

**CLAIRE SMITH BERMINGHAM** received her MM in violin performance at The Boston Conservatory. Her teachers have included David Kim, Lynn Chang, Roy Lewis, Anna J. Choi, Magdalena Richter and Ronan Lefkowitz. She has studied baroque violin with Judson Griffin and modern violin with Joey Corpus. Recent master classes include Julie Andrijeski, Cynthia Roberts, Marc Destrube, and Marilyn MacDonald at Amherst Early Music Festival and Oberlin's Baroque Performance Institute. She has performed with the Trinity Baroque Orchestra and Choir, Biber Baroque, Vilas Baroque Ensemble, Siren Baroque, Big Apple Baroque and the Vox Ama Deus ensemble in Philadelphia. Claire is Concertmaster of the Astoria Symphony and Sinfonia Celestis, and plays with Greenwich Symphony, Northeastern Pennsylvania Philharmonic, Di Capo Opera Company, Bronx Opera Company and the Orchestra of the Bronx. Performances at Carnegie Hall, Avery Fisher Hall, Radio City Music Hall, and at the Apollo Theater and on a Broadway show. Recent performances with Sean "Puffy" Combs on "Saturday Night Live," "David Letterman" and "The View." She is currently on the faculty at the Spence School, the Third Street Music School Settlement and at Bank Street College of Education.

**TATIANA CHULOCHNIKOVA** (*Violin*) Praised for her "thrilling technique" and "dark plush romantic violin sound", Tatiana Chulochnikova has been enjoying a diverse international performing career as a soloist, recitalist, guest concertmaster, chamber musician and recording artist. Born in Kharkiv, Ukraine, Tatiana began playing violin at the age of seven and made her debut as concerto soloists at fourteen with the Kharkiv Philharmonic. Tatiana received her professional training at the Juilliard School, Moscow Tchaikovsky Conservatory and the Oberlin Conservatory.

The highlights of the 2024/25 season include appearances as a soloist with American Bach, Folger Consort, Washington Bach Consort; Pratum Intergum and 21st Century Consort performing works spanning three centuries, including one world premiere. In the 2023/24 season the geography of Tatiana's performances spanned from the West Coast of the United States of America to Yerevan, Armenia. Recent highlights also include solo appearances at the Weill Hall at Carnegie Hall, the Millennium Stage at the Kennedy Center; as well as solo and chamber music performances in various venues in Chicago, San Francisco, Innsbruck, Rome, Moscow and St. Petersburg.

Tatiana collaborated with such conductors as Pierre Boulez, Christopher Hogwood, Philippe Herreweghe, Theodor Currentzis, Andrew Parrot, William Christie and Stefano Montanari. A critically acclaimed international recording artist, Tatiana recorded her second solo CD album “Meditations and Reflections” in the Netherlands in November 2018. Released worldwide on Steinway & Sons Label (New York, USA) in the fall of 2019, the album received enthusiastic press reviews. For instance, The American Record Guide described Tatiana as a “talented and interesting artist to watch.” Tatiana’s debut solo album (2016), released worldwide on Toccata Classics (London, UK) presented a world premiere of violin music by a Ukrainian composer Theodore Akimenko. Fanfare Magazine (USA) called it “a fascinating release”; Classica Magazine (France) described it as a performance with “a total commitment and a free lyricism that goes straight to the heart”.

Tatiana is a founder and artistic director of the BaRock Band and a co-founder of the District Coalition Music Festival in Washington, DC. Her live performances and interviews have been broadcast by classical radio stations nationwide in the USA, including WETA, KALV and WFMT.

