

THE *golandsky* INSTITUTE

THE PREEMINENT ORGANIZATION FOR  
TEACHING THE TAUBMAN APPROACH  
IN THE 21st CENTURY



*Fourteenth Annual*

**SUMMER SYMPOSIUM  
AND INTERNATIONAL  
PIANO FESTIVAL**

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**Festival Guide**

**JULY 10–15, 2017  
PRINCETON UNIVERSITY**



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## *A Welcome from Edna Golandsky and Adrienne Sirken*

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Welcome to the Golandsky Institute International Piano Festival at Princeton University! We are delighted to bring you our fourteenth year of extraordinary performances by a varied and unique group of internationally acclaimed artists!

This year's Festival week includes four concerts of classical music programs and one featuring the Grammy Award-winning Bill Charlap Jazz Trio. Performances throughout the week at Princeton University's intimate Taplin Auditorium represent a wide scope of styles and repertoire, all with the distinction of featuring truly unique artists. We continue to seek and present artistry that stretches our imagination and speaks to our souls with the magnificent sounds of the piano at its center. All the artists you will hear this week have a unique sense of creativity and an unyielding commitment to the music they perform.

The week opens on Monday evening with the Princeton debut of Jesús Reina, a Spanish violinist, who will be performing duets with Festival favorite, pianist Josu de Solaun, in a program that offers a rare opportunity to hear the Gypsy Violin. On Tuesday evening we are delighted to welcome Josu de Solaun back to the solo recital stage after a full year of touring with orchestras across Europe and who recently received Spain's Gold Medal of Fine Arts, for his recording of the complete piano works of Enescu. Thursday's "Evening of Chamber Music" features beloved masterworks for cello and piano Duo and the great Mendelssohn Piano Trio, followed on Friday by the Jazz version of Trio sound. The week concludes with a gigantic program by a Festival favorite, pianist Ilya Itin. This year Mr. Itin's program, "Sonatas in D," features his latest, most beloved works of Rachmaninov and Schubert.

The International Piano Festival is an integral part of the Golandsky Institute's annual Summer Symposium at Princeton University. Each year the Symposium brings together more than 120 musicians of all ages and levels of experience. They come from more than 20 countries around the world to be immersed in a week of intensive study, learning, and discovery of the freedom and ease gained from training in the principles of the Taubman Approach. In a collegial atmosphere, these musicians form friendships and learn new ways to work toward full artistic expression with technical ease. For many, the lively discussions, piano study, and memorable performances will continue to provide inspiration throughout the year.

The Golandsky Institute is immensely grateful to Bonnie Barrett and Yamaha Artist Services, New York, for supplying us with pianos for the Symposium's lectures, master classes, and practice rooms on the Princeton University campus.



Adrienne Sirken  
*Festival Director*



Edna Golandsky  
*Founder and Artistic Director*  
The Golandsky Institute

# THE *golandsky* INSTITUTE

The Golandsky Institute was established in 2003 by Edna Golandsky, John Bloomfield, Robert Durso, and Mary Moran to bring high-level training in the Taubman Approach to the music community. The Taubman Approach has proven to be highly effective in developing pianistic virtuosity, resolving technical limitations, and curing playing-related injuries.

The aim of the Golandsky Institute is to provide musicians with a foundation that promotes full artistic expression with technical ease. The Golandsky Institute offers musicians instruction in the skills that enable them to realize their highest potential as performing artists. It also teaches them how to overcome technical limitations and recover from injuries caused by incoordinate playing.

At the Golandsky Institute, teachers receive training in the diagnostic tools necessary to teach healthful skills to musicians of all levels. Many teachers go on to become certified after completing a prescribed course of study in the Golandsky Institute Professional Training Program.

The work of the Golandsky Institute is presented internationally through private instruction, lectures, master classes, performances, and symposia by a team of expertly trained faculty members and teachers who are all highly regarded in their own right.

Through educational programs, professional collaborations, and continued research, the Golandsky Institute seeks to raise the awareness of the musical community and the public at large to the issues musicians face and the solutions available to them.



Edna Golandsky





John Bloomfield



Robert Durso



Mary Moran



THE *golandsky* INSTITUTE  
CELEBRATES

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**DOROTHY TAUBMAN'S CENTENNIAL**

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AT THE 2017 SUMMER SYMPOSIUM AT PRINCETON UNIVERSITY

Mrs. Taubman gave the world incredible insight into how the fingers, hand, and forearm move at the piano. The Taubman Approach, developed exclusively by Mrs. Taubman, has transformed thousands of pianists around the globe and continues to live on with the Golandsky Institute—the leading organization for teaching the Taubman Approach in the 21st century.

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S T R E A M I N G

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### Golandsky Streaming Catalogue

An Overview on the Process of Learning and Practicing

Bach - Exploring the Three-Part Inventions  
Bach - French Suite No. 6  
Bach - French Suite No. 6 (2012)  
Bach - Sinfonia No. 7, BWV 793  
Bach - Teaching Prelude No. 4 in F Major, BWV 927  
Bach - Teaching Prelude No. 4 in F Major, BWV 927  
Bach - Teaching the Two Part Invention No. 12 in A Major  
Bach the Teacher, Passing on the Craft  
Beethoven - 32 Variations in C minor  
Beethoven - Exploring the Sonata Appassionata - mvts. 2 and 3  
Beethoven - Piano Sonata in C# minor "Moonlight," Op. 27 No. 2 - III.  
Beethoven - Piano Sonata No. 18 in Eb Major, Op. 31 No. 3 - I. Allegro  
Beethoven - Piano Sonata No. 21 "Waldstein," Op. 53 - I.  
Beethoven - Piano Sonata No. 32 in C minor, Op. 111  
Beethoven - Sonata Op. 31, No. 1, mvts. 1 and 3  
Brahms - Rhapsody in G minor, Op. 79 No. 2  
Brahms - Sonata for Violin and Piano in A Major Op. 100  
Brahms at the Keyboard  
Broken Diminished Seventh Chords  
Certification: Professional Training Program  
Chopin - Ballade No. 1 in G minor, Op. 23  
Chopin - Ballade No. 3 in Ab Major, Op. 47  
Chopin - Ballade No. 3 in Ab Major, Op. 47 (2015)  
Chopin - Ballade No. 4 in F minor, Op. 52: Coda  
Chopin - Fantasie-Impromptu, Op. 66  
Chopin - Nocturne in C minor, Op. 48 No. 1  
Chopin - Scherzo No. 3 in C# minor, Op. 39  
Chopin - Piano Sonata No. 3 in B minor, Op. 58  
Chopin - Prélude in Db Major "Raindrop," Op. 28 No. 15  
Chopin Preludes Op. 28 Nos. 1-8  
Chopin Preludes: Simplifying Technical and Musical Challenges  
Chopin - Stepping Stones to the Ballades  
Chopin - The Art of Diagnosing and Problem Solving in Étude Op. 10 No. 1  
Debussy - Danse: Tarentelle Styrienne, L.69  
Debussy - Étude No. 11 pour les arpèges composés, L.136  
Debussy - Images, Book I: III. Mouvement  
Debussy - La Soirée dans Grenade from Estampes  
Franck - Navigating the Sonata in A Major for Violin and Piano, mvts. 1 and 2  
Franck - Navigating the Sonata in A Major for Violin and Piano, mvts. 3 and 4  
Granados - Allegro de Concierto  
Granados - Spanish Dance No. 5 "Playera"  
Granados - The Maid and the Nightengale  
Haydn - Variations in F minor, Hob.VI:c  
How to Play and Teach Arpeggios

