

23/24



Chamber Music Society of Lincoln Center

J.S. Bach's Complete Brandenburg Concertos

Sunday, December 10, 2023 · 2:00 pm
Jackson Hall, UC Davis

THE SEASON IS PRESENTED BY
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We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people.

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Chamber Music Society of Lincoln Center

J.S. Bach's Complete Brandenburg Concertos

HYEYEON PARK, harpsichord	MATTHEW LIPMAN, viola	RANDALL ELLIS, oboe
STELLA CHEN, violin	TIMOTHY EDDY, cello	JAMES AUSTIN SMITH, oboe
ANI KAVAFIAN, violin	MIHAI MARICA, cello	STEPHEN TAYLOR, oboe
RICHARD LIN, violin	KEITH ROBINSON, cello	PETER KOLKAY, bassoon
DANIEL PHILLIPS, violin/piccolo violin	ANTHONY MANZO, double bass	DAVID BYRD-MARROW, horn
ARNAUD SUSSMANN, violin/viola	DEMARRE MCGILL, flute	TANNER WEST, horn
LAWRENCE DUTTON, viola	TARA HELEN O'CONNOR, flute	DAVID WASHBURN, trumpet

PROGRAM

Brandenburg Concerto No. 1 in F Major, BWV 1046 (1720)

[Allegro]
Adagio
Allegro
Menuet—Trio—Polonaise

PHILLIPS, LIN, CHEN, DUTTON, EDDY, MANZO, PARK, SMITH, ELLIS, TAYLOR, KOLKAY,
BYRD-MARROW, WEST

Johann Sebastian Bach
(1685–1750)

Brandenburg Concerto No. 2 in F Major, BWV 1047 (1720)

[Allegro]
Andante
Allegro assai

CHEN, O'CONNOR, TAYLOR, WASHBURN, KAVAFIAN, LIN, LIPMAN, ROBINSON, KOLKAY, MANZO, PARK

Brandenburg Concerto No. 3 in G Major, BWV 1048 (1720)

[Allegro]—Adagio
Allegro

PHILLIPS, CHEN, KAVAFIAN, DUTTON, LIPMAN, SUSSMANN, ROBINSON, EDDY, MARICA, MANZO, PARK

— INTERMISSION —

Brandenburg Concerto No. 4 in G Major, BWV 1049 (1720)

Allegro
Andante
Presto

LIN, O'CONNOR, MCGILL, CHEN, PHILLIPS, SUSSMANN, EDDY, MANZO, PARK

Brandenburg Concerto No. 5 in D Major, BWV 1050 (1720)

Allegro
Affettuoso
Allegro

KAVAFIAN, MCGILL, PHILLIPS, SUSSMANN, MARICA, MANZO, PARK

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051 (1720)

[Allegro]
Adagio ma non tanto
Allegro

DUTTON, LIPMAN, ROBINSON, EDDY, MARICA, MANZO, PARK

PROGRAM SUBJECT TO CHANGE

PROGRAM NOTES

The Brandenburg Concertos (ca. 1720)

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach

Died July 28, 1750, in Leipzig

Though Bach practically defines Baroque music as we know it today, he met with a surprising number of setbacks in his own lifetime. The Brandenburg Concertos were one such unsuccessful attempt at recognition. They were named after Christian Ludwig, the margrave of Brandenburg, whom Bach met only once—in 1719 during a trip to Berlin. The margrave asked for some of Bach's music, but it took two years for the composer to deliver, at which time his employer, Prince Leopold of Cöthen, was having financial difficulties and Bach was probably looking for leads on a new job. Bach gathered six concertos with vastly different instrumentations, made revisions, and sent them to the margrave in March 1721. Not only did he not get a job, but there is no record that the margrave ever listened to them or even acknowledged Bach's gift. The Brandenburgs remained virtually unknown until they were rediscovered and published in 1850.

The **First Brandenburg Concerto** may be the oldest of the six, as there is an early version (without the third movement) believed to have been composed in 1713. It is unclear why Bach added the third movement, as this is the only Brandenburg Concerto with four movements. This concerto calls for the largest ensemble of the six, including a wind section with three oboes, bassoon and two horns. The winds are featured throughout, but especially in the full-textured first movement and in the last movement, a compilation of dances. The pieces also include the piccolo violin, a small, higher-pitched violin that essentially disappeared by the 19th century and is best remembered today for its role in this piece and in Bach's 1731 cantata *Wachet auf*.

