

ACRONYM

Praised for his versatility in the *New York Times*, **Kivie Cahn-Lipman** is the founder and cellist of Makaris, a founding gambist of LeStrange Viols and Science Ficta, and the founder and lironist of ACRONYM. He has recorded more than fifty solo and ensemble albums on over a dozen record labels, and his recording of J.S. Bach's Cello Suites was hailed for its "eloquent performances," "fresh thinking," and "energy and zeal" (*The Strad*). Kivie is an Associate Professor of Cello at Youngstown State University's Dana School of Music.

Double Bass and Violone player **Nathaniel Chase** performs a wide range of music, from period performance with the Sebastians, Tafelmusik, and the Trinity Baroque Orchestra, to new music with NOVUS NY, and orchestral repertoire with the Orchestra of St. Luke's and Allentown Symphony. He performed on Broadway in the critically acclaimed production of *Farinelli and the King* with countertenor Iestyn Davies. He is a graduate of the New England Conservatory and the Yale School of Music, where he was a winner of the 2010 Woolsey Hall Concerto Competition.

Over the last decade, **Edwin Huizinga** has crossed many borders and boundaries as an artist around the world. Finding new and unique ways to connect with audiences performing in different genres, on different stages and platforms, and always striving to commit and connect with the community. Huizinga is a founding member of ACRONYM, a world-renowned baroque ensemble, and Fire & Grace, which gives him the opportunity to share modern baroque premieres, new arrangements, and compositions with the musical community.

Transcending her humble beginnings involving a macaroni box disguised as a violin, **Chloe Fedor** has since received critical acclaim for her "lovely, plush, seductive tone" (*New York Times*), her "soulful, virtuosic" playing and "impeccable technical control" (*Opera News*). Chloe is artistic advisor and concertmaster of the Baroque series at Lakes Area Music Festival, co-concertmaster of Lyra Baroque Orchestra, a member of the Grammy award-winning ensemble Apollo's Fire, and frequent soloist with Four Nations Ensemble. In demand for her versatile musicianship, she also appears with groups including The American Classical Orchestra, Carmel Bach Festival, The English Concert, Handel and Haydn Society, Mercury Chamber Orchestra, Philharmonia Baroque Orchestra, Seraphic Fire, Staunton Music Festival,

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Tafelmusik Baroque Orchestra, Trinity Wall-Street Baroque Orchestra, and as recurring guest concertmaster with Amor Artis and Ensemble Altera. She was a concerto competition winner at both of her alma maters, The Eastman School of Music (B.M.) and The Juilliard School (M.M. in both Modern and Historical Violin). In 2018, Chloe had the chance to stomp her foot in period costume on Broadway (and play violin) as the onstage violinist in *Farinelli and the King*, a Shakespeare's Globe production starring Sir Mark Rylance and Iestyn Davies. Chloe was raised in Miami, FL and is now based in Toronto, ON.

Elliot Figg is a keyboardist, conductor and composer from Dallas. He is a graduate of the Historical Performance Program at The Juilliard School where he studied harpsichord with Kenneth Weiss; he also studied with Arthur Haas at the Yale School of Music. Elliot is an active member of several New York-based early music and contemporary ensembles, including ACRONYM, Ruckus, and House of Time.

Loren Ludwig is a performer/scholar based in Baltimore. Praised for his "outstanding" playing by the *Washington Post*, Loren is a co-founder of LeStrange Viols and Science Ficta, and performs with ACRONYM and numerous ensembles specializing in sixteenth and seventeenth century music in the US and abroad. Loren received a PhD in musicology from the University of Virginia and his work has been supported by the Fulbright Program, the Andrew W. Mellon Foundation and the American Musicological Society.

