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Ireland 2026

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Artistic Director Adrian Spence



Adrian comes from Newtownards, a market town just east of Belfast at the top of Strangford Lough. Join him as he leads a small group around his homeland in County Down, in an itinerary packed with exclusive, private experiences.

Our tour begins in Dublin where we'll stay at the storied Merrion Hotel, just off St. Stephen's Green. A few days later, we'll head to Northern Ireland, stopping en route to visit Newgrange; a passage tomb that's a miracle of prehistoric engineering, predating Stonehenge and the Egyptian pyramids. Arriving to the shores of Belfast Lough and the Culloden Hotel, it's an ideal stepping-off point for the Clondeboy Music Festival led by Tchaikovsky Competition winning pianist Barry Douglas.

Also, explorations along the Ards Peninsula and around Strangford Lough, including a farmhouse feast featuring soda farls you'll have made yourself.

Then north to the Causeway coast of County Antrim where lies the famed Giant's Causeway, and Dunluce Castle, and Bushmills – the oldest licensed distillery in the world. Our accommodation, Dunluce Lodge, overlooks the 4th fairway of the renowned and challenging Royal Portrush Golf Club. A select few will be able play the course with the club's head professional, Gary McNeill.

Our final days will be at the Grand Central Hotel in the heart of Belfast. In its heyday, Belfast was one of the richest cities in the world; a leader in the shipbuilding trade, it launched the Titanic, ("it was working when

it left here"), and was the capital of the linen industry. The latter part of the 20th century saw troubled times, which we'll address, but with the Good Friday Agreement of 1998, Belfast saw a rebirth and today is a sensational town of art, music, gastronomy and, of course, an unrivalled pub culture.

This is merely a taste of what to expect from the full itinerary. The Camerata reputation is to provide travel experiences you can't buy retail. And they sell out.

Join Adrian to experience Ireland's two very vibrant, very different capital cities.

Price \$12,750 per person, double occupancy, exclusive of airfare.

For further details contact Daniel at patronservices@cameratapacifica.org, or (805) 884-8410.

Camerata Pacifica

Camerata Pacifica's mission is to affect positively how people experience live performances of classical music. The organization will engage our audience intellectually and emotionally by presenting the finest performances of familiar and lesser-known masterworks in venues that emphasize intimacy and a personal connection with the music and musicians.

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Beginning October 2025, Camerata Pacifica Principal Pianist Gilles Vonsattel undertakes one of the most profound artistic journeys in classical music: the complete cycle of Beethoven's 32 Piano Sonatas. Offered over three seasons, some sonatas will be integrated into chamber music programming, others featured in stand-alone recitals. Join us for this exceptional project that explores the evolution of Beethoven's creative voice – from youthful brilliance to revolutionary complexity.

Camerata Pacifica warmly thanks our generous friends who have sponsored piano sonatas to make this project possible.

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September 2026

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FINANCIAL SERVICES

DATES

Tuesday 23, 7.30 p.m. | San Marino
Thursday 25, 8 p.m. | Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall
Friday 26, 7 p.m. | Santa Barbara
Sunday 28, 3 p.m. | Thousand Oaks • The Jordan & Sandra Laby Series

PROGRAM

Anton Arensky (1861-1906)	String Quartet No. 2 in A Minor, Op. 35	30'00"
Paul Huang, Violin	I. Moderato	
Che-Yen Chen, Viola	II. Variations sur un thème de P. Tchaikowsky. Moderato	
Santiago Cañón-Valencia, Cello	III. Finale. Andante sostenuto	
Ani Aznavoorian, Cello		
Pēteris Vasks (b. 1946)	Castillo Interior for Violin and Cello	12'00"
Paul Huang, Violin		
Santiago Cañón-Valencia, Cello		
Johannes Brahms (1833-1897)	String Sextet No. 2 in G Major, Op. 36	40'00"
Paul Huang, Violin	I. Allegro non troppo	
Alena Hove, Violin	II. Scherzo. Allegro non troppo - Presto giocoso	
Che-Yen Chen, Viola	III. Poco Adagio	
Meredith Crawford, Viola	IV. Poco Allegro	
Ani Aznavoorian, Cello		
Santiago Cañón-Valencia, Cello		

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October/ November 2025

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DATES

Tuesday 28, 7.30 p.m. | San Marino
 Wednesday 29, 7 p.m. | Santa Barbara
 Thursday 30, 8 p.m. | Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall
 Sunday 2, 3 p.m. | Thousand Oaks • The Jordan & Sandra Laby Series

PROGRAM

Ludwig van Beethoven (1770-1827) Piano Sonata in B-flat Major, Op. 106, "Hammerklavier" 43'00"
 Gilles Vonsattel, Piano
 I. Allegro
 II. Scherzo. Assai vivace
 III. Adagio sostenuto
 IV. Introduzione - Fuga: Allegro risoluto

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Wolfgang A. Mozart (1756-1791) Serenade in E-flat Major, K. 375 24'00"
 Nicholas Daniel, Oboe
 Claire Brazeau, Oboe
 Jose Franch-Ballester, Clarinet
 Pascal Archer, Clarinet
 Eleni Katz, Bassoon
 William Wood, Bassoon
 David Byrd-Marrow, Horn
 Melia Badalian, Horn
 I. Allegro maestoso
 II. Menuetto
 III. Adagio
 IV. Menuetto
 V. Finale: Allegro

Frédéric Chopin (1810-1849) Nocturne No. 11 in G Minor, Op. 37, No. 1 06'00"
 Gilles Vonsattel, Piano

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November 2025

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Santa Barbara Hotel Group

DATES

Tuesday 18, 7.30 p.m. | San Marino
 Thursday 20, 8 p.m. | Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall
 Friday 21, 7 p.m. | Santa Barbara
 Sunday 23, 3 p.m. | Thousand Oaks • The Jordan & Sandra Laby Series

PROGRAM

Sergei Rachmaninoff (1873-1943)	Sonata for Cello and Piano in G Minor, Op. 19	35'00"
Ani Aznavoorian, Cello Irina Zahharenkova, Piano	I. Lento - Allegro moderato II. Allegro scherzando III. Andante IV. Allegro mosso	
María Huld Markan Sigfúsdóttir (b. 1980)	Aequora	08'00"
Irina Zahharenkova, Piano		
Arno Babadjanian (1921-1983)	Piano Trio in F-sharp Minor	23'00"
Alena Hove, Violin Ani Aznavoorian, Cello Irina Zahharenkova, Piano	I. Largo - Allegro moderato II. Andante III. Allegro vivace	



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January 2026

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DATES

Sunday 11, 3 p.m. | Thousand Oaks • The Jordan & Sandra Laby Series
 Tuesday 13, 7.30 p.m. | San Marino
 Thursday 15, 8 p.m. | Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall
 Friday 16, 7 p.m. | Santa Barbara

PROGRAM

Ludwig van Beethoven (1770-1827)	Piano Sonata in E Minor, Op. 90	14'00"
Gilles Vonsattel, Piano	I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck II. Nicht zu geschwind und sehr singbar vorgetragen	
Sponsored by Miguel & Paula Levy		
Franz Schubert (1797-1828)	Sonata for Viola and Piano in A Minor, D. 821, Arpeggione	27'00"
Che-Yen Chen, Viola Gilles Vonsattel, Piano	I. Allegro moderato II. Adagio III. Allegretto	
Ludwig van Beethoven (1770-1827)	Piano Sonata in G Minor, Op. 49, No. 1	17'00"
Gilles Vonsattel, Piano	I. Andante II. Rondo. Allegro	
Sponsored by Kimberley Valentine		
Robert Schumann (1810-1856)	Märchenbilder, Op. 113	16'00"
Che-Yen Chen, Viola Gilles Vonsattel, Piano	I. Night schnell II. Lebhaft III. Rasch IV. Langsam, mit melancholischen Ausdruck	

