



La Gesse Foundation

Tribute to Sidney Forrest

The Festival is dedicated to Sidney Forrest, Clarinetist, and beloved Teacher.

**Weill Recital Hall at
Carnegie Hall**

**November 2, 3, 4
2009**

La Gesse Foundation

La Gesse Foundation was established in 1981 by Princess Cecilia de Medici, an alumna of the Peabody Conservatory, to promote young American musicians who have completed an outstanding musical education and proven their artistry, but need assistance in expanding their performing opportunities. The Foundation presents these young artists at the annual La Gesse Festival in Toulouse, Montpellier and Carcasson, France and in Triberg, Germany each summer. In addition, the Foundation sponsors them in annual concerts at Carnegie/Weill Hall in New York, the French Embassy in Washington, D. C., the International Center for Jefferson Studies at Kenwood in Charlottesville, Virginia, and at many other venues in Europe in recital, in chamber music ensembles, and as soloists with orchestras. La Gesse Foundation is a non-profit organization supported entirely by private contributions.



Sidney Forrest

Sidney Forrest, a native of New York City, arrived in Washington, DC in April 1941, upon being named clarinet soloist of the U.S. Marine Band and Symphony Orchestra. He studied with Otto Conrad (New York Philharmonic and formerly first clarinet of the Berlin Philharmonic) and with Alexander Williams (NY Philharmonic and solo clarinet of Toscanini's NBC Symphony). He attended Juilliard, The

University of Miami (BA), and Columbia University (MA).

He soon moved back to Washington, DC as principal clarinet of the National Symphony Orchestra and to teach at the Peabody Conservatory (1946-1985). As a recitalist, he performed in Washington at The Library of Congress, The Phillips Gallery, National Gallery of Art and Pan American Union; in New York City at Carnegie Recital Hall and The Brooklyn Museum; and in other venues from Idaho to Puerto Rico. Many of these performances were in partnership with his wife, Faith Forrest.

A highlight of his career was performing Aaron Copland's Concerto for Clarinet at the Pan American Union with the composer conducting.

He is a professor emeritus of Johns Hopkins Peabody Conservatory; he also served on the faculties of Catholic University (1954-2004), American University (1960-1972), George Washington University (1970-1974), and Interlochin Center for the Arts (1959-2004). Since 1980, he has been a member of the Selma Levine School of Music. He also served as an adjudicator for The Montreal Conservatoire Concours (1970-1984) and the Fulbright Commission (1980-1985). Sidney Forrest's commercial recordings include the clarinet Trios of Mozart and Brahms, The Mozart Clarinet Quintet, Von Weber's Grand Duo, Hindemith's Sonata, and the Four Pieces of Alban Berg. He has also published transcriptions and arrangements of Telemann's 12 Fantasies, Chopin's Nocturne No. 20 (with piano), and works of Baermann, Halverson, and Tartini among others.

A Message from Wilton Dillon

Senior Scholar Emeritus Smithsonian Institution



If music can claim to calm the proverbial savage beast, the savagery of today's world cries out for the nurture of musical talent everywhere. Economic depression, wars and terrorism are all the more reasons to celebrate such opportunities as are created by Princess Cecelia de Medici and future patrons. We need her vibrant leadership and additional assets to bring the young to flower. I have seen the cradle of her vision at La Gesse chateau near Toulouse. And

I have been enraptured by the sounds of Gessian musicians in Hartford, Manhattan, Baltimore and Washington. These are only a few of the venues where the Old and New World dance their tangos.

As an anthropologist of gift exchange, I marvel at the reciprocity manifest through La Gesse and her partners in Europe and America. The U.S. as a "nation of nations," has absorbed and adapted much of Old World musical traditions. Those cultural gifts also have come from old Africa, land of human origins, as well as Europe. European audiences at La Gesse performances can sense the benefit of hybrid vigor of students coming out of American conservatories and universities. Changing technologies influence music in both continents. Cross-fertilizing is the stuff of mutual benefit. Globalism in music need not produce cloning, rather the spark of Renaissance creativity.

The Smithsonian Institution itself is the product of such interplay. We were founded through the gift of an English scientist born in Paris. In our long history of promoting the sciences and the arts, we bear witness to music as an essential element of civilization. Without high quality, small-scale initiatives found in the cultural diplomacy of La Gesse, we Americans would be poorer. So would Europeans.

