



25 Stars Still Rising: Where are They Now?

10 Years of New Artists of the Month

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SPECIAL REPORTS

June 2018

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Introduction



Every month for nearly ten years, Musical America has featured a [New Artist](#) on our home page: someone with a special talent that, for the most part, hasn't yet been "discovered." Speranza Scappucci had only been conducting for two years when we found her in 2014, but we sensed her "novice" status wouldn't last long.

We were right, as we were with all of the 25 we check on in this issue.

Since we first profiled her, Scappucci has signed with major management, conducted several times at the Vienna Staatsoper, and gotten her first music directorship. Similarly, composer Du Yun, a 2011 New Artist, went on to win the 2017 Pulitzer Prize for her opera *Angel's Bone*.

Our very first New Artist, baritone Adam Plachetka, was singing Mozart at the Prague National Theater; now he's singing Mozart at the Metropolitan Opera. Mason Bates was still a newcomer in 2009, and this year he was Musical America's [Composer of the Year](#). Robert Fairchild was starting his first year as a principal dancer with the New York City Ballet in 2011, now he's dancing *and* singing on Broadway and London's West End. Mirga Gražinytė-Tyla was an assistant conductor at the Los Angeles Philharmonic, today she's one of the most in-demand maestras around. Violinists Tessa Lark and Patricia Kopatchinskaja, this summer's Ojai festival music director, are onetime MA New Artists; so is keyboard phenom Daniil Trifonov, who this season has his own "Perspectives" series at Carnegie Hall.

Forgive my boasting; we're just proud of our track record. Mostly, though, we're proud of our New Artists.

Regards,

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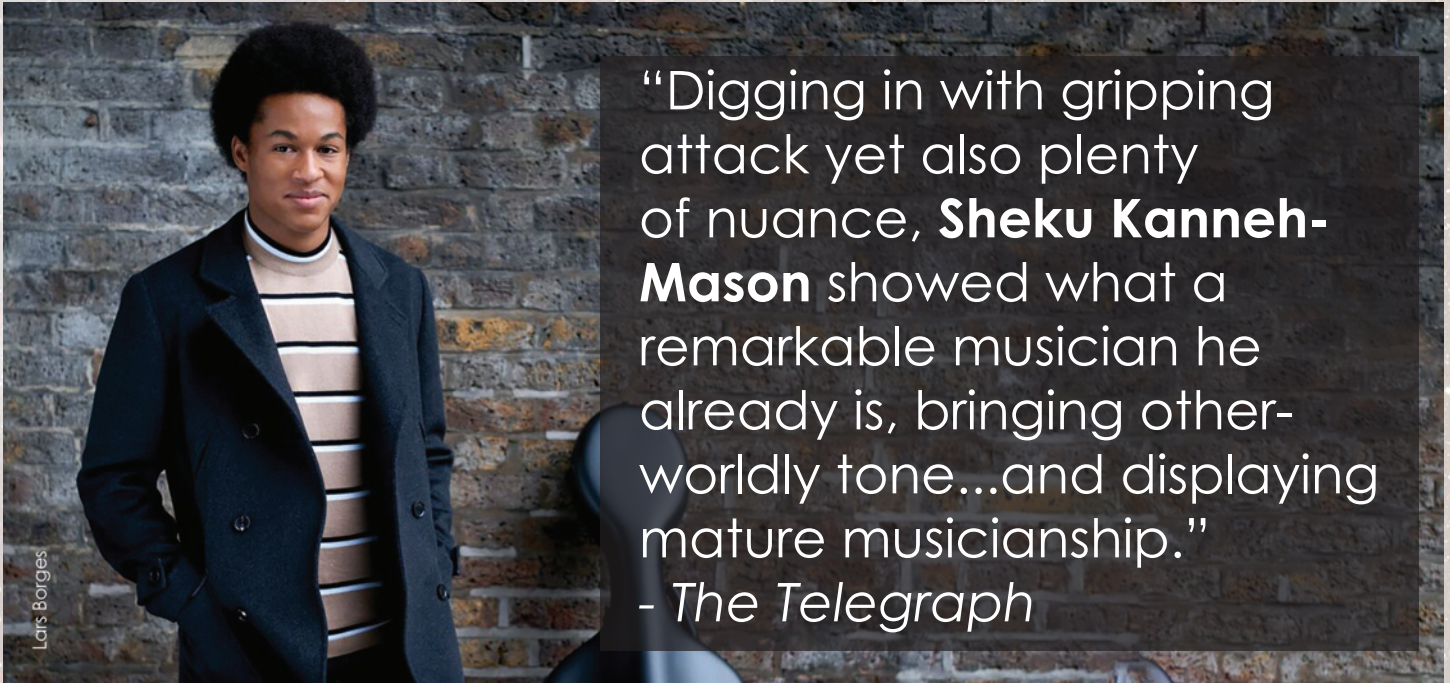
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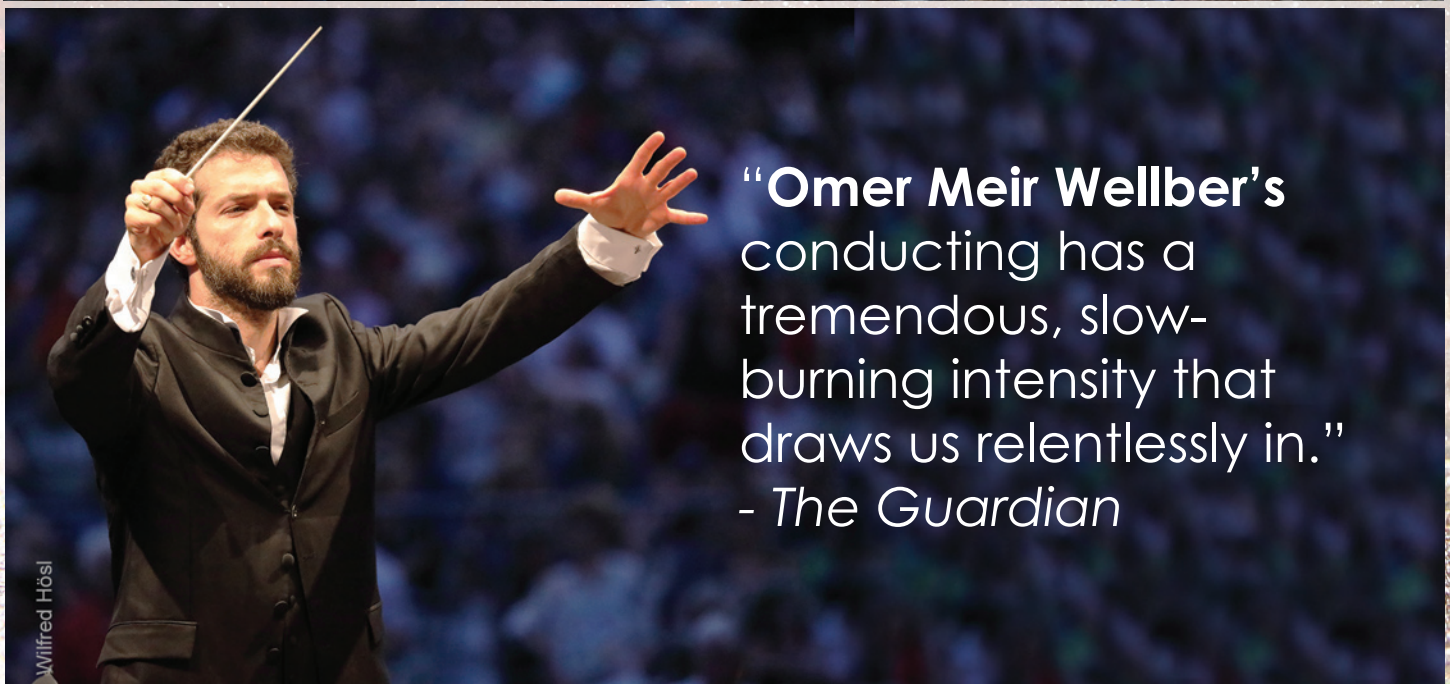
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CELEBRATING MUSICAL AMERICA'S "STILL RISING STARS" SHEKU KANNEH-MASON & OMER MEIR WELLBER