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March 2026

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COMPASS

DATES

Sunday 1, 3 p.m.	Thousand Oaks • The Jordan & Sandra Laby Series
Tuesday 3, 7.30 p.m.	San Marino
Thursday 5, 8 p.m.	Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall
Friday 6, 7 p.m.	Santa Barbara

PROGRAM

Madeleine Dring (1923-1977)	Trio for Flute, Oboe and Piano	10'00"
Sébastien Jacot, Flute Nicholas Daniel, Oboe Irina Zahharenkova, Piano	I. Allegro con brio II. Andante semplice III. Allegro giocoso	
David Bruce (b. 1970)	Natural Light, World Premiere	28'00"
Sébastien Jacot, Flute Nicholas Daniel, Oboe Jose Franch-Ballester, Clarinet Eleni Katz, Bassoon Ben Goldscheider, Horn	I. Floating II. Bursting III. Passing IV. Intersecting V. Transilluminating (Homage to Brian Clarke)	
	Commissioned by Sandra Tillisch Svoboda in memory of Albert C. Svoboda, Jr.	
Cécile Chaminade (1857-1944)	Thème varié, Op. 89	05'00"
Irina Zahharenkova, Piano		
Antonín Dvořák (1862-1918) Arranged by David Jolley (b. 1948)	Sextet after the Quintet in A Major, Op. 81	40'00"
Sébastien Jacot, Flute Nicholas Daniel, Oboe Jose Franch-Ballester, Clarinet Eleni Katz, Bassoon Ben Goldscheider, Horn Irina Zahharenkova, Piano		

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March 2026

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DATES

Friday 20, 7 p.m. | Santa Barbara
 Sunday 22, 8 p.m. | Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall

PROGRAM

Ludwig van Beethoven (1770-1827) Sonata in C Minor, Op. 13, "Pathetique" 18'00"

Gilles Vonsattel, Piano

- I. Grave - Allegro di molto e con brio
- II. Adagio cantabile
- III. Rondo: Allegro

Sponsored by Albert & Lisa Cosand

Sonata in E-flat Major, Op. 27, No. 1, "Sonata quasi una fantasia" 15'00"

- I. Andante - Allegro - Andante
- II. Allegro molto e vivace
- III. Adagio con espressione
- IV. Allegro vivace

Sponsored by Stanley & Judith Farrar

Piano Sonata No. 12 in A-flat Major, Op. 26 22'00"

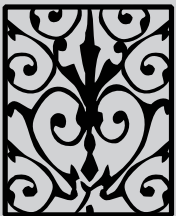
- I. Andante con variazioni
- II. Scherzo, allegro molto
- III. Maestoso andante, marcia funebre sulla morte d'un eroe
- IV. Allegro

Sponsored by Joan Davidson in memory of Lorna Hedges

Sonata in F Minor, Op. 57, "Appassionata" 26'00"

- I. Allegro assai
- II. Andante con moto
- III. Allegro ma non troppo - Presto

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April 2026

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DATES

Friday 10, 7 p.m. | Santa Barbara
 Sunday 12, 8 p.m. | Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall

PROGRAM

Ludwig van Beethoven (1770-1827)

Gilles Vonsattel, Piano

Sonata in D Major, Op. 10, No. 3

23'00"

- I. Presto
- II. Largo e mesto
- III. Menuetto: Allegro
- IV. Rondo: Allegro

Sponsored by Diane Boss

Sonata in F-sharp Major, Op. 78, "À Thérèse"

11'00"

- I. Adagio cantabile - Allegro ma non troppo
- II. Allegro vivace

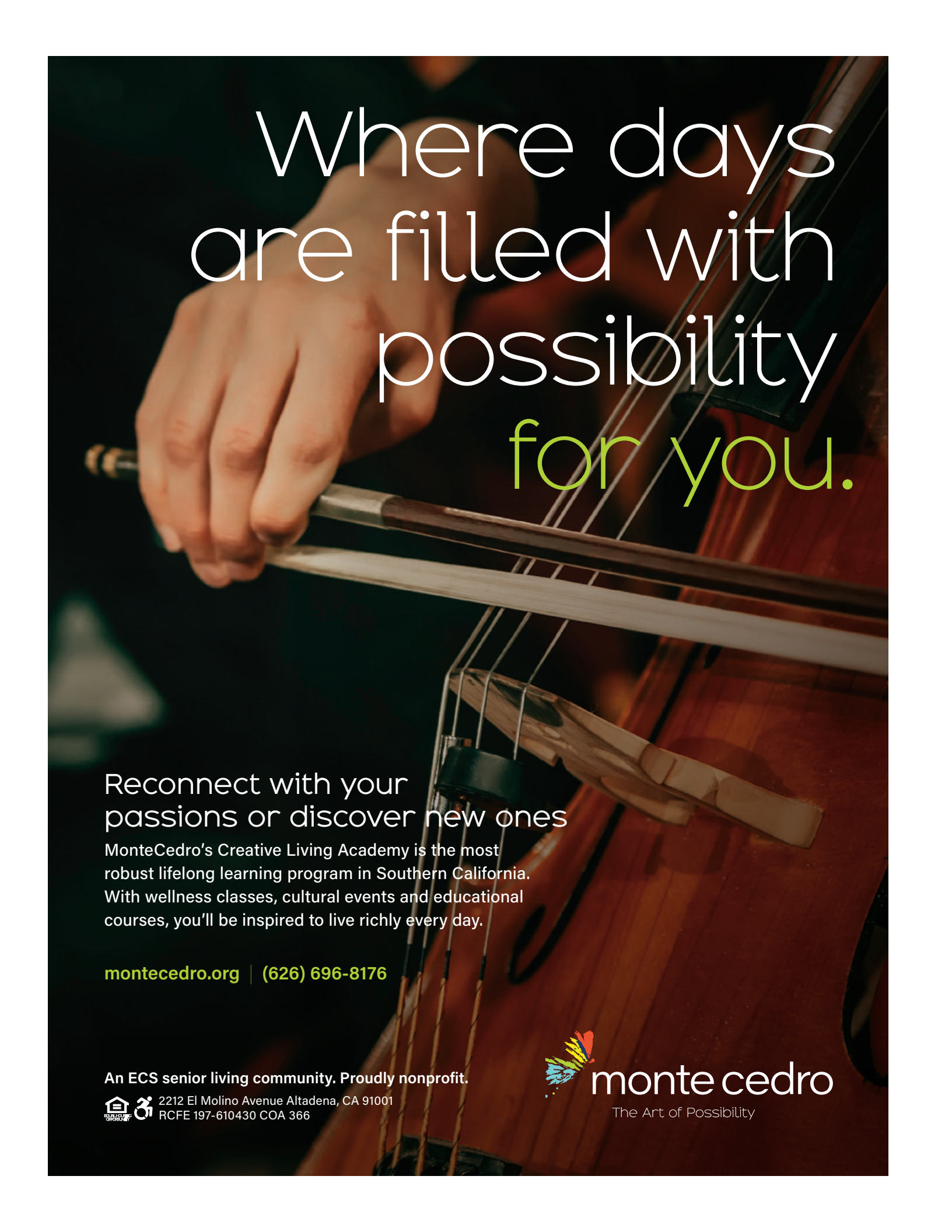
Sponsored by Marty Coffey

Sonata in A Major, Op. 101

21'00"