The solo instruments in the **Second Brandenburg** are flute, oboe, violin and piccolo trumpet, a very diverse group. And though Bach gives each instrument time in the spotlight, the trumpet's clear, high-pitched playing soars over the first and third movements. Its calls are echoed and reinforced by the other soloists, creating a sonic palette of string, woodwind and brass that shines in the brilliant treble register. The second movement stands in stark contrast to the outer movements—the trumpet and ensemble strings drop out and the remaining soloists and continuo play something akin to an intimate sonata, an introspective interlude sandwiched between the high energy and bright tones of the outer movements.

In the **Third Brandenburg** there is no differentiation between soloists and accompanying strings. The nine string players take turns playing solo and ensemble parts. With three violins, three violas and three cellos playing over the continuo line, it has the most homogenous sound of all the Brandenburgs, a stark contrast to the others. The tightly knit strings work together and play off each other to generate exuberant momentum that sweeps inexorably forward. This is also the shortest of the Brandenburgs, partly because it does not have a slow movement—just two brief chords. The first violinist often plays a short cadenza, or a short movement from another Bach piece to ornament what would otherwise be a simple half cadence.

The **Fourth Brandenburg** features a violin and two flutes accompanied by strings (two violins and viola) and continuo (cello, bass, and harpsichord). In the first movement, the flutes take the lead playing the ritornello melody while the violin has virtuosic passages in the episodes. The second movement is a feature for the flutes while the violin alternately accompanies them and joins the string section. The last movement is a series of lively fugal sections separated by episodes of graceful flute collaboration and fiery violin virtuosity.

The **Fifth Brandenburg** is special, even in this set of highly contrasted concertos. Not only is Bach's instrument, the harpsichord, included in the group of solo instruments (with flute and violin), but it is the first keyboard concerto of all time. Before this concerto, the harpsichord typically played accompaniment—its solo opportunities came only when it played completely alone. The reason for the unusual choice was probably to feature a new harpsichord, one that Bach brought home from a 1719 trip to Berlin (the same trip on which he met the margrave. In the first movement, Bach gradually sneaks in the harpsichord solo, giving it successively longer individual passages until finally the other instruments drop out and the harpsichord shines in intricate waves of notes.

Bach wrote the **Sixth Brandenburg** for another unusual ensemble. It features a pair of solo violas—which in the Baroque era typically played harmony parts within the string ensemble—accompanied by parts for two violas da gamba (here performed on cellos) and continuo. The viola da gamba was the instrument played by Bach's employer at Cöthen, Prince Leopold, and was usually a solo instrument. "Bach reversed these roles, such that the violas perform virtuosic solo lines while the viols amble along in repeated eighth notes," writes Bach scholar Michael Marissen. "Pursuing these two radical instrumental treatments within the same work was unprecedented (and wouldn't be imitated). . . These kinds of inversions played a significant part in Christian scripture, which frequently proclaims that with God the first shall be last while the last shall be first."

By the time Bach died, his music had fallen out of favor. His unparalleled counterpoint remained an example of the high Baroque style for students and connoisseurs, but it went largely unperformed. It was not until 1829, when Felix Mendelssohn conducted Bach's *St. Matthew Passion*, that a wider audience took a renewed interest in his music. An enthusiastic period of Bach performances and research ensued: a full-scale Bach Revival. The rediscovery of the Brandenburgs took another 20 years, but they were eventually published in 1850 as part of the first complete edition of Bach's works. Around 1880, Bach biographer Philipp Spitta coined the nickname "Brandenburg Concertos" to replace what Bach had called "Six Concerts avec plusieurs instruments" (Six Concertos for various instruments). With those many developments, our modern understanding of the Brandenburgs was created. The concertos now stand as prime examples of Baroque technique and style, combining intricate part-writing with spirited melodies in a dazzling variety of textures.

Laura Keller is a Senior Editor at Carnegie Hall and former Editorial Manager at CMS.