"Digging in with gripping attack yet also plenty of nuance, **Sheku Kanneh-Mason** showed what a remarkable musician he already is, bringing other-worldly tone...and displaying mature musicianship."
- *The Telegraph*

Lars Borges



"**Omer Meir Wellber's** conducting has a tremendous, slow-burning intensity that draws us relentlessly in."
- *The Guardian*

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Where Are They NOW?

Checking in with 25
New Artists of the Month

Nearly 10 years ago, Musical America launched a feature called [New Artist of the Month](#). The criterion for being chosen was (and still is) that the performer/composer/conductor either be a relative newcomer or someone long toiling in the field without the recognition he or she deserved. The only other criterion was that he or she had been witnessed in action by one of our contributors, who felt this was a talent worth watching.

Now, nearly 115 months later, we've accumulated a list of more than 100 not-so-new-but-still-rising artists. Following is an update of 25 of our proudest picks, arranged oldest to newest.

2009



February 2009

BARITONE ADAM PLACHETKA

When [Adam Plachetka](#) was named Musical America's first New Artist of the Month, the Czech bass-baritone was singing a lot of Mozart at Prague's National Theater, including *Don Giovanni* and *Figaro*. The next year, at 25, he took the biggest step of his career to that point, joining the ensemble of the Vienna State Opera, where he made his debut as Schaunard in *La bohème*. "I think I will have

time to develop in Vienna, because I expect to do some smaller parts there and I will have more time to study and listen to the masters," he said at the time.

Today, Plachetka is well established in Vienna, and his repertoire includes nine Mozart roles. At the State Opera this season, he sang the title role in *Don Giovanni* as well as the Count

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in *Le nozze di Figaro*. Since 2015 he has appeared regularly at the Metropolitan Opera, singing the title role in *Le nozze di Figaro* and Guglielmo in Phelim McDermott's new production of *Così fan tutte* this season. He returns to the Met in 2018-19 as Leporello in *Don Giovanni*.

Plachetka's Mozart is also featured with other major companies. In the Lyric Opera of Chicago's *Magic Flute* in 2016, his "smooth, agile baritone was ideal for Papageno's comic mix of cowardice and carefree nonchalance," according to Musical America. He plays Mozart's bird catcher this summer at the Salzburg Festival. He has also been in starry concert versions of *Così fan tutte* and *La*

clemenza di Tito conducted by Yannick Nézet-Séguin for a Deutsche Grammophon series of late Mozart operas.

As a young singer, Plachetka listened closely to recordings by bass-baritones George London, Falk Struckmann, Samuel Ramey, and Bryn Terfel, but now he tries to stay free of such influences to find his own voice. Asked what makes a great singer, he said: "It's the voice, it's the technique, it's the education, it's the manner, it's the languages, it's the X factor. You have to have that something that is really hard to describe. You just pass energy to the audience, and you get it back." —John Fleming



April 2009

CONDUCTOR LIONEL BRINGUIER

When [Lionel Bringuier](#) arrived at the Los Angeles Philharmonic as assistant conductor, it was an exciting time for the orchestra. Walt Disney Concert Hall had opened just a few years earlier and, at 20, he was the youngest person to conduct in the dazzling new hall. First trained as a cellist, Bringuier, a Besançon Young Conductors Competition winner, cultivated his podium technique under the mentorship of Music Directors Esa-Pekka Salonen and Gustavo Dudamel, rising to resident conductor before he left in 2013.

"I learned so much working with the two of them," Bringuier said. "It is like a family there, and the level of work is so amazing. It was really the best thing that could have happened to me." Small wonder that he returns regularly as a podium guest.

At 27, the French-born Bringuier became music director of the Tonhalle Orchestra Zürich. His opening concert in 2014 featured the premiere of Salonen's *Karawane*, Yuja Wang in the Prokofiev Second Piano Concerto, and Berlioz's *Symphonie Fantastique*.

That appointment was hailed for putting the venerable Swiss orchestra in the hands of a youthful maestro, and during Bringuier's tenure he released a much-praised four-CD set of Ravel's orchestral works, including the two piano concertos with Wang as soloist, for Deutsche Grammophon. He'll leave at the end of the current season, pursuing a whirlwind of guest engagements that include the major orchestras of Chicago, London, Leipzig, Montreal, and Lyon. But Los Angeles will always remain a favorite. —John Fleming

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May 2009
PIANIST DI WU

Since being named one of the six finalists in the June 2009 Van Cliburn International Piano Competition, [Di Wu](#) has made major debuts and charmed critics with her “charisma, steely technique, and keen musical intelligence.”

Wu has made four appearances at Carnegie Hall, and last summer, the Chinese-born pianist debuted at the Stiftung Schleswig-Holstein Musik Festival, performing Messiaen’s *Turangalila* Symphony with Christoph Eschenbach. But her career hasn’t only consisted of the requisite recital and concerto engagements. Wu says she is also branching out to pursue new collaborations and new formats.

In April, she performed Brahms’s *Variations on a Theme of Paganini* from the pit for Atlanta Ballet’s world premiere of choreographer Tara Lee’s *blink*.

“Working with different types of artists gives me inspiration,” she says. “Atlanta Ballet has a half-raised orchestra pit and I didn’t have a full view of the ballet dancers, so I really had to connect with them internally. It was a big piece, but very fun.”

In 2016, soprano Sarah Brightman invited the pianist to perform as soloist on a 20-concert tour to Asia. For that, Wu played excerpts of Rachmaninoff’s Piano Concerto No. 2 and Miklós Rózsa’s *Spellbound* Concerto, the latter arranged by Rózsa from his Oscar-winning score to the 1945 Hitchcock film.

“In Asia we mainly performed in stadiums. I have now done regular concert halls, closed stadiums, open stadiums, and concerts with large digital installations,” she says.

Among her upcoming projects, she’s at work on an album of film music, with repertoire and label to be announced.

Wu is now based in Montreal, where she lives with her fiancé, who works in artificial intelligence. There’s no telling what kinds of collaborations might result. She remarks, “My life is really half music, half cutting-edge tech.” —Janelle Gelfand



June 2009
COMPOSER MASON BATES

In June of 2009, [Mason Bates](#) became one of MA’s first New Artists of the Month; in December of 2018, he was named Musical America’s Composer of the Year. So it’s safe to say that this San Francisco-based composer, now among the most performed of the 21st century, has come full circle. He’s still known for his successful fusion of electronics with acoustic instruments, and it’s not uncommon to see Bates himself seated at his laptop among the woodwinds for his orchestral pieces.

