

2017 2018 Improvisionaries Season

Sunday, November 5

2:30

Monday, November 6

7:30



THE CHAMBER
ORCHESTRA OF
PHILADELPHIA

DIRK BROSSÉ | MUSIC DIRECTOR

ALL BEETHOVEN

VIOLIN I

Stephen Tavani, Concertmaster
Joseph and Marie Field Chair
Meichen Liao Barnes,
Associate Concertmaster
William A. Loeb Chair

Igor Szwec
Shannon I. Lee
Alexandra Cutler-Fetkewicz
Joseph Kauffman

VIOLIN II

Elizabeth Kaderabek
Guillaume Combet
Donna Grantham
Catherine Kei Fukuda
Christof Richter

VIOLA

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Ellen Trainer
Kathleen Foster
Andrew Gonzalez

CELLO

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Susan and Graham
McDonald Chair
Elizabeth Thompson
Vivian Barton Dozor

BASS

Miles B. Davis, Principal
Kenneth M. Jarin and
Robin Wiessmann Chair
Anne Peterson

FLUTE

Kimberly Reighley, Principal
Dr. Joan Parker Chair
Kimberly Trolier

OBOE

Geoffrey Deemer Principal
Nicholas Masterson

CLARINET

Doris Hall-Gulati, Principal
Miles Morgan Chair
Rié Suzuki

BASSOON

Michelle Rosen, Principal
Colleen Hood

HORN

John David Smith, Principal
Kathleen and Stephen Thompson Chair,
in memory of Kenneth A. Thompson
Karen Schubert

TRUMPET

Brian Kuszyk, Principal
Joan and Bill Goldstein Chair
Steven Heitzer

TIMPANI

Martha Hitchins, Principal (doubling
percussion)

EVENTS FOR THIS CONCERT

Classical Conversations

*Post-Concert Q&A

Sunday, November 4

Please join Maestro Dirk Brossé, Elliot Goldenthal, and Tine Thing Helseth for an informal and informative Q&A session following the matinée.

This event sponsored by:
Richard and Barbara Menin
Marilyn and David Kraut

Concerts & Cocktails

Post-Concert Mixer

*Monday, November 5

Join us after our Monday evening performances at the Kimmel Center PECO Bar for Concert & Cocktails where you can mingle and get to know the Chamber Orchestra over cocktails at the bar! (cash bar).

**Details subject to change*

UPCOMING EVENTS

Brunch with Brossé

*Pre-Concert Brunch

Sunday, December 3 | 12:30

Join Music Director Dirk Brossé as he offers a taste of music from the classical world and more. Examine the music from the **Mozart, Piazzolla, and John Cage** concert, as well as other surprise works, through the eyes of the Maestro in a round table discussion with a catered brunch by Garces Restaurants. Discover how Director Brossé brings music from the page to the stage.

This intimate endeavor takes place in the Comcast Circle at The Kimmel Center for the Performing Arts prior to select Sunday performances conducted by Maestro Brossé. Sign up and receive your very own copy of the score to keep.

PROGRAM NOTES BY BERNARD JACOBSON

LUDWIG VAN BEETHOVEN

(born Bonn, Germany, 16 December 1770; died Vienna, 26 March 1827)

FINALE FROM THE BALLET MUSIC TO DIE GESCHÖPFE DES PROMETHEUS, OP. 43

It was not only in the idealized form of symphonies like the *Eroica* and the Ninth that Beethoven addressed the grand subject of universal brotherhood and of the service heroes render to humanity. More concretely, he put his ideas about such issues on the theatrical stage in works like *The Creatures of Prometheus*, *Fidelio*, and *Egmont*.

Beethoven's *Egmont* was written as an overture and set of incidental pieces to a heroic historical play by Goethe; the music contains some of his noblest inspirations. In *Fidelio*, the composer's only opera, constant heart-searching and years of laborious revisions led in the end to an equally sublime treatment of a similarly inspiring human drama.

With ballet, the original medium of *The Creatures of Prometheus*, Beethoven was less successful. He abhorred frivolity. The absurd trappings associated with the ballet of his time exasperated him, but there was no way around them even in treating a profound myth like the bringing of fire to mankind. The ballet he composed on this theme in 1800-1, produced at the Vienna Burgtheater on 28 March of the latter year, amounts for much of its length to little more than a series of agreeable but insignificant tunes and has understandably dropped out of circulation. Like the brilliant overture, however, the finale is an exception. This attractive set of variations provides us with a link to both the other works on today's program: its topic is Prometheus, who also appears in the Byron text Schoenberg set in his ode, and its musical basis is the same theme Beethoven was to use again, first in a set of variations for solo piano, and then in the finale of the *Eroica* Symphony.