Chamber Music Society of Lincoln Center

ARTIST BIOGRAPHIES

David Byrd-Marrow is the solo hornist of the International Contemporary Ensemble and a member of The Knights. He has premiered works by Matthias Pintscher, Arthur Kampela, George Lewis, Tyshawn Sorey, Anna Thorvaldsdottir, Du Yun, Marcos Balter, Anna Webber, Jörg Widmann, Miguel Zenón and Chick Corea. Formerly a member of Carnegie Hall's Ensemble Connect, he has also made appearances with the New York Philharmonic, the Cleveland Orchestra, the Atlanta, Seattle and Tokyo symphony orchestras, the Orpheus Chamber Orchestra, the Mostly Mozart Festival Orchestra, the Washington National Opera and the Metropolitan Opera. Byrd-Marrow holds degrees from the Juilliard School and Stony Brook and is Assistant Professor of Horn at the Lamont School of Music at the University of Denver.

American violinist **Stella Chen** garnered worldwide attention with her first-prize win at the 2019 Queen Elizabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant and 2020 Lincoln Center Emerging Artist Award. She recently made debuts with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, Chamber Orchestra of Europe, Baltimore Symphony, Belgian National Orchestra and many others. She received her doctorate from the

Juilliard School, where she serves as teaching assistant to her longtime mentor Li Lin. A member of CMS's Bowers Program, Chen plays the 1700 ex-Petri Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative and the 1708 Huggins Stradivarius courtesy of the Nippon Foundation.

Lawrence Dutton was the violist of the nine-time Grammy-winning Emerson String Quartet, which recently performed its final concert after a storied 47-year career. He has also performed as guest artist with the Beaux Arts and Kalichstein-Laredo-Robinson Trios and the Juilliard and Guarneri String Quartets. With the late Isaac Stern, he collaborated on the International Chamber Music Encounters at Carnegie Hall and in Jerusalem. He began violin studies with Margaret Pardee and viola studies with Francis Tursi at the Eastman School. He holds degrees from the Juilliard School, where he studied with Lillian Fuchs. Currently, Dutton is Distinguished Professor of Viola and Chamber Music at Stony Brook University; Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia; and Artistic Director of the Hoch Chamber Music Series in Bronxville, New York. He exclusively uses Thomastik Spirocore strings, and his viola is a Samuel Zygmuntowicz (Brooklyn, 2003).

Cellist **Timothy Eddy** has performed with numerous symphonies, including Dallas, Colorado, Jacksonville, North Carolina and Stamford. He has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto and Sarasota music festivals. He has won prizes in numerous national and international competitions, including the 1975 Gaspar Cassadó International Violoncello Competition in Italy. Eddy is currently Professor of Cello at the Juilliard School and New York's Mannes College of Music, and he was a frequent faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall. A former member of the Galimir Quartet, the New York Philomusica and the Bach Aria Group, he collaborates regularly in recital with pianist Gilbert Kalish. He has recorded for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox and Sony Classical labels. He performs on a 1728 Matteo Goffriller cello.

Randall Ellis was principal oboist of the Mostly Mozart Festival Orchestra from 1988 until 2016. He is principal oboist of the Little Orchestra Society and the Mozart Orchestra of New York, and solo English horn in the New York Pops Orchestra. He is a member of the Emmy-winning All-Star Orchestra and the Windscape Woodwind Quintet. Principal oboist of the Eastern Music Festival, he was also principal oboist of the New York Chamber Symphony and received two Grammy nominations. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, Florida Orchestra and American Symphony Orchestra. He has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York and Chamber Music at 92Y. Ellis attended the North Carolina School of the Arts and Stony Brook University. He teaches oboe and chamber music at Skidmore College.

Violinist **Ani Kavafian** enjoys a prolific career as a soloist, chamber musician and professor. She has performed with many of America's leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra and San Francisco Symphony. She is a Full Professor at Yale University and has appeared at Carnegie's Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master's degree from the Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.