His first opera, *The (R)evolution of Steve Jobs*, with librettist Mark Campbell, bowed with success last summer at the Santa Fe

Opera and is next scheduled to be mounted by the Seattle Opera in February and March of 2019. He’s been busy with commissions, adding to an already substantial catalog of symphonic, vocal, and chamber works, not to mention film scores. Bates, former composer-in-residence with the Chicago Symphony under Riccardo Muti, currently holds that title with the Kennedy Center—its first—where he works with a number of different programs, from the National Symphony Orchestra to Kennedy Center Jazz to the new KC Jukebox series, which is helping to connect the Center to new and younger audiences.

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Highlights in the current season have included a performance by the NSO of his *Auditorium*, a “neo-Baroque” work for period instruments originally premiered by the San Francisco Symphony (host of the 2014 “Beethoven and Bates” festival), and the premiere by the Richmond Symphony of his first work for chorus and orchestra, *Children of Adam*, a setting of American poems about creation, by mostly secular poets. The Chanticleer chorus has been touring the U.S. with his new *Drum*

Taps, in a program designed to respond to armed conflict. The Joffrey Ballet premieres a new ballet on his *The B-Sides*, with choreography by Nicholas Blanc, while the English National Ballet reprises his *Anthology of Fantastic Zoology*, choreographed by Aszure Barton.

Perhaps Teresa Heinz summarized the Bates phenomenon best when, in presenting him with the Heinz Medal, she wrote, “His music has moved the orchestra into the digital age and dissolved the boundaries of classical music.” —Susan Elliott



August 2009

CELLIST/COMPOSER JOSHUA ROMAN

[Joshua Roman](#) is one of a new generation of creative thinkers who is bringing classical music to audiences in imaginative new ways.

One of Roman’s TED talks is a case in point. The TED Senior Fellow—defined as a next-generation innovator with potential to positively influence the world—performed the Prelude of Bach’s Cello Suite No. 1, and then offered a brief discussion about Bach and the cello. “Many would say it’s a European tradition,” he said. “I’m an American. Happily, America has its own growing and diverse tradition.” Then he launched into Mark O’Connor’s *Appalachia Waltz*.

Even before the Oklahoma-born cellist first appeared at Carnegie Hall with the YouTube Symphony in 2009, he had mastered the art of using digital platforms to win audiences. For his own YouTube project, *Everyday Bach*, he played Bach Suites in scenic international settings, from Beverly Hills to Sri Lanka. As the artistic director of Town Music, an eclectic music series at Town Hall in Seattle, he once “crowd-sourced” a program, in which the audience voted via online poll to determine which Bach Suites he would perform. Then he played the two with the most votes in a concert that was streamed live online.

He’s added considerably to the cello repertoire, both as a composer and dedicatee. In March, Roman’s first orchestral recording, a performance of *Dreamsongs*, written for him in 2013 by Aaron Jay Kernis, was released on Signum Records. During the 2016–17 season, he performed Mason Bates’s Cello Concerto with the Portland, Berkeley, Spokane, and Memphis Symphonies. At the Cincinnati Chamber Orchestra’s 2016 Summermusik festival, he delivered a searing performance of Icelandic composer Daniel Bjarnason’s *Bow to String*, followed by a brilliant reading of Saint-Saëns’s Cello Concerto.

This year, he’s premiering his own quintet, *Tornado*, with the JACK Quartet, for which the piece is written, at the Spoleto Festival in Charleston, SC. Roman’s Cello Concerto, *Awakening*, displays his gift for lyricism, and its slow movement includes a ravishing dialogue for soloist and cello section. With his combination of interpretive artistic gifts and savvy entrepreneurship, audiences will surely be hearing from him for many years to come. —Janelle Gelfand

PHOTO: Hayley Young

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December 2009

VIOLINIST CAROLINE GOULDING

[Caroline Goulding](#) started young: She took up the violin at three-and-a-half, made her debut with the Cleveland Orchestra at 13 (playing the first movement of Lalo's *Symphonie Espagnole*), and was all of 17 when her solo CD was nominated for a Grammy and she was named an MA New Artist of the Month.

Since then, the violinist, who turns 26 in August, has continued to have a high-profile career, performing extensively as a soloist with orchestras in North America, Europe, and Asia. She's been a media darling, with appearances on NBC's *Today*, NPR's *From the Top: Live From Carnegie Hall*, and *The Martha Stewart Show*. Her third album, of the Korngold Violin Concerto and Mozart's A-Major Concerto, with the Bern Symphony Orchestra under Kevin John Edusei, was released this year by Claves Records.

The violinist recently took a sabbatical from concertizing to focus on meditative practices and the merging of meditation and music. In one of her first return concerts, in March, she was the soloist in Bruch's *Scottish Fantasy* with the Long Beach Symphony,

Eackert Preu conducting. In an onstage interview described in an *LA Opus* review by David Brown, Goulding told Preu that "she had been at the point in her career where she felt the need to withdraw for several months of meditation and self-discovery at a retreat in rural Montana.... If this performance was any indication," continued Brown, "the timeout paid off big-time. Her playing was simply spellbinding."

Goulding's 2018 calendar has included plenty of standard repertoire, but there are also engagements that reflect her spiritual journey, such as a performance at the Festival of Faiths in Louisville in April. Last summer, she curated a program called "Universe as Poet: Transfiguration through Cycles, Sages, and the Collective Unconscious" at the Tippet Rise Art Center in Fishtail, MT. In performances with cellist Joshua Roman and pianist David Fung, she played pieces by Schoenberg, Enescu, Ravel, Bartók, Janáček, and Schumann. She returns to Tippet Rise for two concerts in July.
—John Fleming

2010



PHOTO: Marco Borggreve

March 2010

PIANIST TAMARA STEFANOVICH

[Tamara Stefanovich](#) posted a photo of Stockhausen's complex score of *Klavierstück X* on Twitter, commenting, "I strongly believe we are the only couple practicing #stockhausen#klavierstück x at the same time at home. If there is any other out there, let's meet and start a group."

It's doubtful that many others could tackle the complexities of the avant-garde Stockhausen with the fearless verve and wit of this Belgrade-born pianist. Her duo-piano partner—and her partner off the stage, as well—is French pianist Pierre-Laurent Aimard. Their discography includes the Grammy-nominated

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recording of Bartók's Concerto for Two Pianos, Percussion and Orchestra with Pierre Boulez and the London Symphony Orchestra for Deutsche Grammophon.

Her MA profile described her New York recital debut in 2010 as a dazzling survey of Bartók, Carter, Ligeti, and Rachmaninoff. Her solo repertoire continues to be a tantalizing mix, ranging from Brahms's Piano Concerto No. 1 and Gershwin's Piano Concerto in F this season, to Hans Abrahamsen's Concerto for Left Hand for the London Sinfonietta's 50th birthday.

Stefanovich, who has worked closely with a number of living composers, marked Boulez's 90th birthday in 2015 with an extensive American recital tour. In her all-Boulez joint recital with Aimard in Zankel Hall, she performed the French composer/conductor's treacherously difficult Sonata No. 2. Writing in the

New York Times, Anthony Tommasini described her performance of the final fast movement as "a staggeringly brilliant, especially the frenzied, explosive climax."