For details and performance calendar, please, visit <https://www.tatiana.world/>

**EPONGUE EKILLE** is a Taiwanese-Cameroonian violinist straddling the worlds of the present day and the distant past. On the modern violin, she appears mostly in the non-classical context, having played on Broadway shows such as “Sweeney Todd” and “The Great Gatsby,” in the recording studio, and on The Tonight Show with Jimmy Fallon. Most recently, she was a chairholder for New York City Center’s gala production of “Ragtime,” a New York Times Critic’s Pick. Epongue's historical performance pursuits have led her to the Carmel Bach Festival, the Smithsonian, and many churches in NYC. She is currently pursuing her master’s in Historical Performance at The Juilliard School.

Violist **MARGRÉT HJALTESTED** enjoys a diverse career as a performer, teacher and art manager. Born in Reykjavík, Iceland, she is currently based in New York City.

Margrét has played with orchestras such as the New Jersey Symphony, the American Composers Orchestra and the Albany Symphony. As a baroque violist, she has performed with The American Classical Orchestra, Bach Vespers at Holy Trinity and La Fiocco. She is a founding member and co-director of the baroque ensemble The Queens Consort. Margrét has toured internationally with the New York Symphonic Ensemble on its annual tour of the Far East, the Icelandic Symphony Orchestra, Luciano Pavarotti's International Farewell Tour, and the Icelandic singer-songwriter Björk. She maintains a private studio for adults/amateur string players in Queens, New York and Lubec, Maine. Margrét is a popular chamber music workshop coordinator and string coach in the Tri-State Region and New England. She received her B.Mus. from The Juilliard School, M.Mus. from Mannes College of Music and M.C.M (Master of Creative Management) from Bifröst University in Iceland. Visit [www.margrethja.com](http://www.margrethja.com).

**PATRICIA ANN NEELY's** interest in early music began when she was a student at LaGuardia High School of Music and Art & Performing Arts and was further cultivated at Vassar College as a music major. She went on to earn a Master's degree in historical performance at Sarah Lawrence College, with further studies on the viol with Wieland Kuijken in Belgium, and soon thereafter embarked on a journey back in time. As a viola da gamba, violone, and medieval fiddle player, Pat has performed with many early music ensembles including, Tempesta di Mare, Opera Lafayette, the Folger Consort, TENET, North Carolina Baroque Orchestra, Smithsonian Chamber Players, the Washington Bach Consort, Amor Artis, ARTEK, Glimmerglass Opera, New York City Opera, the Boston Camerata, Boston Early Music Festival Orchestra, The Newberry Consort, The New York Consort of Viols, and Early Music New York, among others. Her viol playing has been called "virtuosic" and "graceful" by Allan Kozinn of The New York Times and her vielle playing, "bewitching" by The Svenska Dagblatt. Pat was a founding member of the viol consort Parthenia and for many years the principal violone player for Bach Vespers at Holy Trinity. She spent three years touring with the acclaimed European-based medieval ensemble, Sequentia performing throughout Europe and North America, at festivals including, Oude

Muziek - Utrecht, Bach Tage – Berlin, Alte Musik – Herne, Wratislavia Cantans - Poland, Music Before 1800, and The Vancouver Early Music Festival. She has recorded for Arabesque, Allegro, Musical Heritage, Deutsche Harmonia Mundi, Ex Cathedra, Classic Masters, Erato, Lyrichord, and MSR Classics. Ms. Neely has been a member of the faculty at the Amherst Early Music Summer Festival, the Viola da Gamba Society of America Conclaves, The Brearley School, Wagner College, and Vassar College. She was recently inducted into the History Makers, a Digital Archive, developed by Carnegie Mellon University, which provides unique access to thousands of African American lives.