Peter Kolkay is the only bassoonist to receive an Avery Fisher Career Grant. In addition to performing with CMS, he regularly appears at the Music@Menlo and Bridgehampton summer festivals, and has performed on the Emerald City, Tertulia, and String Theory series. He has premiered solo works by Joan Tower, Mark-Anthony Turnage and Tania León, among others. A member of the IRIS Collective in Germantown, Tennessee, he has served as guest principal bassoon of the St. Paul Chamber Orchestra. He is Associate Professor at the Blair School of Music at Vanderbilt University and has given master classes throughout the US and Mexico. Kolkay is an alum of CMS's Bowers Program, and holds degrees from Lawrence University, the Eastman School of Music and Yale University. A native of Naperville, Illinois, he currently calls Nashville home.

Taiwanese-American violinist **Richard Lin** continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore and Michael Hill International Violin competitions and is on faculty at the National Taipei University of Education. In spring 2023, he released a new album with pianist Thomas Hoppe on the Azica label featuring his Carnegie Hall program with works by Vivaldi, Richard Strauss, John Corigliano and Frolov. Born in Phoenix, Arizona, and raised in Taiwan, Lin graduated from the Curtis Institute of Music and the Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively.

American violist **Matthew Lipman** has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of the Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS, where he occupies the Wallach Chair. An Avery Fisher Career Grant recipient and major prize winner at the Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.

Acclaimed bassist **Anthony Manzo** appears regularly with CMS, both in New York and across the country. He serves as the solo bassist of San Francisco's New Century Chamber Orchestra and as a guest with the Orpheus Chamber Orchestra and A Far Cry. He is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony. Formerly the solo bassist of the Munich Chamber Orchestra in Germany, he has also been guest principal with Camerata Salzburg in Austria. He is an active performer on period instruments, with groups including the Handel & Haydn Society of Boston, Philharmonia Baroque in San Francisco and Opera Lafayette in Washington, DC. He is on the double bass and chamber music faculty of the University of Maryland. Manzo performs on a double bass made around 1890 by Jérôme Thibouville-Lamy in Paris.

Romanian-born cellist **Mihai Marica** has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra and the Santa Cruz Symphony in the US. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk and Aspen music festivals. He is a founding member of the award-winning Amphion String Quartet and recently joined the acclaimed Apollo Trio. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and Artist Diploma degrees. He is an alum of CMS's Bowers Program.

Demarre McGill, winner of an Avery Fisher Career Grant and Sphinx Medal of Excellence, has appeared as soloist with the Philadelphia Orchestra and the San Francisco, Seattle, Dallas, San Diego and Baltimore symphony orchestras. Now principal flute of the Seattle Symphony, he previously served as principal flute of the Dallas Symphony, San Diego Symphony, Florida Orchestra and Santa Fe Opera Orchestra. He has also served as acting principal flute of the Metropolitan Opera Orchestra and the Pittsburgh Symphony Orchestra. A founding member of the Myriad Trio and former member of CMS's Bowers Program, he is co-founder of Art of Élan and the McGill/McHale Trio. A graduate of the Curtis Institute and the Juilliard School, McGill is currently Associate Professor of Flute at the University of Cincinnati College-Conservatory of Music (CCM) and an artist-faculty member of the Aspen Music Festival and School.

Tara Helen O'Connor, recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, was the first wind player to participate in CMS's Bowers Program. A regular performer at major music festivals around the country, she is also the Co-Artistic Director of the Music from Angel Fire Festival in New Mexico, and a member of the woodwind quintet Windscape and the Bach Aria Group. Additionally, she is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet and Emerson Quartet. A Wm. S. Haynes flute artist, O'Connor is an associate professor at Purchase College. Additionally, she is on the faculty of Bard College and the Manhattan School of Music and is a visiting artist at the Royal Conservatory of Music in Toronto.

Hyeyeon Park has appeared as a soloist and chamber musician on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony Orchestra, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra. A Seoul Arts Center "Artist of the Year" in 2012, she is also a prizewinner of numerous international competitions. As an active chamber musician, she has performed at festivals including Music@Menlo, Chamber Music Northwest, Yellow Barn and Santander. She holds a doctorate degree from the Peabody Institute of the Johns Hopkins University and degrees from Yale School of Music and Korea National University of Arts. She counts among her teachers Peter Frankl, Claude Frank, Yong Hi Moon and Daejin Kim. Park is Artistic Co-Director of Apex Concerts (Nevada), Co-Director of Young Performers Program at Music@Menlo and Professor of Piano at the University of Nevada, Reno.