- I. Allegretto, ma non troppo
- II. Adagio, ma non troppo, con affetto
- III. Allegro

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The Art of Possibility



May 2026

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DATES

Thursday 14, 8 p.m. | Los Angeles • The Warner Henry Family Chamber Music Series at Zipper Hall
 Friday 15, 7 p.m. | Santa Barbara
 Sunday 17, 3 p.m. | Thousand Oaks • The Jordan & Sandra Laby Series
 Tuesday 19, 7.30 p.m. | San Marino

PROGRAM

Ludwig van Beethoven (1770-1827) Piano Sonata in A Major, Op. 2, No. 2 22'00"

Gilles Vonsattel, Piano

I. Allegro vivace
 II. Largo appassionato
 III. Scherzo: Allegretto
 IV. Rondo: Grazioso

Sponsored by George T. & Susan Northrop

Thierry De Mey (b. 1956) Musique de Tables 07'00"

Ji Hye Jung, Percussion
 Jason Treuting, Percussion
 Svet Stoyanov, Percussion

Kenji Bunch (b. 1973) Transcontinental for Violin and Percussion Quartet 12'00"

Paul Huang, Violin
 Ji Hye Jung, Percussion
 Jason Treuting, Percussion
 Svet Stoyanov, Percussion
 Ayano Kataoka, Percussion

Dmitri Shostakovich (1906-1975)* Symphony No. 15 for Piano Trio and Percussion 47'00"
 Arranged by Viktor Derevyanko (b. 1937)

Paul Huang, Violin
 Ani Aznavoorian, Cello
 Gilles Vonsattel, Piano
 Ji Hye Jung, Percussion
 Ayano Kataoka, Percussion
 Jason Treuting, Percussion
 Svet Stoyanov, Percussion

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Programs, artists, and dates are subject to change.



Camerata Pacifica's The Nightingale Channel puts a wide range of themed chamber music concerts in the hands of patients and caregivers in hospital settings. The offerings also include introductions to the concerts, individual works, and artist profiles.

Music Hath Charms...

CAMERATA PACIFICA'S THE NIGHTINGALE CHANNEL IS MORE THAN ENTERTAINMENT.

Saying that music has the ability to soothe, calm, and heal is a truism. It seems accurate, even without backup data. It turns out, however, that there's plenty of research to support the efficacy of music in helping patients recover from surgery, reduce pain and anxiety, and lower heart rate, among other benefits. That's something that Adrian Spence, founder and artistic director of Camerata Pacifica (cameratapacifica.org), discovered after he initiated The Nightingale Channel (thenightingalechannel.com), which distributes curated video programs of the acclaimed chamber music group's performances to a growing network of hospitals in Southern California and various states across the country. But that's

getting ahead of the story, which begins around 2009.

That year, Camerata Pacifica, based in Santa Barbara and presenting concerts in Ventura County as well, was about two decades old. Wanting to expand to Los Angeles, Spence thought he could help marketing efforts by offering videotapes of parts of concerts on YouTube. "The first video was a movement of a Mozart violin sonata," he remembers, "performed by Catherine Leonard and Warren Jones." As a marketing tool, the experiment foundered, but Spence kept recording concerts, improving the production values as technology developed.

By the time COVID-19 shut down live music performances, Camerata had a library of about 150 videos, which Spence packaged as Concerts at Home,

dropping in Zoom interviews with his international group of musicians and making the programs available to an ever-widening group of fans.

“Someone at UCLA Health saw them,” Spence says, “and emailed to ask if they could get this for their patients. I said, ‘Sure.’” He called a colleague in Vienna—“a Renaissance woman named Annika Ulla Schmid,” he says—who was already helping to redesign their website and logo, and six months later The Nightingale Channel was born.

This is not Concerts at Home 2.0, Spence emphasizes. For the channel, he has created new 30- to 75-minute themed programs featuring edited video of performances with introductions added to provide context and insight. The titles hint at the range of the offerings: *Color, Texture, and Rhythm; 19th-Century Vienna; Wind Virtuosity for the Sake of It, Music to Soothe and Calm; Classically Latin; and Steampunk*, among many others. There are also individual pieces, artists’ profiles, and a few panel discussions.

“Some folks will come to classical music for the first time,” says Spence, “or maybe they’ll check it out just out of curiosity. But the programs have an emotional impact. People may be in the hospital for weeks at a time or going repeatedly, and the outcomes may not always be positive. Those are the people The Nightingale Channel is created for.”

Initially patients accessed the channel through hospital iPads or television screens. But when UC Davis Health and others

approached Camerata about joining the program, the question arose of how to let patients know that the channel was available. Keck Medicine of USC came up with a coaster with a QR code distributed with breakfast, and Loma Linda University Health then realized that the service could be accessed by anyone with a device. That put The Nightingale Channel into waiting rooms and infusion centers.

That’s been important at a hospital like City of Hope, says Natalie Schnaitmann, executive director of its department of supportive care medicine. It’s not just for inpatients, she notes, who might be there for weeks or months, but also for patients who come in for chemotherapy, caregivers sitting with a child, or someone waiting anxiously for a family member who’s having surgery. “There’s an intimacy in chamber music that lends itself to this,” says Schnaitmann, “and a sense of empowerment with [the channel]. It’s so well curated. You’re feeling anxious and nervous, maybe you want something calming. Or, if you’re down, you may want something beautiful to bring you up. It’s transporting.”

“Currently there are 80 to 90 videos up on the channel,” notes Spence, and “we’re either in, or in discussions with, about 20 hospital properties. We’d like to expand. The obstacles are time and money. It’s expensive and time consuming to record a concert and edit it, plus research, write, and record an intro.” All that is in addition to Camerata’s core business of putting on eight to 10 concerts annually in Santa Barbara, Thousand Oaks, Pasadena, and Downtown LA.

“The immediate challenge is to stabilize The

Nightingale Channel and employ some staff,” Spence adds. “We have the support of the Robert and Mercedes Eichholz Foundation, which has offered a two-to-one \$1.5 million grant. We have to raise \$3 million by the middle of 2026 to get the \$1.5.” So far, Camerata has secured \$1 million and is encouraging leadership gifts and planned giving.

“The biggest thing about this is the emotional component,” Spence says. “I’ve really been moved by this work ... the musicians, too. Everyone feels it. Those of us who participate in

classical music like to say we’re stewards of the music. It’s an honor and a responsibility to share this music—which has such benefits—with people who could really use it.” ♦



Artistic director Adrian Spence (top) emphasizes innovative programming and virtuosic musicianship in the concerts he presents at four Southern California venues. A Camerata Pacifica Baroque performance (above) takes place at the Scherr Forum Theatre in Thousand Oaks.



ADRIAN SPENCE, ARTISTIC DIRECTOR

Adrian Spence founded Camerata Pacifica when he was 25 years old, as The Bach Camerata. Originally a chamber orchestra, its inaugural performance was Bach's six Brandenburg Concertos on December 3rd, 1990 in Santa Barbara's Lobero Theatre. In 1994 the name changed to Camerata Pacifica and the ensemble launched into a dedicated exploration of the world of chamber music. Over the course of 35 seasons, Camerata Pacifica has developed a loyal following, now presenting resident series in Santa Barbara, Thousand Oaks, San Marino and Los Angeles.