CONTREDANSES, WoO 14

There were no "pop" musicians in the 18th century, but there was an abundance of "pop" tunes. The explanation is simple: that tediously familiar modern cultural phenomenon, the much-lamented gulf between "serious" and "popular" music, had not yet come into being. If you went to a dance in the 1790s, the music as likely as not would be by someone like Haydn or Mozart, a decade or so later it might be by Beethoven, and by around 1820 it could well be by Schubert.

Just as music written for such mundane purposes reached the highest standards of artistry, so did pieces intended for more dignified concert performance preserve close links with pure entertainment. You may well be struck by the closeness of such links as you listen to Beethoven's Contredanses. They are grouped in a set of twelve—"WoO" means "work without opus number"—of which Nos. 3, 5, 6, 10, and 12 are ternary in form, with a central trio after which the opening section is repeated in the *da capo* manner familiar

from the symphonies of the period. The other seven are shorter pieces in two sections each. And the music seems at first to aspire to nothing more ambitious than simple tuneful danceableness.

But then, in the trio section of No.5, we encounter an upward scale leading to a momentary pause on an accented dominant-seventh chord that is sure to remind many listeners of the finale of the *Eroica* Symphony—and then, lo and behold, No. 7 presents us with the actual theme on which Beethoven based that symphony's last-movement variations. Played softly here in a tone of the utmost innocence, it must indeed have been a tune very close to the composer's heart, for he was to use it again not only in the symphony, but in the *Prometheus* ballet and in the "Eroica Variations" for piano written in 1802.

RONDO IN B FLAT MAJOR FOR PIANO AND ORCHESTRA, WoO 6

Around 1788, four years after completing a piano concerto in E flat major that was not published until long after his death, Beethoven started work on a B-flat-major concerto that would be published after several revisions in 1801 as No. 2, though much of the composition had been done before that of the C-major concerto that we know as No. 1. Among the revisions was the substitution of an entirely new movement for the original finale; and that first attempt at a finale for the concerto is what, published in 1829 with the piano part, and perhaps much else, completed by Beethoven's pupil Carl Czerny, has come down to us as the B-flat-major Rondo.

As would be the case with the huge modifications that elevated Beethoven's only opera from its original embodiment as *Leonore* into the far finer version that is *Fidelio*, the replacement of this rondo by the one in the final version of the concerto effects a transformation for which we must be grateful. From its very first measures, the replacement movement establishes a sense of rhythmic freedom and stimulatingly eccentric accentuation that is exploited throughout. The discarded movement that we hear today is much less subtle in rhythm, much of it organized in pairs of two-measure phrases. Admirers of Prokofiev's piano concertos may well be happy to find, in this youthful Beethoven piece, pre-echoes of the Russian composer's penchant for marching his soloist up to the higher reaches of the keyboard and then, rather like the Grand Old Duke of York in the nursery rhyme with his ten thousand men, marching him down again. But simplistic as it may be, this is music of charming entertainment value, to be enjoyed for what it is, rather than chided for not being what the composer was to achieve later.

As in the C-Minor Concerto before intermission, Mr. Albright will be improvising his own cadenza for the Rondo, and he will follow his performance with an improvisation on the bagatelle *Für Elise* that Beethoven wrote around 1810.

SYMPHONY NO. 10 IN E FLAT MAJOR

(first movement assembled and edited by Barry Cooper from Beethoven's fragmentary sketches)

The number "nine" has proved to be a serious stumbling block for composers, intimidated by the sheer blockbuster stature of "the Ninth"—namely, Beethoven's "Choral" Symphony. Composers have tried all sorts of

stratagems to circumvent the blockage. Mahler, for one, cheated by assigning no number to *Das Lied von der Erde*, despite calling it a symphony, so that the one that followed could superstitiously be called No. 9 instead of No. 10; when he eventually brought himself to embark on a No. 10, it was to remain unfinished, until Deryck Cooke and other scholars tried their hands decades later on “performing editions” that have lent it some limited currency for today’s listeners. And other composers, most notably perhaps Bruckner but also Beethoven himself, were fated to leave their Tenth Symphonies in more or less fragmentary shape.