Impressionism: Capturing the Illusive Image

Khachaturian - Toccata in Eb minor  
Listening and Problem-Solving in Jazz  
Mendelssohn - Fantasy: I. Con moto agitato  
Mendelssohn - Rondo Capriccioso, Op. 14  
Mendelssohn - Variations Sérieuses, Op. 54  
Mozart - Piano Concerto No. 27, movt. 1  
Mozart - Rondo in D Major, K.485  
Pedagogy Clinic: Lessons on Hummel and Brahms  
Pedagogy Clinic: The First Lesson  
Pedagogy Master Class: Dropping on Each Finger and Beginning to Rotate  
Pedagogy Master Class: Khachaturian - Toccata  
Pedagogy Master Class: Schumann-Paganini - Concert Etude No. 2 in G minor  
Pedagogy Master Class: Single Rotation and Introducing Double Rotation  
Polyrhythms Made Easy  
Rachmaninoff - Prelude in G# minor, Op. 32 No. 12  
Rachmaninoff - Prelude in G# minor, Op. 32 No. 12 (2015)  
Ravel - Gaspard de la Nuit: I. Ondine  
Ravel - Sonatine  
Ravel - Sonatine - II. Mouvement de Minuet  
Refining Your Pedal Technique  
Schubert - Drei Klavierstücke, D. 946 - Nos. 1 and 2  
Schubert - Impromptu in Gb Major, Op. 90 No. 3  
Schubert - Impromptu in Ab Major, Op. 90 No. 4  
Schubert - Sonata in A Major, D.664 - II. Andante  
Schubert - Sonata in A Major, Op. 120 - I.  
Schubert-Liszt - Erlkönig  
Schumann - Carnival, Op. 7  
Schumann - Musical and Technical Approaches to Kinderszenen, Op.15  
Schumann - Sonata in G minor, Op. 22 - I.  
Schumann - Sonata in G minor, Op. 22 - III. And IV.  
Sounds the Same, Feels Different  
Teaching How to Drop on the Fifth Finger  
Teaching Octaves and Broken Octaves  
Teaching Rotation  
Teaching the Double Rotation  
The Art of Concert Preparation  
The Art of Rhythmic Expression  
The Beauty Within: Using Technical Control to Manage Accompaniment Figures  
The Forgotten Lines  
Three Pedals, Two Feet: An Overview of the Pedals  
Using Für Elise to Transition from Intermediate to Advanced Repertoire  
Waldestrauchen (Forest Murmurs): How to See the Trees from the Forest!  
What do we do when practice does not make perfect?  
When Hands Collide  
When Rotation Meets In and Out



## **Edna Golandsky**

*Founder and Artistic Director*

Edna Golandsky is the leading exponent of the Taubman Approach. She has earned wide acclaim throughout the United States and abroad for her extraordinary ability to solve technical problems and for her penetrating musical insight. She received both her bachelor of music and master of music degrees from The Juilliard School, following which she continued her studies with Dorothy Taubman.

Performers and students from around the world come to study, coach, and consult with Ms. Golandsky. A pedagogue of international renown, she has a long-established reputation for the expert diagnosis and treatment of problems such as fatigue, pain, and serious injuries, including carpal tunnel syndrome, tendonitis, focal dystonia, thoracic outlet syndrome, tennis and golfer's elbow, and ganglia. She has been a featured speaker at many music medicine conferences. She is also an adjunct professor of piano at the City University of New York (CUNY).

Ms. Golandsky has lectured and conducted master classes at some of the most prestigious music institutions in the United States, including the Eastman School of Music, Yale University, The Juilliard School, Curtis Institute of Music, and Oberlin Conservatory. Internationally, she has given seminars in Canada, Holland, Israel, Korea, Panama, and Turkey. In 2001 she was a guest lecturer at the European Piano Teachers' Association in Oxford, England. In 2003 she conducted a symposium in Lecce, Italy. In 2010 she gave a master class and judged in a piano competition at the Chataqua Festival. She was a guest presenter at the World Piano Pedagogy Conference in 2003 and 2009 and was engaged to return in October 2010. In 2011 she was a guest presenter at the Music Teachers National Association in Milwaukee, Wisconsin; the Piano Teachers Congress of New York; and the Music Teachers Association of California. She gave week-long workshops at the Panama Jazz Festival at 2009, 2010, 2012, and 2014. In 2012 she presented as a part of the New York University Steinhardt Master Class series and at the Music Teachers Association of California annual convention in San Diego.

Last July she presented a talk at the Performing Arts Medicine Association (PAMA) meeting in New York City on the topic, "Are Musicians' Injuries Inevitable?" In September, she gave a workshop at Conservatoire Populaire de Musique Danse et Théâtre in Geneva. In 2016 she presented at the Karol Szymanowski Academy of Music in Katowice, Poland.

For the past several years, Edna Golandsky has been working with violinist Sophie Till, who came seeking relief from long-standing problems. This association has led to the development of a comprehensive application of the Taubman work to string instruments. Together, Ms. Golandsky and Ms. Till went to England in 2013 to conduct a symposium for both piano and violin at Cambridge University.

Edna Golandsky is the person with whom Dorothy Taubman worked most closely. In 1976, Ms. Golandsky conceived the idea of establishing an Institute where people could come together during the summer and pursue an intensive investigation of the Taubman Approach. She encouraged Mrs. Taubman to establish the Taubman Institute, which they ran together as co-founders. Mrs. Taubman was executive director and Ms. Golandsky served as artistic director. Almost from the beginning, Mrs. Taubman entrusted Ms. Golandsky with the planning and programming of the annual summer session. She gave daily lectures on the Taubman Approach and later conducted master classes as well. Mrs. Taubman has written, "I consider Edna Golandsky the leading authority on the Taubman Approach to instrumental playing."