Violinist **Daniel Phillips** is co-founder of the Orion String Quartet, which after an illustrious 37-year career will be giving its last concert in April 2024, presented by CMS. He is a graduate of Juilliard, and his major teachers were his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Végh and George Neikrug. He served as a judge in the 2018 Seoul International Violin Competition, the 2022 Leipzig Bach Competition, and the 2023 World Bartók Competition, and will judge at the 2024 Prague Spring Competition. Phillips is a professor at the Aaron Copland School of Music at Queens College and is on the faculties of Bard College Conservatory and Juilliard. He lives with his wife, flutist Tara Helen O'Connor, in Manhattan with their two dachshunds.

Cellist **Keith Robinson** is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, American Sinfonietta and Miami Chamber Symphony, and in 1989 won the P.A.C.E. "Classical Artist of the Year" Award. In 1992 the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet has also received the prestigious Cleveland Quartet Award, has won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of CMS's Bowers Program. Robinson teaches chamber music at the Cleveland Institute of Music. He plays a cello made by Carlo Tononi in Venice in 1725.

Oboist, chamber musician, and on-stage host **James Austin Smith** appears regularly at leading national and international chamber music festivals, as Co-Principal Oboe of the conductor-less Orpheus Chamber Orchestra, and as an artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music he curates intimate evenings of food, drink, and music in New York, San Francisco, and Serenbe, Georgia. He is a professor of oboe and chamber music at Stony Brook University and the Manhattan School of Music and a regular guest at London's Guildhall School of Music and Drama. A Fulbright scholar and alum of CMS's Bowers Program, he holds degrees in music and political science from the Yale School of Music and Northwestern University.

Winner of a 2009 Avery Fisher Career Grant, **Arnaud Sussmann** has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician he has performed at the Tel Aviv Museum, London's Wigmore Hall, the Dresden Music Festival and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest and Moab Music festivals. An alum of CMS's Bowers Program, Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@Menlo's International Program and teaches at Stony Brook University. In September 2022, he was named Founding Artistic Director of the Boscobel Chamber Music Festival.

Stephen Taylor is solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble, the American Composers Orchestra, the New England Bach Festival Orchestra and is co-principal oboist of the Orpheus Chamber Orchestra. Among his more than 300 recordings are Bach arias with Kathleen Battle and Itzhak Perlman, and Elliott Carter's Oboe Quartet, for which he received a Grammy nomination. He has given the premieres of several of Carter's works and has been awarded a performer's grant from the Fromm Foundation at Harvard University. He has collaborated with the Vermeer, Shanghai, Orion, American and Artis-Vienna String Quartets. Trained at the Juilliard School, Taylor is a member of its faculty as well as of the Yale and Manhattan schools of music. He plays rare Caldwell model Lorée oboes.

David Washburn is the principal trumpet of the Los Angeles Chamber Orchestra and associate principal trumpet of the Los Angeles Opera Orchestra. Previously, he served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra and Redlands Symphony. He has been a featured soloist with such orchestras as the Los Angeles, St. Louis, Hong Kong and California philharmonics; the Los Angeles, San Diego, St. Matthew's and South Bay chamber orchestras; and the Berkeley, Burbank and Glendale symphonies. Active in the recording studio, he has played principal trumpet for the soundtracks of many major films. He is currently a faculty member at Azusa Pacific University and Biola University. He received his master's degree with distinction from the New England Conservatory and his bachelor's degree from the Thornton Music School at the University of Southern California.

Tanner West joined the New York Philharmonic in May 2023, after spending two seasons as Acting Fourth Horn of the North Carolina Symphony. He has performed with a number of major orchestras, including the Los Angeles Philharmonic, San Diego Symphony, Houston Symphony, and Charlotte Symphony. West has appeared as soloist with the Durham Symphony Orchestra in a collaboration with the American Dance Festival. He has participated in the Colorado College and Music from Angel Fire music festivals, and spent three summers at the Aspen Music Festival and School, where he was the third horn fellow of the Festival Orchestra. West received his Performance Studies Certificate from the Colburn Conservatory of Music, where he studied with Andrew Bain, and received his bachelor's degree from the University of North Carolina at Greensboro, where he studied with Abigail Pack.

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