - **An Afternoon of Jazz and Popular Song**

Brian Mann, *piano*, Lou Pappas, *double bass*, Craig Wuepper, *drums*

Iain Mann, *violin & guitar*, James Ruff, *voice*

Sun., 7/13 · 3:00 PM - **An Afternoon of Chamber Music**

Joseph Genualdi, *violin*, Richard Wilson, *piano*

Sun., 7/26 · 3:00 PM - **Americana: A Patchwork of Musical Diversity,
Finding Home**

Gabriela Mikova Johnson, *soprano*, Chris Cantu, *tenor*,

Susan Brown, *piano*, Stephen Paul Johnson, *narration*

Mon., 9/1 · 7:30 PM - **Welcome Concert for the Class of 2029**

Presented by Vassar Music Faculty

Visit online for detailed concert info & additional dates:

vassar.edu/music/concerts-events

If you would like to receive the Music Department's e-newsletter,

This Weekend in Skinner, please contact concerts@vassar.edu

*Please silence all cell phones or other personal electronic devices
and refrain from texting. Use of these instruments will disturb other audience members
and cause interference with in-house recording and webcasting.*

*Skinner Recital Hall is equipped with a LOOP Hearing System,
which offers improved clarity for persons with hearing loss
who wear telecoil —or T-coil—equipped aids.*