Edna Golandsky's lectures have broadened the Taubman Approach and imparted it to many people who have benefited from it. As her knowledge deepened over the years, she continued to develop new material. As the face of the Taubman Approach, she presents it in its entirety in the ten-volume DVD set, *The Taubman Techniques*. In conjunction with the Golandsky Institute, she has further developed the Taubman Approach in the three-DVD set, *The Art of Rhythmic Expression*, which has been praised worldwide; and the two-DVD set, *The Forgotten Lines: Lines that Support, Surround, and Intensify the Melody*.

Ms. Golandsky has also created *Healthy Typing*, a DVD that teaches computer users how to type without pain.

## THE GOLANDSKY INSTITUTE FACULTY

The Golandsky Institute faculty comprises the finest performer/pedagogues, each of whom is expert in the Taubman Approach. This highly trained team presents the work of the Golandsky Institute nationally and internationally through private instruction, lectures, master classes, performances, and symposia.

It is a dynamic network that connects the United States and the rest of the world with workshops, master classes, and training sessions scheduled throughout the year across the country and overseas.

## WHEN YOU STUDY THROUGH THE GOLANDSKY INSTITUTE FACULTY

Are there works of music that seem beyond your capabilities? Do you experience discomfort such as fatigue, tension, or pain when playing the piano? Do you feel that you are not realizing your full potential as a musician?

When you study through the Golandsky Institute, you will

- Resolve problems to which you thought there were no answers
- Achieve a new level of playing, regardless of age or previous level of accomplishment
- Express with your hands what you hear in your head
- Enjoy the thrill of learning an approach that can create immediate changes
- Learn how to help students more effectively and put them on a healthy track for life
- Expand your palette of sound at the piano
- Get more effective results with shorter practice time
- Find relief from pain, tension, and fatigue

## THE GOLANDSKY INSTITUTE PROFESSIONAL TRAINING PROGRAM

At the Golandsky Institute, teachers receive training in the diagnostic tools necessary to teach healthful skills to musicians of all levels. Many teachers go on to become certified after completing a prescribed course of study in the Golandsky Institute Professional Training Program.

The Golandsky Institute Professional Training Program is an extensive and rigorous course of study individuals must follow in order to achieve certification as a teacher of the Taubman Approach at one of three levels: Instructor, Associate, or Master Teacher. Members of the Golandsky Institute enrolled in the Professional Training Program are required to have ongoing private lessons with one of the Institute's senior faculty members, to have their students supervised regularly with a faculty mentor, and to demonstrate a high level of competence in their theoretical knowledge and their ability to perform.

## CONTACT US

Visit our website [www.golandskyinstitute.org](http://www.golandskyinstitute.org) or call 877-343-3434

- to find a certified teacher in your area
- to learn about master classes, workshops, and other opportunities
- to learn more about the Professional Training Program
- to learn more about the Golandsky Institute

**MONDAY EVENING****The Gypsy Violin: Passion, Whimsy, and Yearning****Jesús Reina**

violin

**Josu de Solaun**

piano

**Monday, July 10****8:00 PM**Taplin Auditorium,  
Fine Hall

Four Romantic Pieces, Op. 75 A. Dvořák  
 Allegro moderato  
 Allegro maestoso  
 Allegro appassionato  
 Larghetto

Sonata for Violin and Piano L. Janáček  
 Con moto  
 Ballade  
 Allegretto  
 Adagio

## INTERMISSION

Childhood Impressions, Op. 28 G. Enescu  
 The gypsy violinist  
 The old beggar  
 The stream at the end of the garden  
 The bird in the cage and the cuckoo on the wall  
 A Lullaby  
 The Cricket  
 Moonlight through the windows  
 Wind in the chimney  
 A storm outside, at night  
 The sunrise

Gypsy Airs P. Sarasate

*The Golandsky Institute expresses its deep gratitude to the Hartzband Family Charitable Trust, which has helped make this evening's recital possible.*

## TUESDAY EVENING

**Josu de Solaun**

piano

**Tuesday, July 11****8:00 PM**Taplin Auditorium,  
Fine Hall

Nocturne (1907) George Enescu  
 “Hommage à la Princesse Marie Cantacuzène”

Impromptu No. 2 in F Sharp, Op. 36 Frédéric Chopin

Ballade No. 4 in F Minor, Op. 52

## INTERMISSION

Ballade No. 2, in B Minor Franz Liszt

Les Jeux d'eau à la Villa d'Este (1877)

Hungarian Gypsy Airs Carl Tausig

*The Golandsky Institute expresses its deep gratitude to the Max and Sunny Howard Memorial Foundation, which has helped make this evening's recital possible.*

## THURSDAY EVENING

### Chamber Music: The Piano with Strings

**Thursday, July 13**

**8:00 PM**

Taplin Auditorium,  
Fine Hall



**Seán  
Duggan**  
piano



**Antoine  
Lefebvre**  
violin



**Natasha  
Farny**  
cello

Sonata for Violin and Clavier in C Minor, BWV 1017      Bach

- I. Siciliano: Largo
- II. Allegro
- III. Adagio
- IV. Allegro

Sonata for Cello and Piano in D, Op. 102, No. 2      Beethoven

- I. Allegro con brio
- II. Adagio con molto sentimento d'affetto
- III. Allegro fugato

### INTERMISSION

Piano Trio No. 2 in C Minor, Op. 66      Mendelssohn

- I. Allegro energico e con fuoco
- II. Andante espressivo
- III. Scherzo: Molto allegro quasi presto
- IV. Finale: Allegro appassionato

**FRIDAY EVENING**

**The Bill Charlap Trio  
An Evening of Jazz**



**Kenny Washington**  
drums

**Peter Washington**  
bass

**Bill Charlap**  
piano

**Friday, July 14  
8:00 PM**

Taplin Auditorium,  
Fine Hall

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The program will be announced from the stage.

*The Golandsky Institute expresses its deep gratitude to the David Friedlander Memorial Fund, which has helped make this evening's recital possible.*

## SATURDAY EVENING

**Ilya Itin**

piano

**Saturday, July 15****8:00 PM**Taplin Auditorium,  
Fine Hall

Sonata in D Major, D 850, Op. 53

Schubert

I. Allegro vivace

II. Con moto

III. Scherzo: Allegro vivace - Trio

IV. Rondo: Allegro moderato

## INTERMISSION

Sonata No. 1, Op. 28

Rachmaninov

I. Allegro moderato

II. Lento

III. Allegro molto

*The Golandsky Institute expresses its deep gratitude to Myra and Van Zandt Williams, Jr., who have helped make this evening's recital possible.*

## ABOUT THE ARTISTS

**JESÚS REINA**

violin

Jesús Reina has been praised as a violinist “with a beautiful sound characterized by true musicality, temperament and charisma” (El País). As a soloist, he has performed with the Málaga Philharmonic, Barcelona Symphony, Asturias Symphony, National Arts Center Orchestra in Canada, and Mariinsky Theater Orchestra of Saint Petersburg, among others, with conductors such as Eiji Oue, Valery Gergiev, Guy Braunstein, and Pinchas Zukerman.