As her discography continues to grow, she's also expanding the catalog of new music for piano. It's being noticed. Her recording of György Kurtág's "Complete Works for Ensemble and Choir"—a definitive survey that includes his mini piano concerto, *...quasi una fantasia*, as well as his Double Concerto—received a 2018 Grammy nomination for Best Classical Compendium. And recently, her live recording of Salvatore Sciarrino's *Un'immagine di arpocrate* for piano and orchestra with choir won a German Record Critics Award. —Janelle Gelfand

PHOTO: Marco Borggreve



May 2010

BARITONE QUINN KELSEY

As early as 2014, [Quinn Kelsey](#) had "fully graduated into the leading Verdi baritone roles he was clearly born to sing," according *The Chicago Tribune's* Mark Thomas Ketterson. His comments were prompted by Kelsey's portrayal of the Count di Luna in *Il trovatore* at the Lyric Opera of Chicago.

Today, the gifted young Hawaiian native has arrived and then some. At the Met Opera this past season, he sang Di Luna as well as Peter in *Hansel and Gretel* and Enrico in *Lucia di Lammermoor*. Next season, he'll put his burnished baritone to work in two other great Verdi roles at the Met: Amonasro in *Aida* and Germont in a new production of *La traviata*.

In a recent interview with the Met's Jay Goodwin, Kelsey noted the similarity of those two roles: "Neither is the longest role, but Verdi writes so much for me in that short amount of time. In both cases, without my character, the story might go in a totally

different direction. I definitely enjoy being that one important puzzle piece that has to fit in perfectly," he said.

Described in his first MA profile as a man of "imposing girth and a winning smile," the baritone has since added more honors than the 2007 Richard Tucker career grant; in 2015, he was bestowed with the Beverly Sills Award, a \$50,000 prize for young singers who have appeared in featured roles at the Met. By then, he had made his debut as Schaunard in *La bohème*, appeared as Marcello in the same opera, and stepped in on short notice to sing Germont in *La traviata*.

He's sure to receive a hero's welcome when he returns to Hawaii in May 2019 to star as—who else—Germont in *La traviata* for Hawaii Opera Theater. The company where he got his start as a member of the chorus is touting the new season as "opera's greatest hits and the return home of Hawaiian baritone Quinn Kelsey." —Janelle Gelfand

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June 2010

CHOREOGRAPHER KYLE ABRAHAM

After Peter Martins was forced to retire as artistic director of the New York City Ballet earlier this year, the company put into place a “transition team.” In April, the new regime announced the 2018–19 season, with some refreshing additions to Martin’s original plans. The biggest was a commission for dancer/choreographer [Kyle Abraham](#), planned for its world premiere at the company’s high-profile fall 2018 gala.

Abraham becomes one of only four black choreographers this 70-year-old company has ever commissioned, and the first non-company member in 18 years.

Since being chosen as a New Artist, Abraham has been duly lauded—a 2013 MacArthur Fellowship, a 2016 Doris Duke Performing Artist Award, a “Bessie” Award, Princess Grace Fellowship, etc. His style is distinctive and hardly typical City Ballet fare. He did create a duet for himself and former City Ballet principal dancer Wendy Whelan, *The Serpent and the Smoke*, which they premiered at the Jacobs Pillow Dance Festival in 2013, and he’s made work for the Alvin Ailey American Dance Theater, including *The Corner* (2010), and *Another Night* (2012), among other pieces. But his language—beautifully realized by his own, 12-year-old

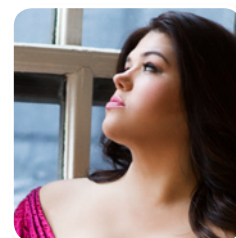
company Abraham.In.Motion (AIM), with which he continues to dance as well—is hardly classical, much less balletic. It is modern, urban, tough, rough-hewn. “The choreographer’s whipping spine undulations, swooping transitions, and initiations from the gut rather than the feet require a contortionist’s sensibility,” wrote MA dance critic Rachel Straus in his profile.

How well this “postmodern gumbo” (his description) will translate onto the bodies of the official Balanchine legacy carriers, impeccably trained as they are, is anyone’s guess, including Abraham’s. Normally, he takes a year to create a new work. In this case, he’ll get all of three weeks.

“Part of me wants to use classical music because I think that some people wouldn’t think that this black man would know classical music, when in fact I have studied it for a very long time,” he tells *Dance* magazine. “If I do use classical music, am I selling out? Should I actually flip it. . . and if I do, then who am I really serving? Who I am I being honest to?”

Hopefully, just to himself. —Susan Elliott

PHOTO: Tatiana-Wills



August 2010

SOPRANO LEAH CROCETTO

[Leah Crocetto](#) was a late bloomer. In 2010, when the soprano was one of five winners in the Metropolitan Opera National Council Auditions, she was the oldest age at which a singer can enter the competition. “I was speechless,” she told MA. “I thought they weren’t ever going to give it to a 30-year-old. I won it in the last possible year I could have won it, and it was just surreal.”

Since then Crocetto has been making up for lost time, praised for her Italianate style in Verdi and Puccini. This season she sang the title role in *Aida* at both Washington National Opera (WNO) and Seattle Opera, and her Leonora in *Il trovatore* was heard at Oper Frankfurt. Also at WNO, she was Elisabetta in Verdi’s *Don Carlo* and as the soprano soloist in his Requiem. Her Puccini

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included Liu in *Turandot* with San Francisco Opera, and she made her role debut as Tosca with Pittsburgh Opera.

"I do have an affinity for Italian music, and I love singing the language," Crocetto says. "It has a natural musicality—it sings itself!"

Last summer, she made a significant foray into bel canto repertory as Eleonora in Donizetti's *The Siege of Calais*, given its belated U.S. premiere at the Glimmerglass Festival. It was directed by Francesca Zambello, who heads both Glimmerglass and WNO

and has cast the soprano in numerous productions. Crocetto thrives under Zambello's emphasis on acting.

"The way Francesca approaches these operas and the way we work together in bringing them to life is definitely done from an acting viewpoint. She expects the singer to be an actor and to grab onto the character, full-on. There is no way around it. She expects greatness and that makes me work even harder."

—John Fleming

PHOTO: Rebecca Fay



November 2010 TENOR SEAN PANIKKAR

In the time since [Sean Panikkar](#) was an MA New Artist, he's added an impressive list of roles in contemporary operas, a niche he cultivated after a successful portrayal of Molqi, a Palestinian terrorist, in John Adams's *The Death of Klinghoffer* at the Metropolitan Opera in 2014. Because the opera is rarely done and controversial, representatives from many companies came to see it.

"One of the companies was La Scala," said Panikkar in a recent interview. "They were looking to cast the [2015] world premiere of Giorgio Battistelli's *CO2*, and I got the call" to play Adam and the Indian Temple Singer in the opera about climate change. "After those two productions, I had a reputation for being a reliable, accurate singer in challenging repertoire."

One of the tenor's favorite new roles was agent Henry Rathbone in David T. Little's *JFK*, which he originated at Fort Worth Opera in 2016 and also sang at Opéra de Montréal. He created the title character in Jack Perla's *Shalimar the Clown* at Opera Theater of St. Louis in 2016, as well as Wendell Smith in Daniel Sonenberg's

baseball opera, *The Summer King*, at the Pittsburgh Opera in 2017, reprising the role in May at the Michigan Opera Theater.

In August, Panikkar makes his Salzburg Festival debut as Dionysus in Henze's *The Bassarids*, and in October and November he sings Gandhi in the Phelim McDermott staging of Philip Glass's *Satyagraha* at Los Angeles Opera. The tenor has not neglected standard repertoire, having sung his first Don José in *Carmen* last fall at Madison (WI) Opera. He has been a frequent performer at the Met, having appeared in seven productions, most recently as Rodolphe in *Guillaume Tell* and Tybalt in *Roméo et Juliette* in 2016-17.