Wilton S. Dillon

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Jean Paul & Monique Picot

Eileen H. and Leslie Pierce

November 2, 2009 8:00 PM

Weill Recital Hall

MARC SCHLOSBERG, clarinet
THOMAS MASTROIANNI, piano

Nocturne No. 20 Chopin, Transcribed by Sidney Forrest

Sonata for Clarinet and Piano Leonard Bernstein

I. Grazioso

II. Andantino - Vivace e leggero

ERIKSON ROJAS, piano

Prelude and Fugue in C Major.....J. S. Bach
from the Well Tempered Clavier, Book 1

Sonata No. 32 in C Minor, Op 111..... L. v. Beethoven

I. Maestoso; Allegro con brio ed appassionato

II. Arietta: Adagio molto, semplice e cantabile

INTERMISSION

CHRISTINE HYE-SU KIM, piano

Three Mazurkas Opus 59, F. Chopin

Mazurka in A minor

Mazurka in A-flat major

Mazurka in F-sharp minor

Sonata No. 3, Op. 58 F. Chopin

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto; Agitato



MARC SCHLOSBERG

Marc Schlosberg's career as a clarinetist began under the tutelage of Sidney Forrest in the mid 1970's and resumed in 2001.

He studied with Mr. Forrest through his high school years in Maryland and at the National Music Camp in Interlochen Michigan, before attending Duke University on a music performance scholarship. At Duke he continued his clarinet studies along with a pre-medical curriculum.

Dr. Schlosberg continued playing the clarinet despite the rigorous demands of medical school and his neurology training.

Looking for guidance with the second movement of the Brahms clarinet quintet, Dr. Schlosberg resumed studies with Mr. Forrest, and the long friendship has continued every Wednesday morning since.

Dr. Schlosberg has a busy neurology practice in Washington, DC, where he specializes in epilepsy and sleep medicine. He also plays professionally with Washington Pro Musica when time permits; and it usually does.



THOMAS MASTROIANNI

Thomas Mastroianni, is known for his performances and teaching on four continents. He is co-founder of the Amalfi Coast Music Festival, President of the American Liszt Society (ALS), and past director of the FMMC Foundation which presents the Washington International Competition. He is also on the Board of the La Gesse Foundation and the Baltimore/Washington Chapter of ALS.

Strongly influenced by the pianistic history and philosophy of Franz Liszt, Mastroianni is a 1992 recipient of the Medal of the Hungarian Liszt Society.

Dr. Mastroianni is active as Professor Emeritus at the Catholic University of America, Benjamin T. Rome School of Music where he served as Dean from 1972-81 and as Professor and Chairman of Piano until 2000.

From 1961 to 1972 he was chairman of Piano and Applied Music at Texas Tech University. A member of the National Association of Schools of Music (NASM) from 1972-81, he was elected to The Graduate Commission. Mastroianni has published articles on wellness for the performing musician, performance anxiety and memory.

For over 30 years, Mastroianni has taught courses in Piano Technique with emphasis on physiology. In addition to the area of Technique, he has vast experience in the standard piano literature but also has fostered lesser known works of composers of the Americas. He has more recently presented lectures and lecture recitals on "Chopin and Bel Canto", "The Italian Aspect of Liszt", "Liszt, Religion and Death", and "Debussy and the Symbolist Poets and Painters".



ERIKSON ROJAS

Pianist Erikson Rojas made his solo debut in Cuba in 1991, and has since won numerous awards and honors. He has performed as soloist with orchestras in the US and México, and has performed solo and chamber music recitals in France, Italy, Germany, and Hungary. In 2007 Mr. Rojas was one of five Americans and the only hispanic in 31 pianists selected world-wide to participate at the Cleveland Inter-

national Piano Competition.

Mr. Rojas studied piano under the legendary Leon Fleisher at the Peabody Conservatory, where he completed the Master of Music degree and the Graduate Performance Diploma. He also received conducting lessons from Gustav Meier. Prior to entering Peabody, he studied with Distinguished Professor Dr. Samuel Hsu at the Philadelphia Biblical University, where he received his Bachelor degrees in Music/Piano Performance and Biblical Science. He also attended the prestigious Curtis Institute of Music as a pupil of Madame Eleanor Sokoloff, and received private lessons from the renowned pianists Susan Starr and Charles Abramovic. Other lessons and master classes were with Claude Frank, Gary Graffman, Seymour Lipkin, and Jorge Luis Prats, among others. He is currently on the faculty of the Settlement Music School, the Csehy Summer School of Music, and is also Music Director and Organist at the United Methodist Church of the Redeemer in Philadelphia.