Among upcoming engagements are a recital tour in Andalucía, a summer tour in the Community of Madrid and Cataluña, and performances as violinist and violist with Pinchas Zukerman, Amanda Forsyth, Paul Neubauer, Guy Braunstein, and Øyvind Gimse. Mr. Reina has performed in venues such as Wigmore Hall, Wiener Konzerthaus, Wiener Saal, Weill Hall at Carnegie Hall, Glinka Hall (Saint Petersburg’s Philharmonic), and most major halls in Spain. His CD for Centaur Records, with works by Janáček and Enescu, will be released this year.

Jesús Reina started to play the violin with his grandfather, the folk musician José Reina. Jesús studied mainly with Patinka Kopec and Pinchas Zukerman and also attended the Yehudi Menuhin School in London, and the Queen Sophia College in Madrid. Currently, Jesús Reina resides in Málaga and teaches at the Galamian Academy, and is guest professor at the Alfonso X University in Madrid.

Jesús Reina is a recipient of the Honorary Medal of Málaga.



## JOSU DE SOLAUN

piano

As a First Prize winner of the XIII George Enescu International Piano Competition in Bucharest (founded in 1958 and whose list of only 11 winners includes legendary pianists such as Radu Lupu, Elisabeth Leonskaja, and Dmitri Alexeev), and the XV *José Iturbi International Piano Competition* (founded in 1980), Spanish pianist Josu de Solaun has been invited to perform in distinguished concert series throughout the world, having made notable appearances in Bucharest (Romanian Athenaeum), St. Petersburg (Mariinsky Theatre), Washington, DC (Kennedy Center), New York (Carnegie Hall, Metropolitan Opera), London (Southbank Centre), Paris (Salle Cortot), Leipzig (Schumann Haus), and all major cities of Spain.

He is the only pianist from Spain to win the *Enescu* and *Iturbi* competitions, and was recently invited to a private reception with the King and Queen of Spain at Madrid's Royal Palace after winning the coveted Bucharest prize.

He has performed as soloist under conductors including Karl Sollak, Bruno Aprea, Ramón Tébar, Justus Frantz, Francesco Angelico, Alvis Casellati, Marco de Prosperis, Yaron Traub, Max Bragado, Paul Daniel, Ryan Haskins, Theodore Kuchar, Constantine Orbelian, Jonathan Pasternack, Yuri Krasnapolsky, Ormsby Wilkins, Alexis Soriano, and Miguel Ángel Gómez Martínez, and with orchestras including the Mariinsky Theatre Orchestra of St. Petersburg, Orchestra Filarmonica la Fenice of Venice, George Enescu Philharmonic of Bucharest, Orquesta Sinfónica de Bilbao, Orquesta de Valencia, Moscow Chamber Orchestra, Monterey Symphony Orchestra, Orquesta Sinfónica de Euskadi, Mexico City Philharmonic Orchestra, Janacek Philharmonic Orchestra, Real Filharmonia de Galicia, Spain's Radio and Television Orchestra (RTVE), and the American Ballet Theatre Orchestra of New York.

Josu de Solaun is a graduate of the Manhattan School of Music, where his two main teachers and main musical influences have been Russian pianist Nina Svetlanova (a pupil of the legendary Heinrich Neuhaus) and Cuban-American virtuoso Horacio Gutierrez. He also studied chamber music with Juilliard String Quartet and Beaux-Arts Trio member Isidore Cohen.

In Spain, where he studied until the age of 17, his main teachers were Ricardo Roca, Ana Guijarro, and specially, Maria Teresa Naranjo, a foremost pupil of Magda Tagliaferro, whom he credits as one of his biggest influences.

Throughout his almost 17 years of study in the United States, he has also benefited from the valuable advice and mentorship of Albert and Miyoko Lotto, Joaquin Achucarro, Matti Raekallio, Edna Golandsky, and Jerome Lowenthal.

His present and future discography includes the complete works for piano of Enescu on the Naxos Grand Piano label, Stravinsky's *Les Noces* with JoAnn Falletta and members of the Virginia Symphony Orchestra (also on Naxos), Granados' *Goyescas* on Centaur Records, Haydn Trios and Enescu's Piano Quartets and Trio on Naxos, and an album of violin and piano music with violinist Jesus Reina on Centaur Records.

He now combines his performing career with a teaching position at S. Houston State University, and divides his time between New York City and Houston.



### FATHER SEÁN BRETT DUGGAN, OSB

piano

Seán Duggan, OSB, pianist, is a monk of St. Joseph Abbey in Covington, Louisiana. He obtained his music degrees from Loyola University in New Orleans and Carnegie Mellon University, and received a master's degree in theology from Notre Dame Seminary in New Orleans. From 1988 to 2001 he taught music, Latin, and religion at St. Joseph Seminary College in Louisiana, and was director of music and organist at St. Joseph Abbey.

In September 1983, he won first prize in the Johann Sebastian Bach International Competition for Pianists in Washington, D.C. He won that prize again in August 1991. Having an affinity for the music of Bach, in 2000 he performed the complete cycle of Bach's keyboard works eight times in various American and European cities. For seven years he hosted a weekly program, *Bach on Sunday*, on the New Orleans NPR station. He is currently recording the complete cycle of Bach's keyboard (piano) music; the endeavor will comprise 24 CDs.

Before he joined the Benedictine order, Father Duggan was the pianist and assistant chorus master for the Pittsburgh Opera Company for three years. He has performed with many orchestras, including the Louisiana Philharmonic, the Buffalo Philharmonic, the Leipzig Gewandhaus Orchestra, the Leipzig Baroque Soloists, the Prague Chamber Orchestra, the American Chamber Orchestra, and the Pennsylvania Sinfonia. From 2110 to 2004 he was a visiting professor of piano at the University of Michigan. Currently he is associate professor of piano at Fredonia. During the fall semester of 2008, he was also a guest professor of piano at Eastman School of Music. Father Duggan has been a guest artist and adjudicator at the Chautauqua Institution for several summers, and is also a faculty member of the Golandsky Institute at Princeton, New Jersey. He continues to study the Taubman Approach with Edna Golandsky in New York City.



