

Sunday, April 22, 2012, 3pm  
Hertz Hall

## Musicians from Marlboro

Tien-Hsin Cindy Wu, *violin*  
Hye-Jin Kim, *violin*  
Philip Kramp, *viola*  
Peter Wiley, *cello*  
Anna Polonsky, *piano*

### PROGRAM

Joseph Haydn (1732–1809) Trio for Piano, Violin and Cello in E-flat major,  
H. XV:29 (1796/1797)

Poco Allegretto  
Andantino ed innocentemente —  
Finale. Allemande: Presto assai

Felix Mendelssohn (1809–1847) Quartet in A major, Op. 13, “Ist Es Wahr?”  
(1827)

Adagio — Allegro vivace  
Adagio non lento — Poco più animato — Tempo I  
Intermezzo: Allegretto con moto —  
Allegro di molto — Tempo I  
Presto — Adagio non lento — Adagio

### INTERMISSION

Dmitri Shostakovich (1906–1975) Quintet for Piano and String Quartet in  
G minor, Op. 57 (1940)

Prelude: Lento —  
Fugue: Adagio  
Scherzo: Allegretto  
Intermezzo: Lento —  
Finale: Allegretto

*Cal Performances' 2011–2012 season is sponsored by Wells Fargo.*

Joseph Haydn (1732–1809)  
Trio for Piano, Violin and Cello in E-flat  
major, H. XV:29

*Composed in 1796 or 1797.*

The history of the piano is far more than the mere recounting of the mechanical and technical development of an instrument—it is a virtual microcosm of the progress of modern Western civilization. The first keyboard instrument capable of responding to the varying touch of the player was the *gravicembalo col piano e forte* (“harpichord with soft and loud”), invented in Florence in 1709 by Bartolomeo Cristofori. Cristofori’s instrument, whose sound was activated by a hammer thrown against a string according to the force of the pressure applied at the keyboard, allowed for gradations of dynamics that were impossible on the plucked-string harpichord and was well suited to the growing demand for music that would more intimately mirror the passionate expression of the performer. It took Cristofori more than a decade to perfect the mechanism and several more years for various manufacturers to establish their trade in the instruments, but by the time Johann Sebastian Bach played one of the new *fortepianos* on his visit to the court of Frederick the Great at Berlin in 1747, he was able to declare his enthusiasm for it. During the 1760s and 1770s, the piano slowly began to supplant the harpichord; Mozart acquired his first *fortepiano* in 1781, the year he moved to Vienna.

The three factors that most strongly guided the full acceptance of the piano—one political, one social, one commercial—swung into place during the closing decades of the 18th century. The *political* aspect involved nothing less than the French Revolution, the cataclysmic event that hurled Europe into the modern egalitarian world. In terms both of quantity and quality, France had long been the most important country for the production of harpichords, and the disruption of its commerce effectively limited it as a source of musical instruments. Indeed, the revolutionaries made it one of their

goals to destroy every harpichord they could find as a symbolic smashing of the old aristocracy—the new times in France called for a new musical instrument.

The *social* reason promoting the acceptance of the piano, one not unrelated to the upheavals in France, was the rise of the middle class, the new gentry who had both leisure time and the money to enjoy it. In those days before recordings and broadcasts, music could only be heard at the instant and place it was produced, so the demand for a musical instrument as the center of home entertainment—for the fashionable piano—mounted.

The success of the piano as an item of *commerce* followed, of course, the increased demand. By the turn of the 19th century, and especially with the development of the metal-frame piano by Babcock in England in 1825, the instrument had become an important commercial product, amenable to being mass-manufactured and sold at reduced prices to a potentially enormous market. Profits soared, and so did the infestation of pianos.