In Beethoven’s case, definitely “more” rather than “less” fragmentary. It was not until the 1980s that the first-movement sketches he had worked on at the same time the Ninth was being composed came to be identified for what they were by Sieghard Brandenburg and Barry Cooper, who was to undertake the extraordinarily challenging task of putting them together in some kind of performable order. “[T]he result,” as Cooper wrote in his notes for the recording conducted by the late Wyn Morris, “is obviously not exactly what Beethoven would have written, and many questions still remain, but the reconstruction does provide at least a rough impression of what he intended”, and “is therefore likely to be found extremely by anyone wanting to know what he planned for the symphony that was to have followed the *Ninth*.”

AS was he case with some of Beethoven’s earlier symphonies—Nos. 5 and 6 provide a particularly vivid example—and as was to be the case also with Brahms—writing two symphonies at the same time afforded these composers the opportunity to offer profoundly differing expressive visions explored at the same stage in their lives. Beethoven left some documentary evidence suggesting that he thought of the first movement’s gentle opening and closing music as an evocation of Heaven, while the faster, stormier central Allegro might be taken to evoke Earth. And he clearly, as Barry Cooper wrote, “intended his Tenth Symphony to be introspective and personal (which may explain the apparent allusion to a theme from his *Pathétique Sonata*). In this respect it is diametrically opposite to the all-embracing Ninth, with which it was clearly meant to form a contrasting pair.”

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37

It was in his Third Piano Concerto that Beethoven, for the first time, decisively mastered the concerto form. The work had its first performance in Vienna on 5 April 1803, when the composer himself was the soloist—as, indeed, he had to be, since he had not yet written all of the solo part into the score. Beethoven’s own thrilling cadenza for the first movement was furthermore not committed to paper until about 1809. (Mr. Albright will improvise his own cadenza in these performances.)

One of the most absorbing experiences in music, for a listener who has penetrated beyond the most superficial pleasures of concert-going, is to watch a master feeling his way. It is an experience we do not often encounter, for the simple reason that masters rarely feel their way in public. And Beethoven in general is an excellent example of this, for whenever he was unsure of the exact way to achieve the effect he wanted, he worked out his uncertainties in

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Baroque Chamber Orchestra

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the most exhaustive sketches, so that, in the finished composition, the tracks of puzzlement are entirely covered by the rigorously elaborated solutions of a highly professional technique.

The Third Piano Concerto is one of the very few places where the Beethoven method would not entirely work, for his problem here lay not in the development of specific intractable themes, but rather in understanding the very purpose and meaning of the concerto as a form. The piano concerto itself is so familiar and central a feature of concert life that it is surprising to realize how few great ones there are. Among piano concertos in the pure classical sense of the term, no more than perhaps twenty qualify as masterpieces: a dozen by Mozart, five by Beethoven, and two by Brahms. These were the only three great composers who fully comprehended what Sir Donald Tovey called "the concerto principle" and embodied it in works for piano and orchestra.

A concerto in this classical sense is not Hector doing battle with the Greeks. Nor is it Hector giving a demonstration of swordsmanship for the benefit of his admiring fellow-Trojans. It is more like Hector fighting among his compatriots as he leads them in the field. It is still more like Hector prevailing over them in the assembly by force of personality, intellect, and argument. In other words, part of the essence of a concerto is that it is a debate in which individuality triumphs over group thinking. Obviously a solo instrument could not overpower the orchestra for long by sheer strength and volume, and so subtler methods have to be used. They are not only intellectual methods, for a concerto is more than a debate: it is a work of the imagination, and so, besides argumentative brilliance and technical skill, poetry and feeling take leading parts.

The concerto is also a dramatic form with roots closely entwined in the history of vocal music. It is because of its profoundly human characteristics that the medium exerts its lasting fascination on listeners, and it is Beethoven's powerful humanist sympathies and his strongly developed sense of drama that give his concertos their special quality. Being a dramatic composer, as the critic Eric Blom used to point out, is not a matter simply of writing a raft of operas. Instrumental music, paradoxically, has to be much more dramatic in its methods than operatic music, because it does not have the help of words and stage settings in making its emotional effect, and some of the most overwhelming passages in opera, like the duel in *Don Giovanni*, would in their orchestral essentials sound feeble in the context of even an early Mozart symphony.