CHRISTINE HYE-SU KIM

Christine Hye-Su Kim began her piano studies at the age of 10, within a year she gave her orchestral debut. Since then she has given many successful solo and concerto performances at venues including the Ambassador Auditorium of Pasadena and the Canadian Opera Company's Four Seasons Centre. She recorded Chopin Prelude op. 28 no. 15 "Raindrops" for George Romero's film "*Diary of the Dead*" in

Technicolor-Toronto. Other highlights in Miss Kim's career include a performance in the Aspen Music Festival where she received a standing ovation. She launched the Glenn Gould School Piano Virtuoso Series and appeared in "Person to Person" on Canada's national TV (TVO). Her interview with MUSO magazine was published as part of The Glenn Gould School profile. She gave an outstanding performance of Rachmaninoff Piano Concerto No. 2 with the Royal Conservatory Orchestra in Toronto Centre for the Arts. Miss Kim studied with world-renowned pedagogues and pianists like John Perry, Vitaly Margulis, Ann Schein, and Joseph Kalichstein. She also worked with artists such as Marc Durand, Luiz de Moura Castro, Menahem Pressler, and Leon Fleisher.

November 3, 2009 8:00 PM

Weill Recital Hall

RALITZA PATCHEVA, piano

Aria variata alla maniera italiana.....J. S. Bach

Carnaval, Opus 9R. Schumann

Préambule

Pierrot

Arlequin

Valse noble

Eusebius

Florestan

Coquette

Réplique

Sphinxes

Papillons

A.S.C.H. - S.C.H.A: Lettres Dansantes

Chiarina

Chopin

Estrella

Reconnaissance

Pantalon et Colombine

Valse Allemande / Paganini / Valse Allemande

Aveu

Promenade

Pause

Marche des "Davidsbündler" contre les Philistins

INTERMISSION

November 3, 2009 8:00 PM

Weill Recital Hall

INTERMISSION

INNA FALIKS, piano

Polonaise-Fantasia opus 61 in A flat major.....F. Chopin

FANNY NEMETH-WEISS, cello

INNA FALIKS, piano

Sonata for Cello and PianoF. Chopin

Allegro moderato

Scherzo

Largo

Finale (allegro)



RALITZA PATCHEVA

Pianist Dr. Ralitz Patcheva has been called a “phenomenon” (The Washington Post) and praised for her “elegant pianistic technique”; “courageous, innovative interpretation” (Dolomiten, Italy) and “crystal tone; amalgamation of witty virtuosity, powerful expressivity and profound sensitivity” (Thüringer Landeszeitung, Germany). She is a prizewinner at the 51st International Competition Busoni in Italy.

Ralitz Patcheva has soloed with National Symphony Orchestra of Washington DC, the Jena Philharmonic (Germany), the Haydn Orchestra (Italy), As a chamber musician Ralitz Patcheva has collaborated with the Euclid Quartet, cellists Vasily Popov, members of the Villa Musica Ensemble in Mainz (Germany) and singers Stanislava Stoytcheva (Bayerische Staatsoper) and Robert Merwald (Innsbruck Oper). She has received the highest recommendations as a chamber musician by world famous artists like Dario De Rossa, Walther Nothas, Eliso Virsaladze, Natalia Gutman, Helmut Deutsch, John Shirley-Quirk and Daphne Evangelatos.



INNA FALIKS

Ms. Faliks has performed numerous recitals and concerti in prestigious venues in the US as well as in France, Italy, Switzerland, Russia, Ukraine, Estonia, and Japan. She has been featured on WQXR, W-NYC, WFMT and many international television broadcasts, and has performed in major venues such as Carnegie Hall, Metropolitan Museum of Art, Paris’ Salle Cortot, Chicago’s Orchestra Hall, Boston’s

Pickman Hall, and in numerous important festivals such as Verbier, Brevard, Taos, Bargemusic, and Chautauqua. She has played concerti with many conductors including Leonard Slatkin, Keith Lockhart, Edward Polochick, Stephen Alltop, Anne Harrigan, Jed Gaylin, and many others. Her chamber music partnerships include work with Colin Carr, Wendy Warner, Nathaniel Rosen, Nina Beilina and others. Ms. Faliks is a Yamaha Artist.