With an eclectic repertory that spans from the Middle Ages to the 21st century, acclaimed cellist/gambist **CAROLINE NICOLAS** enjoys an active and multifaceted career as one of the outstanding performers in her field. Noted for her “eloquent artistry and rich, vibrant sound” (Gainesville Times), she has been praised for her unique ability to combine emotionally rich interpretations with a historically inquisitive spirit. She regularly appears with leading ensembles as soloist, chamber musician, and music director. Ensembles she has worked with include the English Concert, Trinity Baroque Orchestra, Mercury Chamber Orchestra, Ars Lyrica Houston, Juilliard Baroque, Harmonia Stellarum, Philharmonia Baroque, Pacific MusicWorks, Kammerorchester Basel, New World Symphony, and Sinfonieorchester Liechtenstein. She recently completed her tenure as music director of New Baroque Orchestra. Festival appearances include the Boston Early Music Festival, Indianapolis Early Music Festival, Bach Festival Leipzig, and Styriarte Festival in Austria. Notable venues include the KKL Luzern, Berliner Philharmonie, Alice Tully Hall, and Benaroya Hall. Her performances have been broadcast on KING FM in Washington, KUHF in Texas, WDIY in Pennsylvania, and CCTV in China. Notable collaborations include such eminent musicians as Andrea Marcon, Amandine Beyer, Kristian Bezuidenhout, Jordi Savall, William Christie, Rachel Podger, Harry Bicket, and Stephen Stubbs. Notable distinctions include having been selected as a fellow of The English Concert in America, an award given to young musicians “who appear likely to make significant contributions to the field of early music.” As the winner of The Juilliard School’s

Historical Performance concerto competition, she made her solo debut in Alice Tully Hall, New York City.

A unique and dynamic violinist, **AISLINN NOSKY** has captivated audiences around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as “superb” by The New York Times and “a fearsomely powerful musician” by The Toronto Star, widespread demand for Aisslinn continues to grow.

As a soloist and director Aisslinn has collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, Portland Baroque Orchestra and Juilliard415. She was a core member of Tafelmusik Baroque Orchestra from 2005 to 2016. Aisslinn served as Principal Guest Conductor of the Niagara Symphony from 2016 to 2019 and was Guest Artist-in-Residence of the Manitoba Chamber Orchestra from 2019 to 2022. Since 2011, Aisslinn has served as concertmaster of the Grammy-winning Handel and Haydn Society. Founded in 1815, the Handel and Haydn Society of Boston is one of the world’s longest continuously performing musical organizations. Their most recent recordings of the complete Mozart violin concerti with Aisslinn as soloist and director was released in 2024 on the CORO label.

A passionate educator, Aisslinn has been on faculty at Amherst Early Music Festival, the International Baroque Institute of Longy, Tafelmusik Baroque Summer Institute, and The Banff Centre. She has given masterclasses, workshops and performances at The Guildhall School of Music and Drama, the New England Conservatory of Music, Codarts Rotterdam and The Juilliard School.

Well-known in the New York area, **REBECCA PECHEFSKY** has performed in such venues as Carnegie Hall’s Weill Recital Hall, Merkin Hall, and the Morris-Jumel Mansion, where she and Brooklyn Baroque have performed in a yearly series. She has also been heard in the concert series of the Miami Bach Society, the Iowa Early Keyboard Society, Capriccio Baroque, and the Harpsichord Center in California, as