It is through the breadth of his contrasts, the depth of his poetry, and the completeness of his characterization of the solo-orchestral relationship that Beethoven's concertos achieve their greatness. But whereas the first two qualities come, as it were, from within, the particular magic of solo-tutti interplay stems from a tradition that Mozart had taken over from the baroque concerto composers and refined, in the last quarter of the 18th century, to produce an unsurpassed sequence of great concertos. In particular, Mozart developed and subtilized the formal device of the ritornello. This is an orchestral passage that presents the basic material at the start in more or less

strict uniformity of key. It is left to the solo instrument, when its turn comes, to establish its primacy by varying and extending the orchestra's ideas, introducing new ones of its own, and expanding the music's tonal range.

When Brahms came to work in the genre half a century later, his profound knowledge of his predecessors' music led him to an immediate insight into the concerto principle. Beethoven, despite the meticulousness of his technique, was not a learned composer like Brahms but an instinctive one, and it is understandable that he should not at first have grasped this supremely subtle idea in its full measure of complexity. Thus the first two piano concertos of the numbered sequence (to say nothing of the earlier E-flat-Major work he wrote in Bonn when he was 14 and never published) are indeed masterpieces, but flawed ones, and the flaw lies precisely in their tendency to behave too much like symphonies before they have fully established the predominance of the solo instrument.

In the opening ritornello of the Third Piano Concerto, which was sketched in 1797 and completed in 1800, we see Beethoven in the act of perceiving the need to keep the exposition within narrow bounds of tonal homogeneity. As Tovey, again, puts it (and his explication of the concerto form in the *Essays in Musical Analysis* is indispensable reading for anyone that wants to share the perception): "Suddenly the orchestra seems to realize that it has no right to take the drama into its own hands; that its function is not drama but chorus-like narrative." And so, after a modulation to the relative major key (E-flat) for the subordinate theme in first violins and first clarinet, the music slips quietly back to the home tonic, C. It is left to the pianist, when his turn comes, to start from the same point and move in new and unforeseen directions.

After the first movement, in the classical concerto form, structural problems tend to recede into the background: the relationships have been established, and can be left to look after themselves. Certainly the slow movement of this concerto shows Beethoven reveling with rare rapt luxuriance in being his most romantic self, at an expansive Largo tempo and in the distant key of E major. But at the same time the unifying force of his creative intellect is at work here too, for in this movement, as in the first, a striking feature of the music is its constant tendency to move to flatter keys (D-flat major often in the first movement, G major here). The listener does not need a technical understanding of this device to feel its force, which can be apprehended in a recurrent radiant warmth quite distinct from the heroic, bracing effect associated with keys on the sharp side of the relative tonal spectrum.

A similar flat-ward trend is to be felt again in the final rondo, which also makes witty play with the slow movement's last note, G-sharp in an E-major chord. At first it treats it as A-flat in the course of reasserting C minor. But when, with the Presto coda, the occasion arises to establish a jubilant concluding key, the piano corrects the spelling of the note, turning it back to G-sharp, and using that as a chromatic leading note by way of A-natural into C major.

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SARAH IOANNIDES, CONDUCTOR



Described by the *New York Times* as a conductor with “**unquestionable strength and authority**” and as a conductor with “magic”, Sarah Ioannides is in her 4th seasons as Music Director of Symphony Tacoma. Formerly the Music Director of the Spartanburg Philharmonic Orchestra (2005-12) and the El Paso Symphony (2005-11) she has gained recognition as one of the most engaging and respected conductors of her generation.

With guest engagements spanning seven continents, Sarah Ioannides has appeared with the Tonkünstler Orchestra, Royal Philharmonic Orchestra, Orchestre Nationale de Lyon, Gothenburg Symphony Orchestra, Flemish Radio Orchestra, National Symphony of Colombia, Daejeon Philharmonic, Transylvannia Philharmonic Orchestra, Wuttenbergisches Kammerorchester, and the Simon Bolivar Youth Orchestra. Ioannides has also led orchestras extensively in the United States including the Buffalo Philharmonic, Charleston Symphony, Hawai'i Symphony, Louisville Orchestra, New Haven Symphony, New West Symphony, North Carolina Symphony, Rochester Philharmonic, Toledo Symphony, and Tulsa Symphony.

Listed one of the top twenty female conductors worldwide by Lebrecht's “Woman Conductors: The Power List”, Sarah Ioannides was named by the *Los Angeles Times* as “one of six female conductors breaking the glass podium”. Awarded the JoAnn Falletta award for the most promising female conductor, in 2015, 2016, and 2017 she received three proclamations for Sarah Ioannides' Day from both the County and the City of Spartanburg and the city of Tacoma. Formerly a collaborator with composer/conductor Tan Dun, she appears regularly on advisory boards, adjudicator, public speaker, and educator, she has served as NEA Panelist for the US Government.