The early steps in the piano’s progress may be traced in Joseph Haydn’s compositions for keyboard trio. Haydn’s earliest trios for keyboard, violin and cello date from the mid-1750s. Two of them, issued by the distinguished Amsterdam firm of Johann Julius Hummel in 1757 as Haydn’s Op. 4, were among his earliest published compositions, preceded only by the nine string quartets contained in Opp. 1, 2 and 3. These pieces, small in scale and courtly in expression, as befit the taste and situation of Count Ferdinand Maximilian von Morzin, his employer at the time, were clearly intended for the harpichord, “accompanied,” as the style of the time dictated, by violin and cello. After joining the Esterházy musical establishment in 1761, Haydn turned from the traditional keyboard trio to the genres of composition for the curious “*baryton*,” a descendent of the old viol family that served as the principal performance outlet for Prince Nikolaus. Haydn created 175 works for *baryton*, some 126 of them as trios for the instrument joined by viola and cello. By the

time he returned to the keyboard trio in 1782, the fortepiano had become the instrument of choice for the burgeoning band of musical amateurs whose steady purchases were filling the coffers of publishers and instrument dealers alike, and his second foray into trio composition was undertaken to help satisfy that clientele's lucrative demand for new material. Haydn's trios of the 1780s, then, were tailored to the piano rather than the harpsichord, and were generally lighter in style, simpler of execution and more compact in form (i.e., three movements rather than four) than are his contemporaneous quartets, though they make few concessions to the dilettante and still exhibit the same sophisticated thematic manipulation and daring harmonic invention that mark his larger instrumental works of the time. The third and final group of Haydn's trios, comprising more than a third of his 45 works in the form, dates from the 1790s, the years of his London ventures and his greatest international acclaim.

The Piano Trio in E-flat major (XV:29 in Hoboken's catalog; H. C. Robbins Landon places it as No. 45, the last, in his chronological listing of the trios) was composed soon after Haydn left England for the second time, in 1795. The piece was one of three such works (Nos. 43–45; H. XV:27–29) written for publication by the firm of Longman & Broderip, and advertised for sale on April 20, 1797, in the London *Oracle*. The set was dedicated to the talented pianist Therese Bartolozzi (*née* Jansen), a native of Aachen, Germany, who had settled in London to study with Clementi. She became one of the city's most sought-after performers and piano teachers, and both Clementi and Dussek dedicated important sonatas to her. Haydn met Therese early in his second London sojourn, and became close enough to her to serve as a witness at her wedding on May 16, 1795, to Gaetano Bartolozzi, son of the well-known engraver Francesco Bartolozzi. The difficulty of the piano part in these three compositions, the most challenging in all of Haydn's trios, attests to Therese's skill and musicianship.

As was typical of the 18th-century genre, Haydn's E-flat major Piano Trio entrusts the

bulk of the musical argument to the keyboard, though the violin here enjoys a prominence that points to the increasingly independent role it had assumed in chamber music by the turn of the 19th century. Though the piece was written principally for the growing market of British and Continental musical *amateurs*, it exhibits a mastery of form and style and a breadth of expression reminiscent of the contemporaneous symphonies that Haydn devised for his London concerts. The Trio's opening movement is an ingenious hybrid of sonata and rondo procedures: the section based on a gracious melody presented at the outset returns twice (in the manner of a rondo), while the two intervening episodes treat the theme first in a minor-mode transformation and then through extended motivic development (as in sonata form). The disarming melodic and expressive purity of the second movement's opening ("*innocentement*" urges the score) is countered by the audacity of its B major tonality, which shares not a single diatonic note with the E-flat major home key of the Trio. The music becomes more anxious as it unfolds, drawing closer to Trio's home tonality by the end of the movement, but harmonic stability is achieved again only with the start of the finale, a sonata-form movement in the style of an old dance type in fast triple meter called in the score by its common French name, *Allemande* ("German Dance").

In writing of these late trios, H. C. Robbins Landon noted that "it is almost as if Haydn wished to show the world what possibilities in tonal relationships, harmonic subtleties, instrumental combinations and sheer brilliance of form the genre of the trio could display in the hands of a master at the summit of his artistic career."