well as in fringe concerts of the Boston Early Music Festival and the Berkeley Festival. Recent European engagements include recitals in Tallinn (Estonian Harpsichord Festival), London (Handel House), Milan (Sforza Castle), Bologna, Genoa, Amsterdam, Berlin, Basel, and Paris (Les Concerts dans les Copeaux). Among her recordings for Quill Classics are the complete harpsichord music of François d'Agincour; ***Bach and His Circle*** (JPF Music Award, Best Classical Solo Album); Bach's ***Well-Tempered Clavier***, Book 1, praised in Fanfare as "excellent to the highest degree"; and ***Johann Ludwig Krebs @ 300***. As part of the Krebs 300th birthday celebrations in Germany, she was invited to perform in Zwickau and Altenburg in October 2013, and in November 2018 she participated in a marathon celebrating Couperin's 350th birthday at Emmanuel College, Cambridge. Also committed to contemporary music, she has premiered works by Beth Anderson, Mary Inwood, Mark Janello, Graham Lynch, Frank J. Oteri, Louis Pelosi, Johnny Reinhard, David Wechsler, and Ben Yarmolinsky, and can be heard along with Elaine Funaro and Beverly Biggs on ***Uno, Due, Tre: New Works for Harpsichord by Mark Janello and Edwin McLean***. Currently organist at Redeemer Lutheran Church in Glendale, Queens, she lives in Brooklyn with her husband, Erik Ryding, with whom she coauthored the award-winning biography Bruno Walter: A World Elsewhere. Rebecca graduated as a piano major from Juilliard's Pre-College program before earning her undergraduate degree at Barnard College, followed by an MA in harpsichord from Queens College and an MPhil in musicology from the CUNY Graduate Center. Her piano teachers included Mary Turner, Dimitri Toufexis, and Seymour Lipkin; she later studied harpsichord with Louis Bagger, Kenneth Cooper, and Raymond Erickson, with master classes from Olivier Beaumont, Kenneth Gilbert, and Colin Tilney. Her recording of Bach's ***Well-Tempered Clavier***, Book 2, appeared in November 2017. She is a founding member of Ensemble Luini, an ensemble dedicated to Renaissance music and featuring lute, recorder, and virginals, as a well as a member of the Baroque Virtuosity trio with violinist Kinga Augustyn and lutenist Christopher Morrongiello and the harpsichordist for Opera Essentia.

**THERESA SALOMON**, hailing from Germany, plays baroque violin, modern violin and viola, and is at home in repertoire from the early baroque period to the present day. The New York Times has called her performance “sizzling”, the Washington Post “virtuosic and concentrated”, and the Frankfurter Allgemeine “on the highest level”. Theresa is a member of the Orchestra of St Luke’s, Opera Lafayette in Washington, American Classical Orchestra (where she currently serves as principal second violin), Clarion Music Society and Trinity Baroque Orchestra. She has performed with many renowned baroque ensembles, and has appeared on numerous early music festivals, most recently at the Carmel Bach Festival. As an enthusiastic chamber musician, she is especially dedicated to chamber repertoire from the classical era on period instruments. Theresa has curated programs for the “Friends of Mozart” series”, as well as for “The Construction Company”, a downtown art loft. She has appeared at the “Ostrava Days for New Music” in Czech Republic (as soloist with orchestra on live radio), Festival Présence, Paris, Gulbenkian Festival, and Prague Spring Festival. Her recording work spans from French Baroque Opera to Xenakis’ ensemble works, pop music, and movie scores. Theresa is teaching baroque violin and early chamber music at Montclair State University in NJ.

**DR. ALISON SMITH**, is an historian of early modern Italian history and professor emeritus at Wagner College. She has lectured at the Amherst Early Music Festival on Italian culture in the 17<sup>th</sup> century and a cello participant in Amherst Baroque Academy.

**VITA WALLACE** is known as a powerful, sensitive, and versatile musician. She is a sought-after baroque violinist: a member of ARTEK and Philomel, founding member of the Gotham City Baroque Orchestra, and guest artist with Parthenia, Concert Royal, the Dryden Ensemble, Festival Scarlatti in Sicily, and numerous other baroque ensembles and festivals. She has performed and recorded extensively as violinist of the Orfeo Duo, with which she also teaches improvisation and plays the piano in four-hand repertoire. The Duo’s latest CD, described as "daring and fresh" by the National Post, features the complete Schumann sonatas on period instruments, on the

unedited Unacorda label. Their other recordings have been described as "impassioned and deeply involving...strangely moving" (American Record Guide), "excellent" (BBC Music Magazine) and "magnificent" (Classics Today). Ms. Wallace is also a member of the medieval ensemble Sendebor, in which she plays vielle and percussion. Her teachers included Louis Krasner, Julius Levine, Lorand Fenyves, and Nancy Wilson. She graduated from the Mannes College of Music with the Felix Salzer Award and performs on a copy of an Amati made by Samuel Zygmuntowicz in 1991.