### ANTOINE LEFEBVRE

violin

Canadian violinist Antoine Lefebvre was appointed principal second violin of the Buffalo Philharmonic Orchestra in September 2001. Showing an early interest in music, he began his violin studies at age 5. At 13, he was admitted into a special bachelor of music program at the University of Montreal under the direction of J.F. Rivest and Vladimir Landsman. He completed his studies at McGill University, obtaining a master's degree in violin performance with Yehonathan Berick. Mr. Lefebvre subsequently completed a music fellowship program, sponsored by the Quebec government, under the direction of Richard Roberts and Andre Roy.

Beginning in 1992, Mr. Lefebvre spent five summers at the Meadowmount School of Music, studying with Stephen Shipp. During the summer of 1999, he worked at the Kent Blossom Chamber Music Festival in Ohio, where he received the Joseph Gingold Award. In 2000–01, he performed in Breckenridge, Colorado, as the principal second violin with the National Repertory Orchestra under the directorship of Carl Topilow.

Mr. Lefebvre has won several competitions and was also honored in Ottawa by the governor of Canada for winning first prize at the National Youth TV Achievement Award '95. For many years, Mr. Lefebvre has regularly performed for CBC Radio-Canada broadcasts. He has appeared as soloist with many orchestras, including the Montreal Contemporary Orchestra, Orchestre Metropolitan of Montreal, Mount Royal Symphony, and Laval Symphony. In Buffalo, Mr. Lefebvre has been featured by the Buffalo Philharmonic Orchestra and Ars Nova.



### **NATASHA FARNY**

cello

Natasha Farny has performed as cello soloist with orchestras across the country, including the Boston Symphony and the Buffalo and Abilene philharmonics. She performed the Beethoven Triple Concerto, with Father Sean Duggan and the Pennsylvania Sinfonia, in November 2016, and played the Elgar Concerto, with the National Music Festival, in June 2017. Abroad, Ms. Farny performed in the Czech Republic in 2011, and she toured Brazil, giving concerts of two programs in four capital cities in 2013. She returned to Brazil in August 2016 as a performer and clinician. Her performances with the Asko/Schoenberg Ensemble of Varese's Ecuatorial took place in Amsterdam, London, Paris, and New York City. She has played in New York City at Bargemusic, and on Chicago and Rochester (NY) public radio, as well as at numerous recital series across the country.

Ms. Farny began her undergraduate studies in cello performance at the Curtis Institute and then completed a BA degree in humanities at Yale University. After receiving her master's and doctoral degrees at Eastman and Juilliard, she accepted a fellowship for study at the Hochschule für Musik in Leipzig, Germany. She won two residencies at the Avaloch Farm Music Institute for the summer of 2017. She works with various living composers through collaborations with her Trio ANA, with violist Kimberly Sparr, and through her Encore Grant award from the American Composers Forum in 2012.

Ms. Farny is on the faculty at the School of Music at the State University of New York at Fredonia, where she has been honored with several awards, including grants from the Faculty Student Association and United University Professions, and she also received the Hagan Young Scholar Artist award for outstanding artistic performance. She has been appointed to summer music festivals in Sewanee, TN; Boulder, CO; Anchorage, AK; Chestertown, MD; and Sweden, ME.



## BILL CHARLAP TRIO

Grammy Award-winning pianist Bill Charlap formed his trio, with bassist Peter Washington and drummer Kenny Washington, in 1997, and it is now recognized as one of the leading groups in jazz. In 2000 Mr. Charlap was signed to Blue Note Records and received two Grammy Award nominations, for *Somewhere: The Songs of Leonard Bernstein* and *The Bill Charlap Trio: Live at the Village Vanguard*. He is known for his

interpretations of American popular song. *Time* magazine wrote, “Bill Charlap approaches a song the way a lover approaches his beloved...no matter how imaginative or surprising his take on a song is, he invariably zeroes in on its essence.” In 2016 *Tony Bennett & Bill Charlap: The Silver Lining, The Songs of Jerome Kern* was awarded a Grammy for Best Traditional Pop Album. In April, the Bill Charlap Trio released *Notes from New York*, their debut recording for the Impulse label. Alan Morrison’s five-star review in *Down Beat* stated that the new recording is “a master class in class.”

Bill Charlap, a Grammy Award-winning pianist, has performed with many of the leading artists of our time, including Phil Woods, Tony Bennett, Gerry Mulligan, Wynton Marsalis, Freddy Cole, and Houston Person. Born in New York City, Mr. Charlap began playing the piano at age three. His father was Broadway composer Moose Charlap, whose credits include *Peter Pan*. His mother is singer Sandy Stewart, who toured with Benny Goodman and was a regular on the *Perry Como Show*. She earned a 1963 Grammy nomination for her recording of “My Coloring Book.” In 2005 Charlap and Stewart released the acclaimed CD, *Love Is Here To Stay* (Blue Note).

In 2017 Mr. Charlap is celebrating his thirteenth year as artistic director of New York City’s *Jazz in July* festival at the 92nd St. Y. He has produced concerts for Jazz at Lincoln Center, New Jersey Performing Arts Center, Chicago Symphony Center, and the Hollywood Bowl. Mr. Charlap is married to renowned jazz pianist and composer Renee Rosnes, and the two artists often collaborate in a duo piano setting. In 2010 they released *Double Portrait* (Blue Note). Bill Charlap is currently the director of jazz studies at William Paterson University in Wayne, New Jersey.



## ILYA ITIN

piano

“Itin’s is a rare and exciting artistry indeed...poised, pure, and ravishing in its range of colour, Itin’s playing is a prime example of a superb technique put at the service of an inquiring and imaginative mind.” (*Daily Telegraph*, London)

Audiences throughout the world revere Ilya Itin’s unique artistry. Playing to sold-out houses in Japan and in the U.S., he is known for his extraordinary range, power, quality of sound, and command of the piano. His Princeton recital was singled out by the *Philadelphia Inquirer* as a “top ten musical moment of the year,” and the *New York Times* critic described him as “...a brilliantly insightful pianist who offered a superb recital.” Since capturing the Gold Medal, BBC Audience Award, and Contemporary Music Prize at the 1996 Leeds International Piano Competition, Ilya Itin has performed throughout the world,

bringing his powerful musical imagination and mastery to wide-ranging repertoire. “I’d go to hear him play the phonebook,” remarked BBC TV critic Ian Burnside.