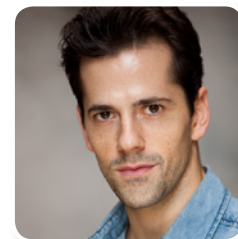
Along with being a rising opera star, Panikkar is one-third of the crossover tenor group Forte, which made it to the finals on the reality TV show *America's Got Talent* in 2013. Forte continues to give concerts, has released two albums, and its *Game of Thrones* video on YouTube has more than a million views.

—John Fleming

PHOTO: Kristina Sherk

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2011



January 2011

DANCER ROBERT FAIRCHILD

When profiled as a New Artist, [Robert \("Robbie"\) Fairchild](#) was in his first season as a principal dancer with the New York City Ballet. But long before he had begun his speedy ascent, a mere four years earlier, from apprentice to corps member to soloist to principal, his sister Meagan Fairchild, also a principal with the company, predicted he would someday land on Broadway.

She was so right.

Last fall, much to the heartbreak of his devoted fans, not to mention groupies, Robbie, now 30, decided to "retire" from City Ballet. Bitten by the Broadway bug after starring in the Gershwin musical *An American in Paris* (and winning the 2015 Drama Desk and Outer Critics Circle Awards for Outstanding Actor in a Musical, not to mention a Tony nomination), Fairchild is today a bonafide song-and-dance man. It makes perfect sense that his idol as a child, he confessed in a recent interview with *Dance* magazine, was Gene Kelly.

In a fourth-grade assignment apparently to name a "special place," he wrote, "My special place is on Broadway because there's

this guy named Gene Kelly and he's a dancer just like me. And I want to be just like him someday, and I also want to be in a movie."

On both counts, he is. Last year's nine-month West End run of *An American in Paris*, with Fairchild reprising the role of former GI Jerry Mulligan, has just been released as a feature film in London, and surely will soon make its way Stateside. It's not to be confused with the 1951 film, which, no small coincidence, stars Gene Kelly as Mulligan.

Since leaving the Broadway run of . . . *Paris* in 2016, Fairchild has performed at the Hollywood Bowl in *A Chorus Line*, Royal Albert Hall in *Oklahoma!*, and *Kiss Me, Kate* for New York's Roundabout Theater Company. Late last fall, Fairchild was the dancer/choreographer for *Mary Shelley's Frankenstein* off-Broadway and starred in the NY City Center Encores! production of *Brigadoon*. A film adaptation of *The Chaperone* by *Downton Abbey* creator Julian Fellowes is also in the works, with Fairchild in the role of Ted Shawn, founding artistic director of Jacob's Pillow and the man largely responsible for recruiting men to the artform in the U.S.

Just 30, Robert Fairchild has already accomplished his childhood dream; there's no telling what's next. —Susan Elliott



May 2011

COMPOSER DU YUN

"I'm very much an intuitive writer," [Du Yun](#) said in 2011. "I'm always interested in blurring the boundaries between mediums." The Berkeley Symphony Orchestra had just premiered the composer's

Mantichora, a piece for string orchestra named after a mythological beast. Her prolific résumé is wildly eclectic, with influences ranging from Ray Charles (*Hundred Heads* for orchestra) to Serbian chant

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(*The Veronica* for solo cello), from dance pop (an album called *Shark in You*) to graphic novels (*Dim Sum Warriors*, a musical about Kung Fu-fighting dumplings). She often performs as pianist and vocalist with her jazz/rock chamber group called OK Miss.

"I have always set out to make a challenge for myself, because I don't want to be too comfortable when I write music," Du Yun said in an interview with *NewMusicBox*, explaining that she avoids composing at the piano, even though she has played the instrument since age four. "When I create, I don't want to fall back to the safety net I've acquired (with piano)."

Du Yun, born and raised in Shanghai and now based in New York, has a PhD in composition from Harvard University. She was awarded the 2017 Pulitzer Prize in Music for *Angel's Bone* (with

libretto by Royce Vavrek), which the jury described as "a bold operatic work that integrates vocal and instrumental elements and a wide range of styles into a harrowing allegory for human trafficking in the modern world." The opera, which tells the story of two angels fallen to earth and forced into prostitution by their human captors, reflects the focus on social justice in many of her works.

"I'll still be me—who is very plugged into social change," Du Yun told NPR after winning the Pulitzer. "That's the biggest impetus of why I want to write music." In April, she received another prestigious honor, a 2018 Guggenheim Fellowship in creative arts. —John Fleming



August 2011

PIANIST DANIIL TRIFONOV

In 2011, pianist [Daniil Trifonov](#) was still a student at the Cleveland Institute of Music, albeit a student who had just won prizes at three elite competitions. In a stretch of nine months, the Russia-born Trifonov was awarded third prize at the International Chopin Piano Competition, followed by first prizes at both the Rubinstein and Tchaikovsky competitions. "If you consider a competition as a trampoline to a career, it opens a lot of doors, and then it's important how you use it and develop," he told MA at the time.

Trifonov took maximum advantage of his trampoline. Today, his career is thriving, with a busy concert schedule befitting the superstar soloist he has become. His dazzling technique and poetic interpretations are routinely likened to pianistic titans such as Sviatoslav Richter and Martha Argerich. "What he does with his hands is technically incredible," Argerich herself has said of him. "It's also his touch—he has tenderness and also the demonic element. I've never heard anything like that."

The 2017-18 season has seen the 27-year-old Trifonov as soloist with a host of major orchestras, plus more than 20 recitals of works by Chopin and modern composers influenced by Chopin, all in support of the pianist's fourth album for Deutsche Grammophon, *Chopin Evocations*. His previous release, *Transcendental*, a double album of Liszt études, won the 2018 Grammy for Best Instrumental Solo album. A highlight of the season has been his seven-concert Perspectives series at Carnegie Hall, which has included much Chopin as well as a two-piano recital with his teacher in Cleveland, Sergei Babayan.

Like his idol Rachmaninoff, Trifonov is both a piano virtuoso and a composer. In the past year he has performed his own 2014 Piano Concerto in E-flat minor with the Mariinski Orchestra and the Detroit Symphony Orchestra, and it is on his program with the Aspen Festival Orchestra in July. He has a double chamber concerto for himself and violinist Gidon Kremer in the works. —John Fleming

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November 2011
CONDUCTOR WARD STARE

[Ward Stare](#) started out as a trombonist, attending Juilliard and, at age 18, becoming principal of the Lyric Opera of Chicago Orchestra, the youngest musician ever to join that ensemble. He remained with Lyric's orchestra for seven years, during which time he began to pursue the career in conducting that led him to the St. Louis Symphony Orchestra, where he was resident conductor when MA profiled him.

A year later, after Stare had completed his tenure in St. Louis, his musical career came full circle. He was back in the pit at Chicago's Civic Opera House, but not in the trombone section. Instead, he was on the podium to make his Lyric conducting debut with Humperdinck's *Hansel and Gretel*. He has since conducted other productions with the Lyric as well as with Opera Theater of St. Louis, the Washington National Opera, and, last December, the Metropolitan Opera, making his debut with *The Merry Widow*, with Susan Graham in the title role.