As an administrator, Spence created a business model to permit the presentation of world-class artists in intimate venues, emphasizing the essence of chamber music. Camerata Pacifica's artists, drawn from around the world, are selected by Spence not just because they are exceptional musicians, but because their individual characters combine in an eclectic and compelling mix, that is the ensemble's distinct personality.

The musicians' personalities are matched by that of the audience. Over three decades, the maxim "treat intelligent people intelligently" has informed an uncompromising approach to programming, enthusiastically embraced by an audience whose intellectual curiosity is evident at every performance. Heritage works are presented in context with less familiar music and newly commissioned works, in a manner welcoming, provocative and, occasionally, challenging – always illuminating the limitless reward provided by the chamber music repertoire. The production of new music is critical to

Spence's mission, with a commissioning portfolio of works by composers who include John Harbison, Jake Heggie, Huang Ruo, Lera Auerbach, Bright Sheng, Ian Wilson, David Bruce, Libby Larsen, John Luther Adams and Clarice Assad. Commissions are in process from EmmaRuth Richards, David Bruce and Niloufar Nourbakhsh.

In 2020 Spence developed a landmark resource for hospitals entitled The Nightingale Channel. The initiative draws upon Camerata Pacifica's extensive video library to create curated programming delivered to patient bedsides, offering interest and solace when it can be particularly meaningful. The program launched in 2021 as a collaboration with UCLA Health and is now being shared with hospitals across the country.

Spence comes from Newtownards in County Down, Northern Ireland. He has three children, Erin, Keiran and Kaeli, and is a master-rated skydiver having logged over 2,300 skydives.

Founder & Artistic Director



The Nightingale Channel



SCAN FOR MORE INFORMATION

FOUNDING DONORS

Created in 2020 for UCLA Health, The Nightingale Channel is Camerata Pacifica's groundbreaking enterprise delivering high-quality, on-demand classical music videos to hospital campuses across the United States. The program has been adopted by UCLA Health, UC Davis Health, Keck Medicine of USC, Loma Linda University Medical Center, City of Hope, University of Miami Health, University of Virginia Health and Augusta University Health. Discussions are underway with numerous other hospitals, including Cottage Hospital in Santa Barbara.

To firmly establish The Nightingale Channel and facilitate its national rollout, Camerata Pacifica is launching a three-year Founding Donor campaign to secure leadership gifts. The relationship between music and healing has long been recognized and with over 6,300 hospitals in the country, Founding Donors will establish the basis of support for the delivery of musical solace to millions, many of whom will be facing their most profound emotional challenges. Additionally, this generosity assures the continuity of Camerata Pacifica's live performances which are the source of content for the channel.

Such a campaign inaugurates a program, the donors demonstrating a belief in an initiative and deserving particular acknowledgement. Therefore, Founding Donors to The Nightingale Channel will be recognized in perpetuity in gratitude for their visionary generosity.

Our grateful appreciation is offered to:

*The Eichholz Foundation
Richard & Nancy Flores*

*Peter & Linda Beuret, Diane Boss, Betsy Blanchard Chess, NancyBell Coe & William Burke,
Joan Davidson, David & Leslie Dodson, Stanley & Judith Farrar, Cheryl Shields,
Sandra Tillisch Svoboda*

Michael J. Connell Foundation, The National Endowment for the Arts

Founding gifts can be made in cash, pledged installments, gifts of securities and by inclusion in estate planning. For further information about The Nightingale Channel and to learn about studies documenting the benefits of music on recovery, visit www.thenightingalechannel.com.

For enquiries about the Founding Donor campaign, please contact Executive Director Ana Papakhian at ana@cameratapacifica.org or (805) 884-8410.

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Ani Aznavoorian has established herself as a distinguished soloist, chamber musician, and principal cellist. At the age of 10, Ms. Aznavoorian made her solo debut with the Chicago Symphony Orchestra, broadcast live on PBS. She has since performed with many of the world's premier orchestras, including the Boston Pops, Tokyo Philharmonic, Helsinki Philharmonic, Finnish Radio Symphony, International Sejong Soloists, Belgrade Philharmonic, Juilliard Orchestra, and Edmonton Symphony.

Now in her nineteenth season as Principal Cellist of Camerata Pacifica, Ms. Aznavoorian continues to captivate audiences with her dynamic stage presence and exceptional artistry. Her career highlights include performances at Carnegie Hall, Alice Tully Hall, Ravinia's Bennett Hall, Aspen's Harris Hall, the Dame Myra Hess Memorial Concert Series, WFMT's Live from Studio 1, and NPR's *Performance Today*. A dedicated chamber musician, she has been a member of the International Sejong Soloists and regularly performs with the Seattle Chamber Music Society and New York's Jupiter Chamber Music series.

A passionate advocate for new music, Ms. Aznavoorian has premiered significant works in the cello repertoire, including Ezra Laderman's Concerto No. 2 with the Colorado Springs Philharmonic, conducted by Lawrence Leighton Smith; Lera Auerbach's *24 Preludes for Cello and Piano* at the Hamburg Staatsoper,

choreographed by John Neumeier; and Auerbach's *Dreammusik for Cello and Chamber Orchestra*, composed for her and commissioned by Camerata Pacifica.

In addition to her performance career, Ms. Aznavoorian is deeply committed to education. She has served on the faculty of the University of Illinois at Urbana-Champaign and Great Mountains Music Festival in South Korea, and currently teaches during the summer at the Music Academy of the West in Santa Barbara. She holds both Bachelor and Master of Music degrees from The Juilliard School, where she studied under Aldo Parisot.

Her 2025-26 season features recital tours on the East and West coasts and a new CD celebrating her Chicagoland roots. Ms. Aznavoorian records exclusively for Cedille Records and proudly performs on a cello crafted by her father, Peter Aznavoorian, in Chicago.

Nicholas Daniel is one of Britain's most celebrated musicians and among the world's finest oboists, renowned for his virtuosity, musical depth, and charismatic stage presence. Since winning BBC Young Musician of the Year in 1980, he has enjoyed a distinguished international career, performing with major orchestras such as the Philharmonia, BBC Symphony, and English Chamber Orchestra across Europe, Asia, and the Americas.

He is also a respected conductor, Music Director of Triorca—uniting young musicians from the UK, Germany, and Serbia—and a regular guest conductor with ensembles worldwide. A passionate chamber musician, he is a founding member of Britten Sinfonia and performs with the Britten Oboe Quartet, Orsino, the Haffner Wind Ensemble, and as Principal Oboe with Camerata Pacifica.

A tireless champion of new music, Nicholas has premiered hundreds of works

and teaches at the Musikhochschule in Trossingen, Germany. His award-winning discography on Chandos Records includes a Grammy nomination and the 2024 BBC Music Magazine Chamber Award.

His honors include the Queen's Medal for Music (2011), an OBE (2020), and the Cobbett Medal (2023). A former chorister at Salisbury Cathedral, he trained at the Purcell School and Royal Academy of Music, and proudly plays Lorée oboes of Paris.