Ioannides has directed and commissioned films for live orchestral multimedia performances including new films for Holst's *The Planets*, and Steve Reich's *The Desert Music*. In 2016 she

produced a new multimedia art film to accompany Milhaud's *Creation du Monde*, directed by Brad McCombs, using artworks selected from the Cincinnati Art Museum, international collections and Ioannides' personal paintings, which was shown in performance at Cincinnati's Summermusic Festival. In 2017 she led a collaboration with the National Parks Association, Tacoma's Museum of Glass and Hilltop Artists, project “Fire-Mountain” gave birth to a double premiere (under her direction) with music by Daniel Ott and film by Derek Klein. Ioannides has conducted over 40 World, North American and European premiers. The first conductor selected by Tan Dun to conduct his *Water Passion After St. Matthew* at the Perth International Arts Festival and the Metamorphosis Festival in Athens in 2016, Ioannides has led many operas and conducted at festivals worldwide, including the European premiere of Stephen Paulus' *The Woodlanders* in Oxford, British Youth Opera, Curtis Opera Theatre, and Spoleto Festival.

Beginning her performing career at an early age as violinist in the National Youth Orchestra of Great Britain and horn player in the Surrey County Youth Orchestra. She has Masters degrees from Oxford University and Juilliard School of Music. A recipient of numerous awards and prizes as instrumentalist and conductor, following her studies at the Guildhall School of Music, she first came to the United States as a Fulbright Scholar attending the Curtis Institute of Music and becoming the assistant and protégé of the late Otto-Werner Mueller. Ioannides is married to trombonist Scott Hartman and is mother to twins Elsa and Karl (7) and Audrey (9).

CHARLIE ALBRIGHT, PIANIST

2014 Avery Fisher Career Grant Recipient, 2009 Young Concert Artist, 2010 Gilmore Young Artist, and Official Steinway Artist Charlie Albright has been critically acclaimed by *The Washington Post* as “among the most gifted musicians of his generation” whose “musical shape was never sacrificed to showmanship” and whose “impressive range of differently colored sounds at the keyboard was matched by overwhelming virtuosity.” *The New York Times* praised his “jaw-dropping technique,” “intelligently wrought interpretation,” and “virtuosity meshed with a distinctive musicality.” He is also described as a “poet of the piano” by Robert Sherman of New York’s WQXR Radio, and as a “keyboard wizard” who “played like an angel...with a level of polish pianists twice his age would envy” by New York’s Democrat and Chronicle. Having performed duets and chamber music on multiple occasions with such artists as cellist Yo-Yo Ma (four times) and such groups as the Silk Road Project (twice), the national and international competition winner has performed or competed across the United States, France, Australia, Norway, and Portugal. Vice President Joe Biden was quoted stating that “If I did my job as well as you (Charlie) do yours, I’d be President.”

He is the first prize winner of such competitions as the 2009 Young Concert Artist Competition, the 2006 Eastman International, 2006 New York Biennial National, and 2005 ILYM International Piano Competitions, and has won awards at the 2007 Hilton Head International, 2008 Sydney International, 2009 Top of the World International, and 2009 Vendome Prize International Piano Competitions. He was awarded the 2010 Gilmore Young Artist Award and was recently named the Harvard University Leverett Artist-

in-Residence for 2012, a position previously held by cellist Yo-Yo Ma in 1979. He has performed with many of the world’s leading orchestras, including the BBC Concert Orchestra (2015 USA tour), San Francisco, Seattle, and Boston Pops Symphonies. Mr. Albright was selected by pianist Marc-André Hamelin to receive the German 2014 Ruhr Klavier Festival Young Artist Scholarship Award, including a debut concert in the 2014 Ruhr Festival.

Charlie completed his Associate of Science degree at the Centralia College during high school while studying with Nancy Adsit, and is the first classical pianist in the Harvard/New England Conservatory B.A./M.M. 5-Year Joint Program, where he received his B.A. in Economics at Harvard as a premedical student and received his Masters of Music in Piano Performance in 2012 with Wha-Kyung Byun. He graduated with the prestigious Artist Diploma (A.D.) from The Juilliard School of Music with Yoheved Kaplinsky. He is under management with Bill Capone of the Arts Management Group.

For the latest information and news, please visit www.CharlieAlbright.com and [www.Facebook.com/CharlieAlbrightPianist](https://www.facebook.com/CharlieAlbrightPianist).