**Felix Mendelssohn (1809–1847)**  
**Quartet in A minor, Op. 13, "Ist Es Wahr?"**

*Composed in 1827.*

Felix Mendelssohn, in 1827, must have been the most musically sophisticated 18-year-old in

Europe. Upon the foundation of his fine general education had been placed disciplined training in theory and composition from Carl Friedrich Zelter (a distinguished pedagogue who was then the director of the Berlin Singakademie), tutelage in violin with Carl Wilhelm Henning (a respected member of the Berlin Opera orchestra) and Eduard Rietz (a close friend who succeeded Mendelssohn as director of the Leipzig Gewandhaus concerts upon the composer's death in 1847), and in piano with his mother (a student of the noted German theorist Johann Philipp Kirnberger, himself a pupil of Johann Sebastian Bach) and Marie Bigot (an esteemed Alsatian virtuoso and friend of Haydn and Beethoven). Mendelssohn's first dated composition, a cantata, was completed on January 3, 1820, three weeks before his eleventh birthday, though this piece was almost certainly preceded by others whose exact dates are not recorded. Two years later began the twice-monthly Sunday family concerts at the Mendelssohns' Berlin mansion, for which Felix selected the programs, led the rehearsals, appeared as piano and violin soloist and chamber musician, and even conducted, though as a young teenager he was still too short to be seen by the players in the back rows unless he stood on a stool. By 1825, he had written over 80 works for these concerts, including operas and operettas, string quartets and other chamber pieces, concertos, motets, and a series of 13 symphonies for strings.

Mendelssohn possessed a boundless curiosity and enthusiasm about all music, old and new. By age 18, he was intimately familiar with the Classical forms and idioms of Mozart and Haydn, and he erected upon them the creative precocities of his youth (including the magical Octet of 1825, among the greatest pieces of music ever composed by one so young), but he was also one of the leading Bach scholars of the time. Zelter had guided him fruitfully through *The Well-Tempered Clavier*, and his musically knowledgeable maternal grandmother, who had known Bach's son Carl Philipp Emanuel when she grew up in Berlin, obtained for him a copy of the rare, unpublished score of the *St. Matthew Passion* in 1823 or 1824. Before the end of 1827,

Mendelssohn had enlisted the town's best vocalists to rehearse the *Passion* and determined to perform it in public—the renewal of interest in Bach's music, and, indeed, the entire baroque revival, date from that concert, on March 11, 1829, at the Singakademie. Complementing Mendelssohn's antiquarian strain was his interest in the most daring, avant-garde music of the day—the last works of Beethoven. In the years before his death, in March 1827, Beethoven explored uncharted continents of style and expression in his sonatas, quartets, *Missa Solemnis* and Ninth Symphony, and Mendelssohn eagerly studied those amazing and challenging creations.

The Quartet in A minor that Mendelssohn completed on October 26, 1827, was the product of this entire congeries of influences—Mozart, Bach, Beethoven, plus, of course, his own genius—which were further enflamed by a *petite affaire de le cœur*. The previous spring, shortly before matriculating at Berlin University, Mendelssohn had indulged in a short holiday at Sakrow, the Magnus family estate near Potsdam, and there he fell in love, at least a little. The circumstances, even the maiden's name, are uncertain (one Betty Pistor, a family friend and a member of a choir for which Mendelssohn was then piano accompanist, has been advanced as a possibility), but he was sufficiently moved by the experience to set to music a poem of his friend Johann Gustav Droyson that began, "Is it true [*Ist es wahr?*] that you are always waiting for me in the arboreal walk?" The piece, published two years later under the title *Frage* ("Question") as the first number of his Op. 9 set of songs, was woven as thematic material into the new A minor Quartet. The score was published in 1829 as Mendelssohn's Op. 13.

"In this work, the mature composer stands revealed," wrote Homer Ulrich of Mendelssohn's A minor Quartet in his comprehensive survey of the chamber repertory. "All the melodic charm, all the perfection of detail, all the deftness of touch we associate with the later works are present in this Quartet from his eighteenth year." This Quartet is also the most Beethovenian of Mendelssohn's works, embracing bold contrasts,

adventurous harmonies, complex counterpoint, cyclical procedures, multi-compartmented movements and a pervasive impassioned expression that lend this music an urgency which Mendelssohn seldom recaptured. At a performance of the Quartet at a Paris salon, a music-loving priest nudged Mendelssohn during the finale, and whispered, “He does that in one of his symphonies.” “Who?” asked the composer. “Why, Beethoven, the author of this Quartet,” came the reply. “That was bittersweet,” Mendelssohn allowed.