ANI AZNAVOORIAN, PRINCIPAL CELLO



NICHOLAS DANIEL, PRINCIPAL OBOE

Principal
Artists



JOSE FRANCH-BALLESTER, PRINCIPAL CLARINET

The multi-award winning Spanish clarinetist Jose Franch-Ballester is considered one of the finest classical soloists and chamber music artists of his generation. He has been hailed for his "technical wizardry and tireless enthusiasm" (*The New York Times*), and his "subtle and consummate artistry" (*Santa Barbara Independent*). The recipient of a prestigious Avery Fisher Career Grant in 2008, and winner of both the Young Concert Artists and Astral Artists auditions, he is a solo artist and chamber musician in great demand.

Jose is a recently appointed Assistant Professor of Clarinet and Chamber Music at the University of British Columbia in Vancouver, Canada. He regularly performs at the Principal Clarinet at Camerata Pacifica in Santa Barbara, California and appears with The Chamber Music Society of Lincoln Center in New York. As a concerto soloist, he has performed with orchestras such as the BBC Concert Orchestra, Louisville Orchestra, Santa Barbara Chamber Orchestra, Malaysian Philharmonic Orchestra, Orquesta

Sinfonica Nacional de Mexico, I Musici Montreal, and Orquesta of the Radio Television in Spain.

Born in Moncofa into a family of musicians, Jose graduated from the Joaquin Rodrigo Music Conservatory in Valencia, continuing his studies at the Curtis Institute of Music in Philadelphia. As a recording artist, he has appeared on labels such as Deutsche Gramophon, Harmonia Mundi and Warner Music.



BEN GOLDSCHIEDER, PRINCIPAL HORN

Ben Goldscheider has given recitals at major concert halls across Europe including the Concertgebouw, Elbphilharmonie Hamburg, Koln Philharmonie, Musikverein, Pierre Boulez Saal, Southbank Centre and Wigmore Hall and has performed as a soloist with the BBC National Orchestra of Wales, BBC Symphony Orchestra, Britten Sinfonia, City of Birmingham Symphony Orchestra (BBC Proms), Das Sinfonie Orchester Berlin, Die Deutsche Kammerphilharmonie Bremen, London Mozart Players, Lucerne Symphony, Munich Chamber Orchestra (Klosters Music), Musikkollegium Winterthur, Philharmonie Zuidnederland, Prague Philharmonia, Tapiola Sinfonietta and Ulster Orchestra, amongst others.

Ben was a BBC Young Musician Finalist in 2016, a prize-winner at the 2019 YCAT International Auditions and nominated by the Barbican as an ECHO Rising Star 2021-2022. He is a member of the Boulez Ensemble and principal horn of the West-Eastern Divan Orchestra. Ben holds a professorship at the Royal Conservatory in Antwerp and is the Artist in Association at the Royal Welsh College of Music and Drama.

In the 2025-26 season, Ben gives World Premiere performances of Anna Clyne's *Sirens* with the London Mozart Players and Laurence Osborn's Horn Concerto with Manchester Camerata. Ben also

makes his debut with Magdeburg Philharmonic (Christian Øland) with Gavin Higgins' Horn Concerto and returns to the BBC National Orchestra of Wales (Ryan Bancroft). Recent highlights include the World Premiere of Brian Elias' Horn Concerto with the BBC Symphony Orchestra (Sakari Oramo) at the Aldeburgh Festival, and a return to the Ulster Orchestra (Paweł Kapuła) for the Irish Premiere of Higgins' concerto. Further notable debuts include the Uppsala Chamber Orchestra (Rebecca Miler) for the Swedish Premiere of Huw Watkins' Horn Concerto, the Norwegian Radio Orchestra (Jamie Phillips) and the London Philharmonic (Valentina Peleggi).

Principal Artists

Recipient of the prestigious 2015 Avery Fisher Career Grant and the 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang is considered one of the most distinctive artists of his generation.

Paul's recent highlights have included an acclaimed debut at Bravo!Vail Music Festival stepping in for violinist Anne-Sophie Mutter in the Mozart's Violin Concerto No.4 with Chamber Orchestra Vienna-Berlin, Rotterdam Philharmonic with Lahav Shani, BBC Symphony Orchestra with Marie Jacquot, Detroit Symphony with Leonard Slatkin, Houston Symphony with Andres Orozco-Estrada, NHK and Dallas Symphonies with Fabio Luisi, Mariinsky Orchestra with Valery Gergiev, Baltimore Symphony and Seoul Philharmonic with Markus Stenz, San Francisco Symphony with Mei-Ann Chen, and recital debuts at the Lucerne Festival in Switzerland and Aspen Music Festival.

An exclusive recording artist with France's Naïve Records, his second album *Mirrors* was released worldwide to critical acclaim in January of 2025, which *Gramophone Magazine* remarked as, "musical storytelling of such virtuosity and conviction."

2025/26 season recital, chamber music, and festival performances will include Paul's return to both the Chamber Music Society of Lincoln Center and Camerata Pacifica. In addition, he will debut at the Miyazaki International Music Festival in Japan. In January 2026, he will launch the 4th edition of "Paul Huang & Friends" International Chamber Music Festival in Taipei, Taiwan, in association with the National Symphony Orchestra of Taiwan.



**PAUL HUANG, PRINCIPAL VIOLIN,
THE BOB CHRISTENSEN CHAIR**

Percussionist Ji Hye Jung has been praised as "spectacular" by the *Los Angeles Times* and "extraordinary" by the *Ventura County Star*, with the *Times* further describing her as "a centered player who can give the impression of being very still yet at all places at once."

Ji Hye began concertizing in her native South Korea at the age of 9, going on to perform more than 100 concerts including solo appearances with every major orchestra in Korea. Soon after coming to the United States in 2004, she garnered first prizes at the 2006 Linz International Marimba Competition and the 2007 Yale Gordon Concerto Competition.

Bora Yoon, Molly Herron, Christopher Theofanidis, Alejandro Viñao, Lukas Ligeti, Paul Lansky, Jason Treuting, and John Serry.

For more than ten years Ji Hye has served as principal percussionist for Camerata Pacifica, with whom she has debuted works by Bright Sheng, David Bruce, Lera Auerbach, and Huang Ruo.

With percussion repertoire still in its formative stages, Ji Hye feels strongly about collaborating with composers to further the creation of a new voice for the art form. To this end she has commissioned and premiered works by Kevin Puts, Emma O'Halloran, Annika Scolofsky,

Since 2015 Ji Hye has served as Associate Professor of Percussion at Vanderbilt University in Nashville, Tennessee where she lives with her husband Lee and their daughter Eugenia.



JI HYE JUNG, PRINCIPAL PERCUSSION

Principal Artists



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Swiss-born American pianist Gilles Vonsattel is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, the winner of the Naumburg and Geneva competitions, and a laureate of the Cleveland, Dublin, and Honens competitions. He's performed with the Munich Philharmonic, the Philharmonisches Staatsorchester Hamburg, and the Boston, Chicago, Detroit, Montreal, and San Francisco symphony orchestras, and he's appeared in recitals and chamber music concerts at Chamber Music Northwest; Music@Menlo; the Ravinia, Lucerne, Bravo! Vail, and Santa Fe Chamber music festivals; Tokyo's Musashino Hall; and London's Wigmore Hall.