Ilya Itin has performed with many of the world’s great conductors, including Sir Simon Rattle, Neemi Jarvi, Christoph von Dohnanyi, Yakov Kreizberg, Vassily Sinaisky, Valery Polyansky, and Mikhail Pletnev performing as soloist with orchestras, including the Cleveland Orchestra, the St. Petersburg Philharmonic, the Tokyo Symphony, the National Symphony, the London Philharmonic, the China National Symphony, the Symphony Orchestra of India; the Mexico City Philharmonic, and the Rochester Philharmonic.

Much lauded for his chamber music collaborations with colleagues and friends in the U.S., Europe, and Asia, he recently performed Beethoven Archduke Trio in New York with the Jupiter Chamber Players followed by a recital of the complete Brahms Sonatas in Tokyo with violinist Fuminori Maro Shinozaki. Mr. Itin has made numerous recordings of chamber music, including Beethoven’s “Spring” Sonata, Brahms Viola Sonata, Martinu Double Violin Sonata, and Piazzola *Spring/Autumn in Buenos Aires*, with Igor Gruppman, violin, and Vesna Gruppman, viola/violin. Mr. Itin has also recorded a full recital with legendary violinist Ida Haendel at the Miami International Piano Festival.

During the 2016–17 season he will be releasing his newest recording of the complete Debussy Preludes on vinyl and high definition audio. His Princeton recital in July 2015 will also be released as a state-of-the-art high definition recording of the live performance. It features beloved works of Rachmaninov and Scriabin. Itin’s DVD of the “Russian Marathon” concerts at the Miami International Piano Festival was also recorded live, in one day, and included all 24 Preludes of Rachmaninov, and Prokofiev’s 7th and 8th Sonatas. Other recordings include Beethoven’s 2nd Piano Concerto with the Jerusalem Camerata on the JDR label, and Prokofiev’s 6th Sonata with Mussorgsky’s *Pictures at an Exhibition* on VAI.

Mr. Itin is also a much sought-after teacher, giving regular master classes throughout Japan, and in Princeton, Miami, and New York. His students include winners of top prizes in international competitions, and highest awards at the most competitive conservatories of the U.S. and Japan.

Born in Yekaterinburg, Russia, Mr. Itin began his piano studies with Natalia Litvinova at the Sverdlovsk School for the Gifted. He went on to graduate, with highest honors, from the Moscow Conservatory in 1990 working with legendary teacher Lev Naumov. Mr. Itin won his first major piano competition while at the Conservatory, taking second place in the 1990 Russian National Rachmaninov Competition. Soon after, he won top honors in the William Kapell Competition, followed by First Prize and the Special Chopin Prize at the Casadesus Competition (Cleveland Competition), and the Best Performance of a Work of Mozart, Best Prokofiev Performance, and Third Prize at the Gina Bachauer Competition.

Ilya Itin is on the teaching faculties of the Musashino Academy in Tokyo, the Academy of the Miami International Piano Festival, and the Golandsky Institute at Princeton University, and he has worked with Edna Golandsky. He has also taught in the piano departments of The Juilliard School prep and college divisions, Peabody Conservatory, and the Graduate Program at CUNY. Ilya Itin resides in Tokyo, Japan, and New York City, where he maintains a private teaching studio.

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## ADRIENNE SIRKEN

*Director, International Piano Festival*

Adrienne Sirken is a pianist, educator, and presenter. As director of the Golandsky Institute International Piano Festival, she works throughout the year to develop creative programming and seek extraordinary artists to present in solo and chamber music programs each summer at Princeton University. An energetic and enthusiastic supporter of the educational mission of the Golandsky Institute since its beginning,

Adrienne Sirken is proud to have established the Institute's presence on the Princeton University campus 14 summers ago. Since 2009, she has also co-commissioned new music with the grateful support of the Meet the Composer's grant program, presented several world premieres, and produced mixed-media performances at the Golandsky Institute International Piano Festival.

Certified as a Taubman teacher, Ms. Sirken is a sought-after teacher in the Princeton and New York City area, where her students include conservatory-trained pianists, children, and adults. Many of her students have earned top honors at competitions, and she has prepared students for entrance into college and graduate school programs, including Peabody Conservatory and Catholic University. Ms. Sirken earned her BA degree in music, with distinction, from Barnard College, and her master of music degree in piano performance from New England Conservatory, with additional studies at Peabody and Oberlin conservatories.

In addition to teaching and presenting professional concerts, Adrienne Sirken has an extensive performance background. She has given solo and chamber recitals in the United States and in China, and at venues including the Gardner Museum (Boston), the Hyde Collection (New York), and the Kennedy Center (Washington, D.C.). She has been a concerto soloist with the National and the Baltimore symphonies. A versatile music educator, she taught IB music, music fundamentals, at George School and music theory at the American Boychoir School, and served as an examiner for the International Baccalaureate Music Exam, based in Cardiff, Wales.

Also an arts consultant, Ms. Sirken has established artist residencies at secondary schools and conducts training workshops in the United States and in Europe, working with conservatory students on the development of outreach and communication skills. She has been a guest lecturer for the piano seminar at The Juilliard School since 2011.

Her piano teachers have included Leonard Shure, Leon Fleisher, and Ylida Novik. She continues her studies with Edna Golandsky, Robert Durso, and Ilya Itin. Adrienne Sirken has two grown sons and resides in New York City.



## **JONATHAN EIFERT**

*Executive Director*

Jonathan Eifert represents a select group of artists and nonprofits seeking to build their social equity (brand image) through the fusion of traditional and new media. He specializes in concert promotion, social media management, press relations, and brand partnerships. Project highlights have included key press placement and partnerships for the Cleveland International Piano Competition, rebranding the film series *Living the Classical Life*, and managing communications for Miller Symphony Hall and Portland Piano International. For the past four years, Mr. Eifert has managed the Golandsky Institute in residence at Princeton University.

Mr. Eifert previously worked at IMG Artists (London) and Astral (Philadelphia). He now serves clients throughout the U.S. as the founder of Jonathan Eifert Public Relations. He is an associate member of the Grammy Recording Academy and regular contributor to ArtsHacker.com.

While living in London, Mr. Eifert completed his master of arts degree in cultural policy and management (arts administration) from City, University of London—specializing in classical artists' brands and their development. He holds additional degrees in piano (bachelor of music) and biblical studies (bachelor of science) from Cairn University.

Learn more at [jonathaneifert.com](http://jonathaneifert.com).