Violist **Kyle Miller** made his concerto debut in 2005 with the Reading (Pennsylvania) Symphony Orchestra as 'the dog' in P.D.Q. Bach's Canine Cantata, *Wachet Arf!* Afterward, Kyle studied at the New England Conservatory, the Eastman School of Music, and The Juilliard School. A member of ACRONYM and Diderot String Quartet, Kyle also has performed with A Far Cry, the American Classical Orchestra, Apollo's Fire, the English Concert, Handel and Haydn Society, the Knights, New York Baroque Incorporated, Opera Lafayette, the Sebastians, Seraphic Fire, Tafelmusik Baroque Orchestra, Teatro Nuovo, TENET, The Thirteen, Trinity Baroque Orchestra, Upper Valley Baroque Orchestra, and the Washington National Cathedral Baroque Orchestra. Kyle performs regularly at the Carmel Bach Festival and the Staunton

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Music Festival. In 2017 and 2018, Kyle wore a wig and frock coat on Broadway, where he performed in a run of Claire van Kampen's play *Farinelli and the King*.

Born in England and raised in New Hampshire, violinist **Johanna Novom** developed a passion for chamber music soon after she began lessons at the ripe old age of 10. After completing degrees in violin and Historical Performance at Oberlin Conservatory in 2007, she was named a first-prize winner in the American Bach Soloists International Young Artists Competition, and began a fruitful tenure as Associate Concertmaster of Apollo's Fire. Following a year-long fellowship with the Yale Baroque Ensemble, she quickly became a sought-after collaborator in the New York City early music community. A new core member of Tafelmusik in Toronto, and a member of Diderot String Quartet and ACRONYM, Johanna also performs regularly with the Boston Early Music Festival Orchestra, Carmel Bach Festival Orchestra, Trinity Wall Street Baroque Orchestra, Handel & Haydn Society, the Sebastians, and TENET, among others. She has toured internationally with multiple ensembles, performing in venues such as Wigmore Hall, Château de Versailles, Teatro Real de Madrid, Royal Concertgebouw, Carnegie Hall, Tanglewood, and BBC Proms. Johanna's playing can be heard on recordings with ACRONYM (Olde Focus), Nathalie Stutzmann & Orfeo 55 (Deutsche Grammophon), Boston Early Music Festival (Erato and CPO) and Apollo's Fire (AVIE), including the recent Grammy Award-winning *Songs of Orpheus* with Karim Sulayman.

Adriane Post's baroque violin playing has been described as "exquisite" by *The New York Times*. Leader of Indianapolis Baroque Orchestra and founding member of ACRONYM Ensemble and Diderot String Quartet, Adriane has served as concertmaster of the Washington National Cathedral Orchestra, and appeared leading The Thirteen, Seraphic Fire, and as Associate Concertmaster with Bach Collegium San Diego. She has performed with English Concert, Apollo's Fire, Handel + Haydn Society, Trinity Wall Street Baroque Orchestra, Four Nations Ensemble, Newberry Consort, Pegasus Early Music, Les Délices, and Carmel Bach Festival, among others. Adriane received her BM from Oberlin Conservatory and her MM from The Juilliard School's Historical Performance program. Adriane has been a guest teacher and coach at Oberlin's BPI, Northwestern University, De Paul University, The Smithsonian Institute and Cincinnati Conservatory.

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Dan Swenberg: Daniel Swenberg plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic, small, medium, and large. Chief among these is the theorbo-- the long lute that you are either wondering about or overhearing your neighbor discuss. He plays with myriad groups, mostly in the EZ-Pass territories, California, and Toronto. He is on faculty at Juilliard's Historical Performance program. Daniel Swenberg's programs range from Weiss to Vice--an obsession with Mandeville and 18th-century economics (with Mr. Jones & the Engines of Destruction)

Violinist **Beth Wenstrom's** chamber playing has been praised as "elegant and sensual, stylishly wild" (*The New Yorker*) and is an original member of the "eclectic and electrifying early-music ensemble," ACRONYM (*Boston Globe*.) As a soloist and concertmaster, she has performed with Trinity Wall Street Baroque Orchestra, New York Baroque Incorporated, Sebastian Chamber Players, TENET as well as the Washington Cathedral Baroque Orchestra. She has also performed in Apollo's Fire, Orchestra of the Age of Enlightenment, the Boston Early Music Festival Orchestra and other ensembles throughout the country and abroad. Beth serves as string coach for the baroque ensemble at SUNY Stony Brook and has taught violin and baroque orchestra as a recurring guest teacher at Oberlin Conservatory. She has also coached at Cornell University, Rutgers University, Vassar College, as well as summer institutes such as the Baroque Performance Institute at Oberlin and the Amherst Early Music Festival.