Gilles has premiered numerous works in the United States and Europe, and he's worked closely with such notable composers as Jörg Widmann, Heinz Holliger, Anthony Cheung, and George Benjamin. In 2025, Vonsattel begins a three-year complete Beethoven piano sonatas cycle for Camerata Pacifica, where he is a Principal Pianist. He will perform the entire cycle over the 2026/27

season for both Music@Menlo and at the Chamber Music Society of Lincoln Center.

Gilles Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School. He's a professor of piano at the University of Massachusetts at Amherst. He makes his home in New York City and western MA.



GILLES VONSATTEL, PRINCIPAL PIANO

Irina Zahharenkova is one of the most outstanding keyboard performers of her generation to emerge from Estonia.

She has won first prizes from major international piano competitions such as the International Johann Sebastian Bach Competition, Alessandro Casagrande International Piano Competition, International Competition George Enescu, and the Jaén International Piano Contest. In 2008, she was a prize-winner in the Artur Rubinstein International Piano Master Competition in Tel Aviv, Israel. Irina has also been a laureate in Prague Spring competition in Czech Republic (2005) – as a harpsichordist and in Festival van Vlaanderen competition in Bruges, Belgium (2004) – as fortepianist. She was a winner of the 2007 Borletti-Buitoni Trust Fellowship Award.

As a concerto soloist she has appeared with BBC Ulster Symphony Orchestra, Orchestre de la Suisse Romande, Orchestre National de Lorraine, Israel Philharmonic Orchestra, Sinfonietta Riga, Pilsen Philharmonic Orchestra, the North Carolina Symphony, Helsinki Philharmonic Orchestra, Prague Chamber Orchestra, Estonian National Symphony Orchestra, and Sinfonia Finlandia, among others.

Her repertoire encompasses a wide range of musical styles from baroque to contemporary.

Apart from concert activities, Irina teaches piano at the famed Sibelius Academy and at the Estonian Academy of Music and Theatre.



IRINA ZAHHARENKOVA, PRINCIPAL PIANO, THE ROBERT AND MERCEDES EICHHOLZ CHAIR

Principal
Artists



PASCAL ARCHER, CLARINET

Hailed by *The New York Times* as an “outstanding clarinetist”, Pascal Archer leads an active career as a chamber musician, orchestral player and teacher.

He is the founder and Artistic Director of Exponential Ensemble, Principal Clarinet of the Glimmerglass Festival Orchestra, NEPA Philharmonic and Princeton Symphony Orchestra. A former member of the New World Symphony, he served for three seasons as Acting Principal Clarinet for the New Jersey Symphony and is currently a guest musician with the Metropolitan Opera Orchestra, Orpheus Chamber Orchestra and the North Country Chamber Players. Pascal Archer is a Conn Selmer Woodwind Artist. pascalarcher.com



MELIA BADALIAN, HORN

A Los Angeles native, Melia Badalian is an active performer and educator across California. She is principal horn of the Long Beach Symphony and the Modesto Symphony and holds section positions with the Santa Barbara Symphony and Symphony San Jose. Melia has also appeared with the San Francisco Symphony, Los Angeles Opera Orchestra, Los Angeles Chamber Orchestra, Pacific Symphony, New World Symphony, John Williams, and Danny Elfman, among others. As a soloist, she has performed with the Beach Cities Symphony and the Long Beach City College concert band.

Melia has spent her summers performing as a fellow with the National Repertory Orchestra and at the Aspen Music Festival. She has served as the horn faculty for YOLA National Festival's Overture Orchestra since 2023, and she is also on faculty at Long Beach City

College. Melia earned degrees from the San Francisco Conservatory of Music (BM) and the University of Southern California (MM), where she studied with Robert Ward and Dr. Kristy Morrell, respectively.

Guest
Artists

Claire Brazeau is the principal oboist of the Los Angeles Chamber Orchestra, recognized as a dynamic soloist, passionate chamber musician, and dedicated pedagogue. Alongside her concert work, she is an active studio musician, contributing oboe and English horn to the soundtracks of projects like *Avatar: The Way of Water*, *The Mandalorian*, and *Encanto*.

Since 2017, Claire has been a faculty member at the Bob Cole Conservatory at California State University, Long Beach, where she loves mentoring students and sharing her passion for music. She earned an Artist Diploma from The Colburn School, studying with Allan Vogel, and completed a unique triple major at Bard College and Conservatory, earning degrees in East Asian Studies, Piano,

and Oboe Performance. At Bard, she studied oboe with Laura Ahlbeck and Elaine Douvas. Off the concert stage, Claire connects with oboe enthusiasts on Instagram (@OboeJones), where she shares concert clips, tips for oboists, and glimpses of her life. She's also an outdoor enthusiast who enjoys skiing, hiking, and camping whenever she gets the chance.



CLAIRE BRAZEAU, OBOE

Hailed as “stunning and assured” by *The New York Times*, Atlanta native David Byrd-Marrow is the Solo hornist of the *International Contemporary Ensemble*, as well as a member of *The Knights*. Working with a uniquely wide range of performers, he has premiered works by Anna Webber, Hilda Paredes, George Lewis, Paul Wiancko, Du Yun, Marcos Balter, Eric Wubbels, and Jörg Widmann.

David enjoys an active chamber music calendar, and has performed at festivals including the Ojai Music Festival, the Spoleto Music Festival, the Mostly Mozart Festival, the Tanglewood Music Center, Summerfest! at the La Jolla Music Society, the Denver Chamber Music Festival, and more. Formerly a member of Carnegie Hall’s Ensemble Connect, he has also made appearances with the New York Philharmonic, the Cleveland Orchestra, the Atlanta, Seattle and Tokyo symphony orchestras, the Orpheus Chamber Orchestra, the Mostly Mozart Festival

Orchestra, the Washington National Opera, the Metropolitan Opera and the Chamber Music Society of Lincoln Center. He has recorded on many labels including Tundra, More Is More, Nonesuch, EMI, Deutsche Grammophon, and Naxos.

Mr. Byrd-Marrow received his Bachelor of Music degree from The Juilliard School and Master of Music from Stony Brook University. He is the Associate Professor of Horn at Oberlin College and Conservatory.



DAVID BYRD-MARROW, HORN

Guest
Artists



SANTIAGO CAÑÓN-VALENCIA, CELLO

Colombian cellist Santiago Cañón-Valencia is a prolific soloist, composer, commissioner, recording artist, painter, and photographer. A 2022 BBC New Generation Artist, he was born in Bogotá in 1995 and made his debut with the Orquesta Filarmónica de Bogotá at age six before going on to win the Silver Medal at the 2019 XVI International Tchaikovsky Competition, the 2018 Starker Foundation Award, Third Prize at the 2017 Queen Elisabeth International Competition and First Prize at the Carlos Prieto International Cello Competition, among many other accolades.

During the 2025/2026 season, Santiago takes on an international schedule including solo recitals in Spain and Portugal, a performance with the Macedonian Philharmonic, and a seat on the jury for the Budapest International Cello Competition. In the United States, he performs with the Kansas City Symphony, Montgomery Symphony Orchestra, Grand Rapids Symphony, and Camerata Pacifica. He also appears in recitals with pianist Victor Asuncion in Stanford and La Jolla, CA. His Latin American schedule brings him to the Puerto Rico Symphony, the Festival de Música de Morelia in Mexico, and the

Cartagena Music Festival in Colombia.

In 2024, Santiago released his debut single on Deutsche Grammophon, a recording of Arvo Pärt's *Fratres* with pianist Naoko Sonoda. Two additional singles will follow. He has recorded four additional complete albums, the most recent being *Ascenso* on Sono Luminus (2022).