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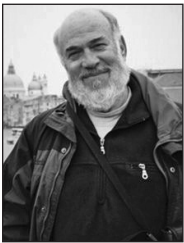
*Dorothy Taubman: The Story of the Movie*

Dr. Ernest Urvater

THURSDAY, JULY 13 | 4:30 PM

McCormick Auditorium

Dr. Ernest Urvater, editor and producer of *Choreography of the Hands: The Work of Dorothy Taubman*, presents his fascinating 32-year-long relationship with Mrs. Taubman—a circuitous journey culminating in the film's production in 1986, as well as the production of the ten Taubman Technique DVDs in the following year. During his talk, excerpts from *Choreography of the Hands* will be shown.

**Dr. Ernest Urvater***Producer, Writer, Editor*

Ernie Urvater has specialized for years in transforming complex information into understandable and accessible television.

This may have something to do with his background: a BA degree in English literature landed him a copy writing and media buying job at a New York ad agency. But ten years later, having become curious about science, he earned a PhD in physics and did postdoctoral research in elementary particles at Brookhaven National Laboratory. As an associate professor of physics at Colorado State University, Dr. Urvater specialized in bridging the two-cultures gap between science and the humanities. As principal investigator for several large multi-year projects funded by the National Science Foundation and the Department of Health and Human Services, Dr. Urvater designed and directed a number of programs to bring science education to underserved student populations.

When an Exxon Education Foundation grant allowed him to try his hand at making videotapes on energy literacy, he saw an opportunity to make use of both sides of his brain, and got hooked on television production.

Since then he produced programs in science, medicine, art, music, education, economics, social science, and environmental pollution. *His Troubled Waters: Plastic in the Marine Environment* won a Gold Medal for Best Environmental Program at the Canadian Waterwalker Film and Video Festival, and aired on PBS stations around the country. Dr. Urvater has produced a number of programs for educational institutions. His versatile *Age of Polymers* was used by the University of Massachusetts not only to recruit students into its graduate level Polymer Science Program, but also to stimulate cooperative research programs between the university and industry, and to raise funds for its \$57 million National Polymer Research Center. A version of *Polymers* was also produced for a Japanese audience.

Most recently Dr. Urvater has produced *Angles of a Landscape*, a three-volume DVD series about Emily Dickinson, created in cooperation with the Emily Dickinson Museum in Amherst.

*Taking the Road Less Traveled By:  
Schubert, Rachmaninoff, and Ilya Itin*  
Scott Burnham

**FRIDAY, JULY 14 | 4:30 PM**  
McCormick Auditorium

Princeton University musicologist Scott Burnham addresses the challenges offered by pianist Ilya Itin's program of lesser-known gems by well-known piano composers, taking into account the performer's view of the pieces as well as his own impressions. The presentation includes an onstage discussion between Mr. Itin and Professor Burnham.



**Scott Burnham**

*Scheide Professor of Music History, Princeton University*

Scott Burnham, the Scheide Professor of Music History, has been a Princeton faculty member since 1989. He is known as a musicologist with a gift for writing. His most influential books include *Mozart's Grace* (Princeton University Press, 2012), *Beethoven and His World*, *Beethoven Hero*, and *Sounding Values*, which features essays on mainstream Western music, music theory, aesthetics, and criticism. Professor Burnham is also the author of dozens of articles about the importance of music, and he regularly gives public lectures, often before music concerts.

His honors include a John Simon Guggenheim Memorial Foundation fellowship, a National Humanities Center fellowship, the Wallace Berry award for outstanding book in music theory for *Beethoven Hero*, and a National Endowment for the Humanities fellowship for university teachers.

Upon being named a 2013 recipient of Princeton University's Howard T. Behrman Award for Distinguished Achievement in the Humanities, Professor Burnham was praised by one of his colleagues, who wrote, "He has, over the past 25 years, changed the fields of musicology and music theory, has illuminated great works of art with his own artful prose, and has become the embodiment of musical insight for the broader community." Professor Burnham will be assuming the position of Distinguished Professor at the CUNY Graduate Center in New York City, beginning of the Fall of 2017.

## MASTER CLASSES



Edna Golandsky and other faculty members will demonstrate the practicality of the Taubman Approach and show how effective solutions can produce immediate results.

Monday, July 10	1:15 PM	McCormick Auditorium
Tuesday, July 11	1:15 PM	McCormick Auditorium
Wednesday, July 12	1:15 PM	McCormick Auditorium
Thursday, July 13	1:15 PM	McCormick Auditorium
Friday, July 14	1:15 PM	McCormick Auditorium
Saturday, July 15	1:15 PM	McCormick Auditorium

## FACULTY LECTURE SERIES



### **Showing the Path to Handling Wide Stretches and Large Leaps Successfully in Chopin's Scherzo No. 1 and Liszt's La Campanella**

Edna Golandsky

Monday, July 10	3:30 PM	McCormick Auditorium
Tuesday, July 11	3:30 PM	McCormick Auditorium

Successfully navigating large distances is a challenge every student and performer faces on a daily basis. This challenge shows up in beginning, intermediate, and advanced repertoire, and is one of the main reasons for fatigue, tension, and pain among pianists and other instrumentalists. The difficulty of navigating distances is a direct result of isolated, curled fingers, stretching exercises, and more. This presentation's particularly difficult pieces show how, with the correct positions and motions, the stress is taken out of the overused fingers and is distributed among other limb parts. The result in overcoming this challenge is the ability to play symptom-free, with great speed and accuracy, and control every sound.

### **Solving the Mystery of Double Thirds with Demonstrations from Tricky Passages in Chopin, Beethoven, and More**

Edna Golandsky

Thursday, July 13	3:30 PM	McCormick Auditorium
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Playing double thirds has been an enigma for centuries. Some pianists play them with great ease, while others, including accomplished performers, shy away from them. This presentation solves this enigma by showing how double thirds can be successfully played and taught.

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**Problem Solving in Action**

Edna Golandsky

Friday, July 14      3:30 PM      McCormick Auditorium

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**Healthy Typing**

Edna Golandsky

Wednesday, July 12      4:30 PM      McCormick Auditorium



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**Fingering in Focus: Avoiding Stretching with a Creative Strategy**

John Bloomfield

Tuesday, July 11      11:00 AM      McCormick Auditorium

Editorial fingerings often cause uncomfortable stretches purely for the sake of physical legato. This presentation will offer keen insight into a solution that can eliminate such awkwardness altogether, while promoting ease, speed, and security.

One of the Taubman Approach's great values is its enhanced comfort at the instrument. When we are more comfortable physically, we are freer, we can manage the technical demands of the music more easily, we are not plagued by fatigue, and we can give our attention more fully to expressing the music.

Intelligent fingering significantly facilitates the playing of any passage. Though editors sometimes have good suggestions, they just as often have inconvenient ones. Students and artists alike benefit from knowing how to evaluate and choose the most logical, efficient fingering for the music they play.