The Quartet opens with a slow introduction whose A major tonality serves as an emotional foil for the tempestuous main body of the movement. Two arching phrases—the second soaring high in the first violin’s compass—preface the quotation of the searching motto phrase from *Ist Es Wahr?*, recognizable by its long–short–long rhythm. The music’s tempo and energy are quickened by scurrying filigree before the viola initiates the principal theme, based on the motto rhythm. The cello posits a lyrical melody as the complementary subject. The scurrying phrases return to mark the onset of the development section, which is remarkable for the intensity of its counterpoint and its nearly febrile mood. The recapitulation serves both to return and to enhance the earlier themes before the movement closes with an explosive coda that stops without resolving the music’s strong tensions. The deeply felt *Adagio* offers another paraphrase of the motto theme at beginning and end as the frame for the somber, densely packed fugal episode that occupies the middle of the movement. The third movement, titled *Intermezzo*, uses a charmingly folkish tune, daintily scored, in its outer sections to surround an ethereal passage of musical featherstitching at the center. Both ideas are deftly combined in the coda. A dramatic cadenza–recitative for the violin over tremolo harmonies, reminiscent of the fourth movement of Beethoven’s A minor Quartet, Op. 132, launches the finale. A clutch of highly charged motives is presented and worked out with great intensity as the music unfolds. The work closes not with a wail of tragedy or with a sunburst of redemption, but with a recall of the Quartet’s

most introspective moments—first the theme of the *Adagio*, and then the introduction from the opening movement, bringing with it a final reflection upon the music and thought, *Ist Es Wahr?*

**Dmitri Shostakovich (1906–1975)**  
**Quintet for Piano and String Quartet in**  
**G minor, Op. 57**

*Composed in 1940. Premiered on November 23, 1940, in Moscow by the Beethoven Quartet and the composer.*

Dmitri Shostakovich’s mother, Sofia Vasilievna, was a skilled pianist who studied at the St. Petersburg Conservatory and taught the instrument professionally. She passed her talent on to her offspring—her oldest child, Maria, followed in her footsteps, and Sofia began Dmitri’s lessons when he was nine. (Her third and last child, Zoya, became a veterinarian.) Dmitri displayed a quick affinity for the piano, and he was placed in Glyaser’s Music School after only a year of study at home. Three years later, in 1919 (and just two years after the Revolution, which his family supported wholeheartedly), Shostakovich entered the Petrograd Conservatory as a piano student of Leonid Nikolayev; he graduated in 1924 as a highly accomplished performer. Despite his dreams of a career in the concert hall, his first job after graduation was as a pianist in a movie house, a taxing endeavor that not only sapped his strength and health but also made composing and concertizing virtually impossible. His family decided in the spring of 1925 that he would leave this musical purgatory to devote himself to higher pursuits, and his First Symphony, completed at the beginning of the following year, elevated him overnight to the leading position in Soviet music.

Shostakovich always retained his love of the piano, and he played throughout his life whenever he could, but the lack of practice time prevented him from performing much music other than his own. The composer’s student Samari Savshinsky described him as “an outstanding

artist and performer. The crystalline clarity and precision of thought, the almost ascetic absence of embellishment, the precise rhythm, technical perfection, and very personal timbre he produced at the piano made all Shostakovich’s piano playing individual in the highest degree.... Those who remember his performance of Beethoven’s mighty ‘Hammerklavier’ Sonata, followed by a number of Chopin pieces, can only regret that his talent as a pianist was never fully developed or applied.” After years of prompting, the Beethoven String Quartet, the ensemble that premiered all of Shostakovich’s 15 quartets except No. 1, finally convinced the composer–pianist to write a Quintet for Piano and Strings that would allow them to perform together. Shostakovich duly composed the work during the summer of 1940, and gave its premiere with the Beethoven Quartet in the Small Hall of the Moscow Conservatory on November 23rd during a Festival of Soviet Music. The Quintet was greeted with universal acclaim. Arnold Schoenberg and Edmund Rubbra praised its revival of Classical forms, and the reviewer for Pravda wrote, “What is the novelty and appeal of this composition? The Quintet is made up of a series of lyrical, humanly truthful moods and images. It enralls the listener with its depth and magnificence. Shostakovich has found a lyrical solution to the key artistic problem of today: he presents a truthful, sincere, and inspired revelation of the spiritual wealth of the human personality.... The aesthetic impact and musical expressiveness of the Quintet are truly irresistible.” Shostakovich performed the Quintet across the Soviet Union during the early months of 1941, and its success was officially recognized in May when its composer was presented with the Stalin Prize, the highest award then granted in the Soviet Union for artistic work.