Santiago has been sponsored by the Mayra & Edmundo Esquenazi Scholarship through the Salvi Foundation since 2011. santiagocanonvalencia.com.



CHE-YEN CHEN, VIOLA

Taiwanese-American violist Che-Yen Chen has established himself as an active performer and educator. Since winning First Prize in the 2003 Primrose International Viola Competition, he was described as a musician whose "most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music." As the founding and former member of the Formosa Quartet, he won first prize in the 2006 London International String Quartet Competition. Che-Yen was the principal violist of the San Diego Symphony and Mainly Mozart Festival Orchestra for eight years and has appeared as guest principal with other major orchestras in North America.

A former Lincoln Center CMS Two member, Che-Yen frequently performs and teaches at music festivals across North America and Asia. Professor at UCLA Herb Alpert School of Music, Che-Yen has previously served on the faculty of USC Thornton School of Music. Che-Yen

came to the US at age 14 to matriculate at Curtis under the mentorship of Michael Tree and Joseph de Pasquale and later at Juilliard studying viola performance and string quartet under Paul Neubauer and The Juilliard Quartet. Che-Yen joined the renowned Ehnes Quartet in 2023.

Guest
Artists

Meredith Crawford is a Los Angeles-based violist who values the variety and vibrancy in her career that LA has to offer and consistently demonstrates her value for emotional connection with her audience through her authentic connection with the music she performs.

At the age of 22 - before the completion of her senior year at Oberlin Conservatory - she won her first orchestral audition and a seat with Pacific Symphony, an ensemble beloved in its home of Orange County and gaining recognition and praise nationally and internationally. She subsequently moved up the ranks in her section, winning the Assistant Principal chair in 2012, followed by the Principal chair - her current position - in 2018. She performed Mozart's Sinfonia Concertante for the opening of Pacific's 2018/19 season with concertmaster Dennis Kim, garnering rave reviews. Described as a "sensitive, poetic 'singer' on her instrument," with a "big, warm, inviting tone," and a "glorious

sound... paired with tasteful musicality," she was compared to legendary violist Donald McInnes, praised for her ability to bring a "focused, melodic" sound to what's typically considered a "fuzzy-voiced" instrument.

Meredith is also an avid chamber musician. She is the resident violist of Salastina and has performed with various chamber groups and orchestras around Los Angeles, including the Lyrus Quartet, the Café Ludwig series, Camerata Pacifica, the New Hollywood String Quartet, Mainly Mozart, the Los Angeles Chamber Orchestra and the LA Philharmonic.



MEREDITH CRAWFORD, VIOLA

Praised for her "rich, smooth tone" and "nuance and grace" (CityArts), violinist Alena Hove was a student at the Colburn Conservatory, where she studied under the renowned Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair. Alena made her solo debut at age nine with the Port Gardner Bay Chamber Orchestra and has since appeared with the Pacific Symphony, Seattle Symphony, Seattle Philharmonic, Colburn Orchestra, Burbank Philharmonic, San Fernando Valley Symphony Orchestra, Ottawa Chamber Orchestra, and the Colburn Baroque Ensemble, among others.

Recent highlights include performances at the GRAMMY Museum's *Chevalier* premiere playing the Joseph Bologne Violin Concerto and a program commemorating Nazi book burnings under the Ziering-Conlon Initiative for Recovered Voices. She has also given prelude recitals for both the La Jolla Music Society and Seattle Chamber Music Society.

Alena performed the Korngold Violin Concerto at the Celebrate Colburn Gala, marking her debut at Walt Disney Concert Hall under the baton of Stéphane Denève. As part of the Recovered Voices project, she recently appeared in *The Music of Poland*, performing Mieczysław

Weinberg's Concertino with conductor Aleksandra Melaniuk, with whom she has also played the Khachaturian Violin Concerto.

She has performed with Camerata Pacifica, the Nevada Chamber Music Festival, and Festival Pau Casals, and was a frequent participant in the Colburn Chamber Music Society. She has also appeared at the Music Academy of the West's x2 Series alongside Jeremy Denk and Richard O'Neill.

Originally from Seattle, Alena studied at The Coleman Violin Studio with Simon James, Jan Coleman, and Hiro David.



ALENA HOVE, VIOLIN

Guest
Artists



SÉBASTIEN JACOT, FLUTE

Sébastien Jacot started playing the flute at age 6 and began learning the saxophone at 9, studying both instruments in parallel. By 15, he obtained his saxophone diploma and decided to focus exclusively on the flute, entering Jacques Zoon's class at the University of Geneva that same year.

His passions extended beyond music—Sébastien was an ice skater, fencer, and circus school trainee. He also enjoyed building dirt bikes, windsurfing, and horse riding with family. At 18, a bit of luck landed him his first orchestral role as assistant principal flute with the Hong Kong Philharmonic under Edo de Waart, where he discovered his love for orchestral life—and the reality of paying rent.

After two years, Sébastien returned to Europe to complete his studies and explore European orchestras. His freelance career took him to the Munich Chamber, Hamburg Radio, Swedish Radio, Helsinki Radio, Budapest Festival, Mahler Chamber, and Mozart Orchestra.

He served as principal flute at the Seiji Ozawa Matsumoto Festival and the Mito Chamber Orchestra. Sébastien's talent was recognized globally, winning the Kobe Competition in 2013, the Nielsen Competition in 2014, and the Munich ARD Competition in 2015.

In 2015, he secured the prestigious solo flute chair at the Gewandhaus Orchestra, remaining until 2022 when he won both the San Francisco Symphony and Berliner Philharmoniker solo flute positions. A passionate educator, Sebastian has taught masterclasses worldwide and served as a professor at the Bremen Hochschule für Musik and later at the Hanns Eisler in Berlin.



AYANO KATAOKA, PERCUSSION

A native of Japan, percussionist Ayano Kataoka has been a season artist of the Chamber Music Society of Lincoln Center since 2006, when she was chosen as the first percussionist for The Bowers Program, a prestigious three-season residency program.

Together with cellist Yo-Yo Ma at the American Museum of Natural History, Ayano gave a world premiere of Bruce Adolph's *Self Comes to Mind* for cello and two percussionists. She presented a solo recital at Tokyo Opera City Recital Hall, which was broadcast on NHK, the national public station of Japan. Other highlights of her performances include a theatrical performance of Stravinsky's *The Soldier's Tale* at the 92nd Street Y with violinist Jaime Laredo and actors Alan Alda and Noah Wyle, and performances of Bartok's *Sonata for Two Pianos and Percussion* with pianist Emanuel Ax. Her music festival appearances include Chamber Music Northwest, Music@Menlo, Yellow Barn, Lake Champlain, Caramoor, Bridgehampton, Skaneateles,

Emerald City Music, ChamberFest West, and Salt Bay Chamberfest. Her performances can also be heard on Deutsche Grammophon, Naxos, Bridge, New World, Albany and Music@Menlo LIVE recording labels.