Inna Faliks was the first prize winner of the coveted International Pro Musicis Award 2005. Other prizes include first prizes in Hilton Head International Competition, Grand prize in St. Charles International Competition, 2nd prize in the Val Tidone International Piano Competition, First Prize in the National Federation of Music Clubs Competition, and 1st prize in the Yale Gordon Competition at the Peabody. Earlier competition prizes include winning the Chopin Kosciuszko Competition, MTNA Yamaha National Competition, and Fischhoff Chamber Music Competition, among others.



FANNY NEMETH-WEISS

Born in 1985 Szombathely, Hungary, Fanny Nemeth-Weiss started the cello at nine years old and studied in Zagreb (Croatia), Graz (Austria), Zurich and Basel (Switzerland) where she studied with Ivan Monighetti. She was accepted at the Manhattan School of Music New York in 2005 where she earned the Bachelor of Music Degree in 2009. Her teachers included Marta Istomin, David Geber and Julia

Lichten. She won several cello competitions in Hungary, is the first prize of the Alpen-Adria Music Competition in Italy, the Rudolf Matz Competition in Croatia and Second prize in the Janigro International Cello Competition in Croatia. She was the winner of the Lilian Fuchs Chamber Music Competition in 2007 and 2008. Her Concerto performances include concerts in the Bartok Hall Szombathely, Hungary and with Zagreb Soloists in Church Sv. Kriza, Zagreb (Croatia). She made her Weill Recital Hall debut under the sponsorship of the La Gesse Foundation in 2008 and played recitals under this sponsorship in Toulouse, France and Triberg, Germany in 2009.

She received fellowships and scholarships from the La Gesse Foundation, Manhattan School of Music, The Hungarian-American Enterprise Scholarship Found Budapest. She has taken part in cello master classes led by Bernard Greenhouse, Bonnie Hampton, Eleonore Shoenfeld, Natalia Shahovskaya and Ron Leonard and chamber music masterclasses by Itzhak Perlman, Robert Mann, Nicholas Mann, Zvi Zeitlin, Jerome Lowenthal, Donald Weilerstein, Paul Katz, Peter Salaff, Donald McInnes, Laurence Dutton, Takacs Quartet, American Strings Quartet, Cavani Quartet.

November 4, 2009 8:00 PM

Weill Recital Hall

RACHEL GITNER, soprano
DANA SCOTT, piano

Ariettes oubliées.....C. Debussy

C'est l'extase: C'est l'extase langoureuse

Il pleure dans mon cœur: Il pleure dans mon cœur comme il pleut sur la ville

L'ombre des arbres: L'ombre de arbres dans la rivière embrumée

Chevaux de bois: Tournez, tournez, bons chevaux de bois

Green: Voici des fruits, des fleurs, des feuilles

Spleen: Les roses étaient toutes rouges

VASILY POPOV, cello

Cello Suite #6 in D Major (BWV 1012).....J. S. Bach

Prelude

Allemande

Courante

Sarabande

Gavotte

Gigue

INTERMISSION

INTERMISSION

RACHEL GITNER, soprano
DANA SCOTT, piano

from Italienisches liederbuch

"Auch kleine dinge", ,H. Wolf

"Wer rief dich denn?",H. Wolf

"Nun lass uns Frieden schiessen",H. Wolf

"Ich hab' in Penna",.....H. Wolf

BARBARA SPICHER, flute
VASILY POPOV, cello
CHRISTOPHER ATZINGER, piano

Trio in G Minor, Opus 63. C. M. von Weber

Allegro moderato

Scherzo (allegro vivace)

Schäfer Klage (andante espressivo)

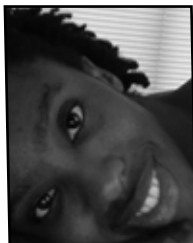
Finale (allegro)



RACHEL GITNER

Rachel Gitner studied at the University of Oregon on full scholarship. At the University she was mentored by her voice teacher, Dr. Ann Tedards. As her skills improved, she became involved with the University Opera Theater and performed roles in several operas, including Puccini's *Glianni Schicchi* and Rossini's *La Cambiale di matrimonio*.

She enrolled at the Peabody Institute of the Johns Hopkins University in Baltimore where she currently studies under Phyllis Bryn-Julson with coaching from John Shirley Quirk and Robert Muckenfuss. She has performed in the Peabody Opera productions of *The Adventures of Sharp Ears the Vixen* as the Grasshopper, and the role of Destino in the baroque opera, *La Calisto*.