The Quintet is disposed in five movements that derive from Classical formal types and

techniques. The work opens with a dramatic statement by the piano (keyboard and strings are held in opposition throughout) that is soon taken over by the strings. The center section is occupied by a lighter strain, a sort of melancholy shadow waltz that is brought to a climax to lead to the return of the dramatic opening music by the full ensemble to close the movement. The second movement is a tightly woven fugue of somber countenance that traces the form of an arch, beginning and ending softly, almost mysteriously, and reaching a peak of expressive intensity in its middle regions. The *Scherzo* that follows is, according to British critic Andrew Huth, “cheerfully poised between spiky wit and downright bad manners.” Despite its apparently inconsequential title, the *Intermezzo* contains the expressive heart of the Quintet. Its expansive, deeply felt melodic lines are borne along by the heartbeat tread of its incessant bass line, and, like the fugue, it reaches its emotional highpoint near its center. The finale is a large sonata form built upon an airy, widely spaced main theme and a rather coarse contrasting strain (first given by the piano in octaves above the repeated-note accompaniment of the strings) said to have been inspired by a traditional tune that accompanies the entrance of the clowns in the Russian circus. The development section includes a reminiscence of the dramatic theme from the *Prelude*, but optimism returns with the recapitulation, and the Quintet closes in a genial, if somewhat subdued mood.

“The Quintet is one of those few works of modern art,” wrote the Soviet critic Ivan Martynov, “that combine depth of content with exquisiteness of form and intricacy of conception with simplicity of embodiment. In its vitality lies the captivating force of the Quintet.”

© 2012 Dr. Richard E. Rodda

**MUSICIANS FROM MARLBORO**, the touring extension of the Marlboro Music Festival in Vermont, offers exceptional young professional musicians together with seasoned artists in varied chamber music programs. Each program is built around a work performed in a previous summer that Artistic Directors Richard Goode and Mitsuko Uchida and their colleagues felt was exceptional and should be shared with a wider audience. The resulting ensembles offer audiences the chance to both discover seldom-heard masterworks and enjoy fresh interpretations of chamber music favorites.

Now in its 47th season, the Musicians from Marlboro touring program has introduced to American audiences many of today's leading solo and chamber music artists early in their careers, and in the process has offered these artists valuable performing experience and exposure. The list includes pianists Jonathan Biss, Yefim Bronfman, Jeremy Denk, Richard Goode, Murray Perahia, András Schiff and Peter Serkin. It has also been a platform for artists who subsequently formed or joined such noted ensembles as the Beaux Arts, Eroica, and Kalichstein-Laredo-Robinson trios and the Brentano, Emerson, Guarneri, Johannes, Juilliard, Orion, St. Lawrence and Tokyo string quartets. A member of the Tokyo Quartet once remarked, "I think that we are the only major American chamber music group without at least one former Marlboro participant. It's almost like driving without a license." Five years later, when cellist Clive Greensmith joined the Quartet, they got their license.

Musicians from Marlboro ([marlboromusic.org](http://marlboromusic.org)) are managed by Frank Salomon Associates, 121 West 27th Street, Suite 703, New York, New York 10001 ([franksalomon.com](http://franksalomon.com)). Their recordings are available on the Marlboro Recording Society, Sony Classical, Bridge Records and ArkivMusic labels. Musicians from Marlboro perform on Steinway Pianos.