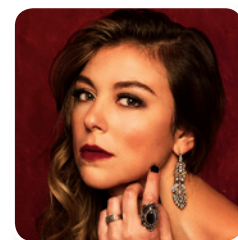
His career again came full circle in 2014 when he was named music director of his hometown band, the Rochester Philharmonic Orchestra, whose concerts he attended while growing up. His appointment came at a troubled time for the orchestra, which had recently fired its Norwegian Music Director Arild Remmereit in mid-season because of dysfunction in the organization.

Under Stare the RPO is recovering from a difficult spell. Last season, ticket sales were up by 20 percent and the orchestra reported its first balanced budget in six years. In December, he renewed his contract through the 2020–21 season.

Stare is also applying his opera background to his Rochester duties: he has led the RPO in concert versions of *La bohème*, *Carmen*, and, next season, *Così fan tutte*. —John Fleming

PHOTO: Anna Rolandi

2012



January 2012
SOPRANO CORINNE WINTERS

Violetta has become such an integral part of [Corinne Winters's](#) operatic trajectory, that she has inked a large tattoo of a camellia—the courtesan's signature flower—on her shoulder.

"Camellias are unique because they wither quickly when cut," says the lyric soprano. "Violetta is almost a camellia herself, a

beautiful flower that only lasted a moment in full bloom. Camellias remind me to live in the moment, savoring it before it's gone."

Considering the splash she has made in her signature role around the world, Winters seems destined to bloom much longer than Violetta's camellia. Since Musical America first caught up

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with her in 2012, she has performed the role in 10 productions from Detroit to Hong Kong.

Her European debut in Peter Konwitschny's production of *La traviata* at English National Opera in 2013 landed her on the cover of the U.K.'s *Opera* magazine. Her appearances in the 2017 Richard Eyre staging at the Royal Opera House were simulcast on large screens throughout the U.K.

But she's not limiting herself to singing "Sempre libera" forever. Her February 2017 debut of the title role of *Katya Kabanaova* in Seattle Opera's first-ever mounting of the Janáček opera was described in *Opera News* as "febrile and ecstatic." She'll reprise Tatiana in *Eugene Onegin* at Michigan Opera Theater next

fall, reuniting with her longtime Opera Theater of St. Louis mentor, Stephen Lord.

And just announced, she'll debut the role of Rachel in *La Juive* at Opera Vlaanderen in early 2019.

One of her favorite roles, Desdemona in *Otello*, reaped a bonus. Last year, she married Adam Smith, a British tenor whom she met while he was singing Cassio to her Desdemona in Belgium.

"There are times in life where there just isn't a question that it's the right next step to take," she told Australia's *Herald Sun*. "With opera and my husband it has felt like that—like I don't have a choice. It's that strong of a pull." —Janelle Gelfand



August 2012 **VIOLINIST TESSA LARK**

When [Tessa Lark](#) won the Naumburg International Violin Competition in 2012, she already had other competition successes under her belt, but she was noncommittal about doing more. Then in 2014 she entered the quadrennial International Violin Competition of Indianapolis and won the silver medal, the highest ranking American in the competition since Ida Kavafian was awarded the silver in 1982.

Lark's experience in Indianapolis reflected the pluses and minuses of competitions. "I lost 14 pounds during the competition from stress alone if that tells you anything," said the Kentucky native. "I must say that the IVCI is unique in that everyone involved creates a truly festive and inviting atmosphere. It is about as non-competitive an experience as a competition could be, but at the same time I don't know if I've ever worked so hard for 18 days of my life as I did then."

Along with her competition wins, Lark has received many honors in recent years, including a 2018 Borletti-Buitoni Trust

Fellowship, a 2016 Avery Fisher Career Grant, and a career grant from the Leonore Annenberg Fellowship Fund for the Performing and Visual Arts in 2014.

The violinist's 2017-18 schedule has included touring with Musicians from Marlboro, a recital at the Phillips Collection in Washington, DC, and concertos with orchestras such as the Buffalo Philharmonic Orchestra and the Carmel (Indiana) Symphony Orchestra, with whom she gave the premiere of *Love Letter*, written for her by Michael Thurber. In 2019, she performs with the Albany Symphony in the premiere of a violin concerto by Michael Torke, also written for her.

Lark's father is a banjo player, and she keeps in touch with her roots by performing bluegrass tunes, such as her own *Appalachian Fantasy*. She plays on bluegrass fiddler/composer Mark O'Connor's CD *MOC4* and has her own debut recording due out in November. —John Fleming

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2013

December 2013

VIOLINIST PATRICIA KOPATCHINSKAJA



[Patricia Kopatchinskaja](#) doesn't mind alienating listeners with passionate, often jolting interpretations of standard repertoire. Take her performance of Tchaikovsky's Violin Concerto. The exaggerated approach she took in a Sony recording with Siberian maestro Teodor Currentzis and MusicAeterna divided critics. Conductor Vladimir Jurowski refused to play the warhorse with her.

"I don't play in a way that pleases people," the violinist told *Gramophone*. "I want people to be with me every second, but I don't want them to be comfortable. This Romantic sound is just about pleasure—comfort and pleasure. People who play only Chopin, Rachmaninoff, and Tchaikovsky are stuck on their beautiful sofa at home."

Since her 2013 Naïve album of Bartók, Ligeti, and Eötvös violin concertos was named *Gramophone's* Recording of the Year, she has released 10 more CDs, including her latest on the Alpha label, with pianist Polina Leschenko, which includes works of Bartók, Dohnányi, Poulenc, and Ravel.

Born in 1977 in the Republic of Moldova, where her parents were folk musicians, trained in Vienna, and now living in Bern, Switzerland, Kopatchinskaja developed her career in Europe, but in recent years she has gained a higher profile in the U.S. She is an artistic partner with the St. Paul Chamber Orchestra, and the Alpha label's recording of her arrangements and performance of Schubert's *Death and the Maiden* with the orchestra won the 2018 Grammy for Best Chamber Music/Small Ensemble Performance. As this year's music director of the Ojai Festival, she will be featured in a wide range of programs, from a children's concert to a recital of works by Russian composer Galina Ustvolskaya to her staged conceptualization of *Dies Irae* with an environmental theme.

Kopatchinskaja is known for performing barefoot. Asked why, she said, "Could be that I just forgot to pack my concert shoes. But sometimes it really feels better to have direct contact with the earth. One needs a stable stance to reach for the stars."
—John Fleming

PHOTO: Julia Wesely

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2014



June 2014

CONDUCTOR OMER MEIR WELLBER

When [Omer Meir Wellber](#) led the Israeli Philharmonic at the 2016 Dresden Music Festival, he viewed their performance in the Frauenkirche—the Baroque cathedral that was rebuilt after its wartime destruction—as not only an historic occasion, but a unifying one.

“I think that we are today a different generation,” he commented in a follow-up interview with *Euronews*. “In a way, the Frauenkirche and also the Israel Philharmonic represent this kind of new generation, opening the doors to bring some new air inside.”

Known for spirited, imaginative, and deeply intelligent music-making, the 36-year-old Israeli maestro has a special relationship with Dresden. His Mozart/Da Ponte trilogy (*Così fan tutte*, *Le nozze di Figaro*, and *Don Giovanni*), which he led at the Semperoper Dresden in 2014–16, was successful enough to be repeated last year during the company’s Mozart Tage (Mozart days). Subsequently his first book, *Fear, Risk and Love—Moments with Mozart*, co-authored with Inge Kloefer and published in

2017, describes the universal emotions that exist in Mozart’s three operas.