Ayano is currently a full professor of percussion at the University of Massachusetts Amherst, where she was honored to receive the 2023/24 Distinguished Faculty Lecture Series and Chancellor's Medal. She was a visiting professor at Hochschule für Musik und Tanz Köln (Fall/Winter 2023/24) and has been a faculty member at Yellow Barn Summer Festival's Young Artist Program (Putney, VT) and Sō Percussion Summer Institute (Princeton, NJ). ayanokataoka.com

Guest
Artists

Hailed for her virtuosity and vibrant musical spirit, bassoonist Eleni Katz has established herself as a prominent soloist, chamber musician, and orchestral player. Her “thoughtful and expressive” (*San Diego Union Tribune*) approach to music making has led her from performances by the bright blue waters of Bermuda to the lights of Carnegie Hall. Eleni is a winner of the 2022 Concert Artist Guild Victor Elmaleh Competition and has performed with the likes of Chamber Music Society of Lincoln Center, La Jolla Music Society’s SummerFest, and the Saint Paul Chamber Orchestra.

Starting in the 2025/26 academic year, Eleni will begin her role as bassoon teaching faculty at the University of Wisconsin-Madison’s Mead Witter School of Music. A few of Eleni’s 25/26 season highlights include performances with Camerata Pacifica, Charlottesville Chamber Music Festival, Artist Series

Concerts of Sarasota, and a return to Phoenix Chamber Music Society. Her approach to playing the bassoon has been described as “uncannily human” (*The Royal Gazette*) and she has always believed the bassoon should strive to emulate the organic resonance of the human voice.



ELENI KATZ, BASSOON

Praised by *The New York Times* for his “understated but unmistakable virtuosity,” Bulgarian percussionist Svet Stoyanov was the winner of the Concert Artists Guild International Competition. He maintains an active career as a performer, producer, and educator.

As a soloist, Svet has performed with numerous prominent Orchestras and Conductors. He has appeared at major venues including Carnegie Hall, Lincoln Center, Kennedy Center, Taipei National Concert Hall and Shanghai Symphony Hall.

A dedicated new music advocate, Svet has commissioned a multitude of works, including *Duo Duel*, a double Percussion Concerto by Pulitzer Prize winning composer Jennifer Higdon. The concerto was premiered with the Houston Symphony and Robert Spano and was recorded live. A CD album featuring *Duo Duel* was later released on NAXOS.

A current project of Svet’s is a one-of-a-kind Concerto for Violin and Percussion by Christopher Theofanidis. Co-commissioned by the Colorado Symphony, Seattle Symphony, New York Youth Symphony, and the Frost School of Music, the work will be premiered and recorded in 2026, with subsequent performances featuring Carnegie Hall.

Svet is Professor of Percussion at the University of Miami’s Frost School of Music, where he leads one of the field’s most innovative collaborative programs. Svet’s mission is rooted in the authenticity, virtue, and transformative power of music.



SVET STAYANOV, PERCUSSION

Guest
Artists

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SANTA YNEZ VALLEY CONCERT SERIES

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Robert Cassidy Artistic Director

SAT, OCT 11, 2025 @ 7:30 PM

• 6 PM pre-concert reception

AN EVENING OF BRAHMS CHAMBER MUSIC

ANI AZNAVOORIAN *cello*, ROBERT CASSIDY *piano*,
DAVID GRESHAM *clarinet*, JOAN KWUON *violin*,
JEAN SMITH *horn*

TUE, NOV 4, 2025 @ 7 PM

SERAPH BRASS

MARY ELIZABETH BOWDEN *trumpet*,
RAQUEL SAMAYOA *trumpet*, LAYAH ATIEH *horn*,
LAUREN CASEY-CLYDE *trombone*, ROBYN BLACK *tuba*

FRI, JAN 23, 2026 @ 7 PM

TAKÁCS QUARTET

EDWARD DUSINBERRE *violin*,
HARUMI RHODES *violin*, RICHARD O'NEILL *viola*,
ANDRÁS FEJÉR *cello*

SUN, MAR 1, 2026 @ 4 PM

AN AFTERNOON OF SOARING SONGS

GIORGI GULIASHVILI *tenor*
CARRIE-ANN MATHESON *piano*

SUN, APR 26, 2026 @ 4 PM

DUO GIACOPUZZI *piano four hands*

JACOPO GIACOPUZZI & MADDALENA GIACOPUZZI

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A founding and current member of the influential quartet, *Sō Percussion*, composer/percussionist Jason Treuting has appeared in performance throughout the world. His compositions, widely noted for their compelling rhythmic language and evocative expressivity, have been performed by artists including Shara Nova, the JACK Quartet, TIGUE, Susan Marshall and Company, and others.

Treuting explores and composes music in collaboration with artists including laptop artist/composer Cenk Ergun; guitarist Grey McMurray; and guitarist/composer Steve Mackey. His original compositions include *Amid the Noise*, an evolving suite of musical explorations scored for a flexible range of instruments; *Oblique Music for 4 plus (blank)*, a concerto for *Sō Percussion* and string orchestra for the League of Composers Orchestra; and most recently, *Nine Numbers 4*, a commission from the Composers Guild of New Jersey.

He received his Bachelor's in Music and the Performer's Certificate at the Eastman School of Music and his Master's in Music along with an Artist Diploma from Yale University. Jason Treuting studied marimba with Keiko Abe in Japan, and gamelan with Pac I Nyoman Suadin in Bali.

Jason Treuting is co-director of the *Sō Percussion Summer Institute*, co-director of a new percussion program at the Bard College Conservatory of Music and is a lecturer of music at Princeton University. He lives in Princeton, New Jersey with his partner violist Beth Meyers and their two daughters.

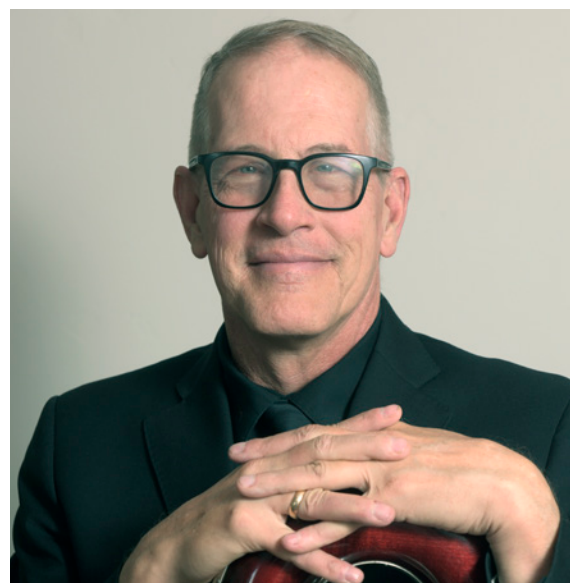


JASON TREUTING, PERCUSSION

William Wood is a member of the Los Angeles Opera Orchestra, New West Symphony, Riverside Philharmonic, and the Los Angeles Master Chorale Sinfonia Orchestra. He has been a working musician in the Southern California region since 1984.

Mr. Wood is an avid chamber music performer and is the Artistic Director and Founder of Noon Concerts @ TrinitySB, bi-monthly thirty-minute concerts at Trinity Episcopal Church in Santa Barbara, which began in December 2017. A native Minnesotan, he is a graduate of St. Olaf College (B.A., 1984 - Music; private studies with Benjamin Kamins and Charles Ullery) and the University

of Southern California (M.M., 1987 - Bassoon Performance; private studies with Michael O'Donovan and weekly master classes with Norman Herzberg). Mr. Wood lives in Rancho Mirage, California with his husband Mark and their two dogs, Chuey and Bella. He is an enthusiastic tennis player and fan, home cook, coffee roaster, art lover, and aspiring lounge singer.



WILLIAM WOOD, BASSOON

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