Violinist **Hye-Jin Kim**, winner of the 2009 Concert Artists Guild International Competition, has performed internationally as both a soloist and chamber musician. In 2004, she won First Prize at the 2004

Yehudi Menuhin International Competition at age 19. Concerto engagements include the Philadelphia Orchestra with Christoph Eschenbach, the New Jersey Symphony, BBC Concert Orchestra, Seoul Philharmonic, Pan Asia Symphony, Minnesota Sinfonia and Hannover Chamber Orchestra. As a chamber musician, she has collaborated with renowned musicians Mitsuko Uchida, Jaime Laredo, Ida Kavafian, Miriam Fried, Gilbert Kalish and Paul Biss, and with members of the Guarneri, Juilliard, Miami and Orion string quartets at Marlboro, Ravinia, Music@Menlo, Music from Angel Fire and Prussia Cove. Ms. Kim earned her master's degree at the New England Conservatory, studying with Miriam Fried as recipient of the Emma V. Lambrose Presidential Scholarship. She entered the Curtis Institute at 14 and received her bachelor's degree there, working with Jaime Laredo and Ida Kavafian. Korean-born, Ms. Kim plays a 1687 Gioffredo Cappa violin.



Violinist **Tien-Hsin Cindy Wu** enjoys a versatile career as a soloist and chamber musician throughout North America, Europe and Asia. Having appeared as a soloist with orchestras including the Russian State Symphony Orchestra and the National Symphony Orchestra of Taiwan, Ms. Wu has also collaborated in concert with Gary Graffman, Kim Kashkashian, Ralph Kirshbaum, Ida Kavafian, Midori, William Preucil, Thomas Quasthoff, and members of the Alban Berg, Guarneri, Orion and Tokyo string

quartets, at such prominent venues as the Kennedy Center, Library of Congress, Carnegie Hall, and the La Jolla Summerfest, Santa Fe Chamber Music and the Marlboro Music festivals. Ms. Wu teaches violin and chamber music as an adjunct professor at the Thornton School of Music at the University of Southern California.



Originally from Bloomington, Illinois, violist **Philip Kramp** graduated in 2009 from the Curtis Institute of Music, where he studied with Joseph DePasquale and Michael Tree. He studied chamber music with Steven Tenenbom, Pamela Frank

and members of the Guarneri String Quartet. Mr. Kramp is a substitute violist with the Philadelphia Orchestra and the New York Philharmonic, has been a guest violist with the East Coast Chamber Orchestra, and has also worked in collaboration with the Mark Morris Dance Group. He has performed chamber music with Philip Setzer, Gilbert Kalish, Peter Wiley, Ida Kavafian, Soovin Kim, Michael Tree, Miriam Fried and many others. He has participated in many chamber music festivals, including Marlboro, Caramoor, Yellow Barn, Kneisel Hall, Music from Angel Fire and Sarasota. This fall, Mr. Kramp will be featured as a Caramoor Rising Star at the Caramoor Center for Music and the Performing Arts. He received Fourth Prize at the 2010 Irving Klein International String Competition.



Cellist **Peter Wiley** enjoys a prolific career as a performer and teacher. He is a member of the piano quartet Opus One, a group he co-founded in 1998 with pianist Anne-Marie McDermott, violinist Ida Kavafian and violist Steven Tenenbom. Mr. Wiley attended the Curtis Institute of Music as a student of David Soyer. He joined the Pittsburgh Symphony in 1974. The following year, he was appointed principal cellist of the Cincinnati

Symphony, a position he held for eight years. From 1987 through 1998, Mr. Wiley was cellist of the Beaux Arts Trio. In 2001, he succeeded his mentor, David Soyer, as cellist of the Guarneri Quartet. The quartet retired from the concert stage in 2009. He has been awarded an Avery Fischer Career Grant and nominated for a Grammy Award in 1998 with the Beaux Arts Trio and in 2009 with the Guarneri Quartet. Mr. Wiley participates at leading festivals including Music from Angel Fire, Chamber Music Northwest, OK Mozart, Santa Fe, Bravo! and Bridgehampton. He continues his long association with Marlboro, dating back to 1971. Mr. Wiley teaches at the Curtis Institute of Music and Bard College Conservatory of Music.



Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble and many others. She has collaborated with the Guarneri, Orion and

Shanghai string quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Anton Kuerti and Arnold Steinhardt. She regularly performs at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena and Bard. Ms. Polonsky has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill and Zankel Halls, and has toured extensively throughout the United States, Europe, and Asia. Anna Polonsky received her Bachelor of Music diploma from the Curtis Institute of Music, where she worked with the pianist Peter Serkin, and continued her studies with Jerome Lowenthal at the Juilliard School. Ms. Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003. In addition to performing, she serves on the piano faculty of Vassar College.