Given his repeated successes in Dresden, it was perhaps no surprise when, in February (2018), the company appointed him as its new principal guest conductor.

Opera also frequently brings Wellber to Munich, where he has led several premieres and new productions in recent years for the Bavarian State Opera. In March, Wellber conducted a rare performance of Verdi’s *Les vêpres siciliennes*, earning acclaim for his efforts despite what some critics viewed as a disappointing production staged by the up-and-coming German director Antú Romero Nunes.

There will be more opera for the maestro this summer, when he returns to lead the Glyndebourne festival’s new production of Puccini’s *Madama Butterfly*. As to when you might see him at the Metropolitan Opera, it won’t be long: Wellber will make his debut with Sir Richard Eyre’s production of *Carmen* in October. —Janelle Gelfand



November 2014

CONDUCTOR SPERANZA SCAPPUCCI

Relatively young maestra as she is, [Speranza Scappucci](#) says she never thinks about the “woman in a man’s world” issue.

“I haven’t felt any problem at all. When you’re up there, it takes the musicians about three or four seconds to figure out

that you know what you’re doing and that what you’re saying makes sense.

“Besides, it’s not up to me to worry about that. I just have to get the job done.”

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That she has been doing, and with flying colors to judge by all the repeat invitations the Italian-born maestro has been receiving from the likes of the Vienna Staatsoper (*La bohème*, *La traviata*, *La Cenerentola*, *Don Pasquale*); Opernhaus Zürich (*La fille du régiment*, *La bohème*); and Opera di Roma (*La Sonnambula* and a new *Così fan tutte*). And those are just the return engagements; given that she only took up the baton in earnest six years ago (after years of being a vocal coach and collaborative pianist), that's quite a track record.

The 2017–18 season began with *Manon Lescaut* at Opéra Royal de Wallonie-Liège, where she is the new principal conductor, and included appearances at the Los Angeles Opera and the Lincoln Center White Light Festival, where she made her debut conducting the Orchestra of St. Luke's and countertenor Anthony Roth Costanzo in Pergolesi's *Stabat Mater*, as choreographed by Jessica Lang. She's returned to her alma mater to conduct the

Juilliard Orchestra on several occasions since making her debut there in 2014; this season also saw a tour with Orchestra Toscanini in Parma and debuts with the Detroit and San Diego Symphonies, Royal Stockholm Philharmonic, and the Los Angeles Philharmonic at the Hollywood Bowl.

Other orchestral appearances include the Maggio Musicale Fiorentino, Netherlands Radio Orchestra, Orchestra Teatro Lirico Cagliari, Lucerne Festival Orchestra, the Royal Liverpool Philharmonic, and gala concerts at Festspielhaus Baden-Baden and Théâtre des Champs-Élysées in Paris. In addition to talent, technique, and a rock-solid grasp of the repertoire, Scappucci has all the right ingredients for major maestra-dom: ambition and an affable yet no-nonsense approach to music making. Ask the musicians: they know the real item when they see it.

—Susan Elliott

PHOTO: Claudia Prieler

2015

July 2015

CONDUCTOR CHRISTOPHER ALLEN



[Christopher Allen](#) seems to be everywhere these days. Winning the 2017 Sir Georg Solti Conducting Award didn't hurt. "Winning the Solti Award came amidst a lot of exciting debuts and performances," he said in April, as he prepared to guest-conduct as part of the 150th anniversary gala at his alma mater, the University of Cincinnati College-Conservatory of Music. "I left my house in Los Angeles on January 2 this year, and I haven't spent more than three days there since."

Perhaps it's not that surprising that the \$30,000 in prize money helped him buy the critical editions of scores that he's been waiting to own.

When the Solti Award was announced last year, Allen, who had just turned 32, was in rehearsal for a newly revised version of Ricky Ian Gordon's *The Grapes of Wrath* at Opera Theater of St. Louis. In an *Opera News* review, F. Paul Driscoll remarked that Allen's "leadership of Gordon's broad-ranging score was a model of clarity, vigor and intelligence keenly detailed and richly colored; his work with soloists, chorus and orchestra was first-class."

Allen returns to OSL this summer to lead *La traviata* in soprano Patricia Racette's directorial debut. He developed a friendship with Racette while leading musical preparation for John Corigliano's *The Ghosts of Versailles* with the Los Angeles

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Opera, the recording of which won a Grammy Award. When he makes his Opera Philadelphia debut in September with Poulenc/Cocteau's *Ne Quittez Pas: A Reimagined "La voix humaine,"* Racette will be singing the role of Elle.

As noted when he was New Artist of the Month, Allen is resident conductor for Cincinnati Opera, where he led the world premiere of Gordon's *Morning Star* in 2015 and a magnificently conducted *Tosca* in 2016. Last summer, he provided scintillating support for Barrie Kosky's kaleidoscopic production of *Die Zauberflöte*.



September 2015 **CONDUCTOR MIRGA GRAŽINYTĖ-TYLA**

[Mirga Gražinytė-Tyla](#) was just 29 when she became music director of the City of Birmingham Symphony Orchestra in 2016, only the third woman appointed to a high-profile orchestral post in the U.K. Whatever her gender, she clearly possesses all of the gifts to follow in the footsteps of her Birmingham predecessors Simon Rattle, Sakari Oramo, and Andris Nelsons.

Now 31, the Lithuanian conductor's rapt performances are being touted as "the Mirga effect." Reviewers point to Gražinytė-Tyla's boundless energy, creative mind, and endless imagination. At the Los Angeles Philharmonic, where she was a Dudamel Fellow in 2012-13 and rose through the ranks to associate conductor, she mesmerized audiences in repertoire such as Mahler's Symphony No. 1. Her Birmingham appointment led *LA Times* critic Mark Swed to remark, "She is simply the most exciting young conductor to come along since Gustavo Dudamel."

Born into a musical family in Vilnius, Lithuania, Gražinytė-Tyla took up musical study rather late, at age 11, and chose choral conducting as a starting point. After attending the Felix Mendelssohn-Bartholdy Conservatory in Leipzig and the University of Music and Fine Arts in Graz, she was discovered by the German Conducting Forum (*Deutsches Dirigentenforum*) in

The soft-spoken maestro has become a favorite of singers and composers alike. He views Jennifer Higdon, whose North Carolina premiere of *Cold Mountain* he led, as having the most potential for writing the next great American opera.

Somehow, Allen finds time to practice the piano. He'll be touring as music director of Bel Canto Trio's 70th-anniversary tour, commemorating the program originally toured by Mario Lanza, Frances Yeend, and George London. —Janelle Gelfand

2009, and three years later won the Nestlé and Salzburg Festival Young Conductors Award.

Already, Gražinytė-Tyla is making waves in Birmingham with innovative programs that include concert mountings of opera, which she has said she hopes to survey each season. In June, she will lead her first *Pelléas et Mélisande*, the climax of a Debussy festival featuring the composer's orchestral repertoire paired with music that influenced or was influenced by his.

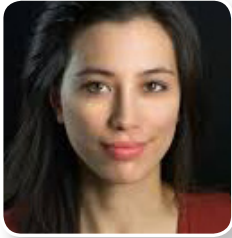
In a recent interview with Hugh Canning of *The Times*, she observed, "Many conductors say the biggest challenge of all is to conduct an opera. If you are able to manage that, then you will be able to manage a good symphonic program."