Many examples from the traditional repertoire will be used to highlight the dilemma pianists face when they wrestle with fingering choices. An often-overlooked possibility is the repetition of the same finger on consecutive notes. Once this useful strategy becomes part of the pianist's arsenal, solutions for some thorny passages can appear as if by magic!



### **Two Hands Play Together! A Game of Chance or Skill?**

Robert Durso

Saturday, July 15 11:00 AM McCormick Auditorium

In this lecture, Robert Durso explains and demonstrates the necessary skills of putting hands together. Called “The Interdependence of the Hands” in the Taubman Approach, these skills are innovative, pragmatic, and far reaching.



### **Beethoven Piano Sonata in C Minor, Op. 13 “Pathétique”**

Mary Moran

Thursday, July 13 11:00 AM McCormick Auditorium

This presentation is an overview of the three movements of this popular sonata, with analysis of the main musical and technical highlights of each movement. The left hand figures (broken octaves, Alberti bass, and arpeggiated accompaniments) of each movement will be discussed in detail.

Beethoven’s eighth piano sonata, Opus 13, was written and published in 1798–99. In addition to a brief historical overview of the composer at this time, and a short analysis of the three movements, illustrating the motivic connections between them, this presentation will center on the musical and technical issues that one encounters when performing this work.

The Grande Sonata Pathetique has always appealed to the young. This appeal continues in the present time as most pianists and teachers will have occasion to perform and/or teach this work. Certain technical requirements in the piece often present difficulties for the pianist and can hinder the freedom to express this rich emotional writing.

With the Taubman Approach, technical demands such as tremolos, leaps, broken octaves, and staccato articulations will be analyzed and discussed. There will be an emphasis on diagnosing different aspects of problems that can occur and why. This knowledge will help students and teachers evaluate their playing and manage these situations. The result will be the ability to focus mainly on Beethoven’s musical intentions and how best to express them.

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### **Pedagogy Master Class**

Mary Moran

Wednesday, July 12 3:00 PM McCormick Auditorium



### **Applying the Taubman Approach to Violin**

Sophie Till

One-week Strings Program 11:00 AM McCormick 106

Designed particularly for violinists and string players who are professionals, students, and amateurs, the daily technique lectures cover Taubman/Golandsky principles. Daily workshops provide hands-on practical help with problem passages and enable participants to experience the Taubman/Golandsky work in action. Master classes offer performance opportunities, both for solo and chamber music repertoire; and four private lessons enable every participant to address specific personal needs.

### **Violin and Piano Performance – Complete Brahms Sonatas**

Sophie Till and Ron Stabinsky

Thursday, July 13 3:30 PM McAlpin



### **Applying Taubman Principles to Jazz**

Ron Stabinsky

Monday, July 10 11:00 AM Teachers' Studio

Wednesday, July 12 11:00 AM Teachers' Studio

Friday, July 14 11:00 AM Teachers' Studio

Ron Stabinsky will lead participants through an exploration of Taubman principles as a means of facilitating the practice and performance of jazz and improvisation.

## **APPLYING THE TAUBMAN APPROACH TO STRING INSTRUMENTS**

For the past eight years, Edna Golandsky and violinist Sophie Till have been working together to translate the Taubman Approach to the violin. Their work has resulted in concrete knowledge and diagnostic tools for solving violin-specific technical problems, ranging from difficulties with pain, tension, and injuries, to questions about tone production, color, and musical issues. The principles of coordinate movement and alignment underlying a virtuoso piano technique apply directly to the violin. Ms. Till has developed a pedagogical week-long program for string players in accordance with the Golandsky Institute.

The String Program at the 2017 Summer Symposium follows the format of the piano program, with a series of daily lectures addressing the application of fundamental Taubman principles to violin and viola, daily workshops showing the practical application of the technique in repertoire and problem passages, four individual lessons, and master classes. A children's pedagogy day features a master class for children and a presentation of the approach for younger students.

## WHAT'S HAPPENING AT THE GOLANDSKY INSTITUTE

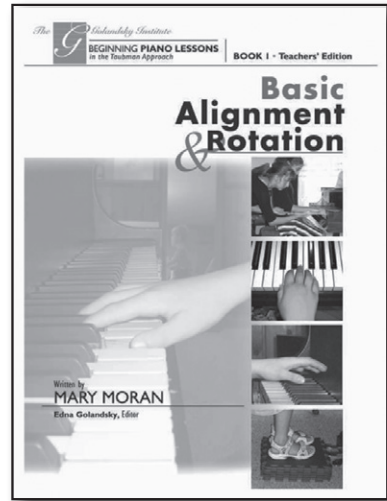
### **BEGINNING PIANO LESSONS IN THE TAUBMAN APPROACH** *Book One: Basic Alignment and Rotation*

*By Mary Moran | Edited by Edna Golandsky*

#### **CHAPTERS INCLUDE:**

- |                           |                  |
|---------------------------|------------------|
| Sitting at the Piano      | Single Rotation  |
| Natural Hand Position     | Double Rotation  |
| Common Sources of Tension | Teaching Pieces  |
| Forearm Freedom           | Supplemental     |
| Forearm Rotation          | Repertoire Index |

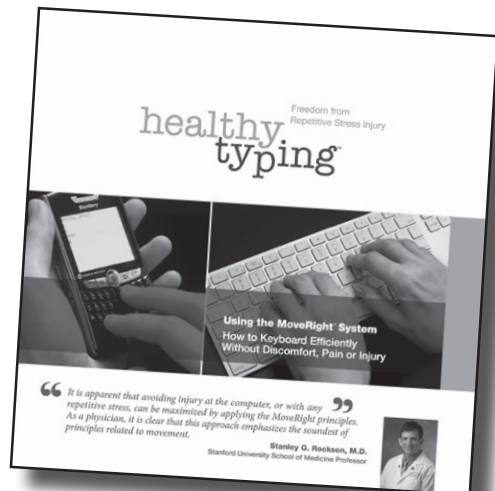
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or email: [mary.moran@golandskyinstitute.org](mailto:mary.moran@golandskyinstitute.org)



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Edna Golandsky is the founder of Healthy Typing, established to apply the principles of the Taubman-Golandsky approach to treating and preventing repetitive stress injury experienced by non-musicians, such as computer and Black-Berry users.

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**Robert Durso  
& Deren Eryilmaz**  
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Marianna Bogucki, and staff at the Center for Visitor and Conference Services and the many support personnel who have made us feel so welcome

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*We thank the many others who have throughout the year volunteered their time, skills, talents, advice, and guidance and have enthusiastically and lovingly lent their hearts and minds to the success of our fourteenth season.*



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