DANA NICHOLE SCOTT

A talented musician, Dana Nichole Scott is a collaborative pianist and conductor in DC and Baltimore. She recently conducted the premier of *Momia in el Closet* at the Gala Theatre and was host/accompanist for Washington National Opera's High School Institute at the Kennedy Center.

Ms. Scott has performed *Suor Angelica* with Little Patuxent Opera Institute, *Magic Flute* with Opera AACC, Gallentry with Harbor Opera at the Walters Art Museum, *The Boys from Syracuse* with Center Stage, *Mame* at the Kennedy Center, and *Three Little Pigs* with FBN Productions. Ms. Scott also performs with All Children's Chorus of Annapolis, Arundel Vocal Arts Society, Bach in Baltimore, and Germano's Trattoria. Additionally, she is pianist/organist at Emmanuel United Methodist Church.



VASILY POPOV

Born in St. Petersburg, Russia in 1971 into a musical family, Vasily Popov started playing cello at the age of seven. His teachers included Natalia Gutman (master class), Anatoly Nikitin, Walter Nothas, Daniil Shafran (master class) and Elisso Virsaladze (chamber music). After having worked in St.-Petersburg Philharmonic orchestra under Maestro Yuri Temirkanov from 1995 until 1999, he moved to Munich,

Germany where he completed an Artist Diploma at the Hochschule fur Musik under the guidance of Professor Walther Nothas. Cellist Vasily Popov keeps an active concert schedule, performing as a soloist and chamber musician. His concert records include appearances as a soloist, recitalist and member of chamber ensembles in world's finest concert halls such as Gasteig (Munich), Santory Hall (Tokyo), St. Petersburg Philharmonic Hall, Rachmaninov Hall (Moscow) as well as other important halls in Austria, Belgium, Czech Republic, England, Finland, France, Spain, Switzerland, Germany, Hungary, Japan, USA. Vasily Popov is a prize winner at several competitions, among them of the International Chamber Music Competition "Accademia di Citta di Pinerolo" in Italy (2001, Second Prize in Duo with Ralitzia Patcheva), All-Russian Cello Competition (1997, Second Prize), Gartow Foundation Competition (1994, Second Prize)



CHRISTOPHER ATZINGER

Christopher Atzinger was first place winner of the 2005 National Federation of Music Clubs Biennial Young Artist Competition and the gold medalist of the fiftieth annual Nina Plant Wideman International Piano Competition.

He has also received honors from the Frinna Awerbuch International Piano Competition, the National Society of Arts and Letters, the Music Teachers National Association

Competition, the Sydney Wright Memorial Accompaniment Competition and the Mary Graham Lasley Competition in addition to receiving the Presser Music Award from the Theodore Presser Foundation. Also active in competitions abroad, Mr. Atzinger won the Premio Citta di Ispica prize with special recognition for his performance of music by Samuel Barber at the IBLA Grand Prize Competition in Ragusa-Ibla, Italy.

In addition to degrees from the University of Texas at Austin and the University of Michigan, Atzinger earned the Doctor of Musical Arts degree in piano performance from the Peabody Conservatory of the Johns Hopkins University. He counts among his teachers Julian Martin, Robert McDonald, Anton Nel, David Renner and Carolyn Lipp. Prior to accepting a position at St. Olaf College in Northfield, Minnesota he served on the faculty at Dickinson College (PA).



BARBARA SPICHER

Barbara Spicher is an active performer throughout the mid-Atlantic region. She is founding flutist with the award-winning Appalachian Wind Quintet, and her chamber music activities also include being flutist member of the Hood Chamber Players and the Frederick Baroque Ensemble. She is principal flutist of the Mercersburg Chorus and Orchestra and the Shippensburg University Festival Orchestras, and performs with the Two Rivers Chamber Orchestra in Shepherdstown, WV. For many seasons she has performed with the Maryland Symphony Orchestra, Millbrook Orchestra, and the Cumberland Valley Chamber Players. For three years she served as Artistic Fellow for the Washington, DC based La Gesse Foundation, under whose auspices she has performed recitals at the French Embassies of US and Canada, and at the La Gesse Festival in Toulouse, France. She was distinguished with a medal from the French government in recognition of her participation in these cultural exchanges. Her teachers include Toshiko Kohno principal flutist with the National Symphony, Timothy Day of the San Francisco Symphony, and Colin St. Martin, baroque flute specialist at the Peabody Conservatory of Music. Ms. Spicher is professor of flute at Hood College, Mercersburg Academy, and at the Preparatory Division of Shepherd University.

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