The U.S. got a taste of her gift for Debussy in May, when she made her debut with the Met Orchestra at Carnegie Hall leading *Prélude à l'après-midi d'un faune*, as well as Tchaikovsky's Symphony No. 4 and Mussorgsky's *Songs and Dances of Death* with mezzo-soprano Anita Rachvelishvili. She's already made her debut with the Philadelphia Orchestra this season, delivering a distinctive reading of Mahler's Fourth, paired with Mozart's Piano Concerto in A Major with the 94-year-old pianist Menahem Pressler.

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With women composers largely underrepresented on symphonic programs, Gražinytė-Tyla is doing her part, recently conducting concerts in Birmingham that paired Fauré's Requiem

with three radiant works by Lili Boulanger—a refreshing and thoughtful program by an equally refreshing and thoughtful talent. —Janelle Gelfand



November 2015
COMPOSER RENE ORTH

In May, [Rene Orth](#), now in her second year as composer-in-residence at Opera Philadelphia, was deep in rehearsals for a scene from *10 Days in a Madhouse*. Based on Nellie Bly's 19th-century *New York World* newspaper accounts as an undercover patient in an insane asylum, Orth and librettist Hannah Moscovitch created the scene as part of Opera Philadelphia's biennial Double Exposure program.

The project calls for the composer-in-residence to write a 20-minute scene. "Then the same 20-minute scene is staged back-to-back by two different directors," explains Orth in a recent email. "It allows a unique opportunity in development to see what direction a piece might go." The two directors are Alison Moritz and Mary Birnbaum ("Girl power, woo!", quips Orth).

The 33-year-old Curtis grad is also busy expanding the orchestration and rewriting parts for her opera *Empty The House*, a collaboration with librettist Mark Campbell, which had its world premiere to sold-out audiences at Curtis Opera Theater in January 2016. The revised piece is scheduled for a new co-production

by Opera Philadelphia and Curtis in May of 2019 at the Kimmel Center's Perelman Theater. The opera is described by its producers as the story of "a mother whose grown daughter returns to help her move out of the family home, which is filled with painful memories that nearly overwhelm them both."

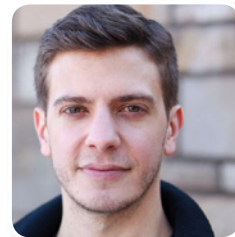
Other projects include a violin concerto and a chamber piece for Philadelphia's Network for New Music.

"Last year was filled with more personal 'adult' things," writes Orth. "I got married to a wonderful man and we bought a house in Philly." Asked if she was still playing basketball (one of her passions) and fixing cell phones for extra cash, she reported, "now that winter is *finally* over, I can go and shoot some hoops in the afternoon," at a park near her new home. "The last cell phone I repaired was my own.... Haven't really had a chance to do anyone else's."

Too busy pursuing her muse, just as she should be.
—Susan Elliott

2016

March 2016

COMPOSER MICHAEL GILBERTSON

Composer [Michael Gilbertson](#) was “thrilled by the recognition of the Pulitzer committee” when his *Quartet* was among the three finalists for the 2018 Pulitzer Prize for Music. Rap artist Kendrick Lamar ultimately won the honor.

“I’ve always tried to write music that is intuitive, sincere, and humane,” continued the 30-year-old composer. “I’m honored by their recognition of not only my *Quartet*, but also my broader aims as a musician and composer.”

Gilbertson wrote the piece as a personal reaction to the 2016 presidential election. “I felt the need to write something comforting and thought of the pulsing chords that open Sibelius’s Second Symphony. A similar gesture of lulling, repeated chords became the basis for material in the first movement,” he wrote in the program notes for its February 2017 premiere by the Verona Quartet at Weill Recital Hall, Carnegie Hall.

Since being named New Artist of the Month, the gifted composer—now a faculty member at the San Francisco Conservatory

of Music—has been appointed the BMI Composer-in-Residence for the San Francisco Chamber Orchestra. His newest work, *Graffiti: Concerto for Chamber Orchestra* (2018), premiered in April.

Other recent commissions include *The Cosmos* (2016), for the dynamic wind quintet WindSync, a Trumpet Concerto (2017), and *Born* (2017), a choral work commissioned by The Crossing. Led in its Christmastime premiere by that group’s Music Director Donald Nally, *Born* is a meditation on motherhood set to a poem by Nobel laureate Wisława Szymborska. In a documentary about the work’s genesis, Nally noted that it had been written in Gilbertson’s “own kind of minimalist style, that’s actually very harmonically rich.”

With such radiant, accomplished writing, there is much to anticipate in the years ahead from this young composer, perhaps even his own Pulitzer. On the horizon are new works for winds, chamber orchestra, and for New York’s Musica Sacra chorus. And coming in 2019, it will be fascinating to see what he comes up with for the United States Marine Band. —Janelle Gelfand

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2017



January 2016

CELLIST SHEKU KANNEH-MASON

In the two years since winning top prize in the BBC Young Musician of the Year competition, British cellist [Sheku Kanneh-Mason](#) has risen from prodigal student to budding superstar performer at the wedding of Meghan Markle and Prince Harry.

In January, *Inspiration*, the cellist's first recording for Decca Classics—the contract was part of his BBC prize—debuted at No. 1 on the U.K. classical chart. The album includes Shostakovich's Cello Concerto No. 1 with the City of Birmingham Symphony Orchestra led by Mirga Gražinytė-Tyla ([see page 21](#)), and short works highlighted by Bob Marley's "No Woman No Cry." The latter went viral on social media, achieving one million streams on Spotify in its first month.

Besides his daily routine as a fulltime student at the Royal Academy of Music, where he studies with Hannah Roberts, Kanneh-Mason's schedule is packed with orchestral debuts on both sides of the pond. Next season will include his U.S. concerto debut playing the *Rococo Variations* with the Seattle Symphony in October and with the Netherlands Chamber Orchestra in March, 2019, marking his first appearance at the Concertgebouw.

At the Atlanta Symphony Orchestra, where he will perform the Elgar Concerto in 2019, the orchestra's website remarks that the English prodigy Jacqueline du Pré made it her signature piece. "Now audiences are abuzz over a new English prodigy: Sheku Kanneh-Mason." He'll also be playing Elgar when he makes his debut at the Vienna Konzerthaus with the Japan Philharmonic next season.

Kanneh-Mason's personal story, as one of seven exceedingly talented children in a Nottingham family, continues to command attention in his native U.K. (He also performs in a trio with his sister Isata and brother Braimah.) In February, Kanneh-Mason performed with four of his six siblings in "Evening of Roses" at the British Academy of Film and Television Arts (BAFTA) Awards show at Royal Albert Hall, delivering an emotional performance noted even in *Vogue* magazine.

And he finds time to share his talent as a London Music Masters Junior Ambassador. Next season, he'll participate in educational outreach as Young Artist in Residence at the Royal Liverpool Philharmonic. —Janelle Gelfand

About THE AUTHORS

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John Fleming, a regular contributor to Musical America, is president of the Music Critics Association of North America. He writes for *Classical Voice North America*, *Opera*, and others. For 22 years, he covered the Florida music scene as performing arts critic with the *Tampa Bay Times*.



Janelle Gelfand, a native of the San Francisco Bay area, is the chief arts writer and music critic for the *Cincinnati Business Courier* and writes an arts blog at WGUC.org. She was for 26 years the classical music critic of the *Cincinnati Enquirer*.

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