

A true singing actress, soprano **Sarah Beckham-Turner** has earned critical acclaim for being “soulful and affecting. . . with a bright and gorgeous controlled soprano.” For her performance in New York City Opera’s *Angels in America*, *The New York Times* hailed her as “best... wry even in desperation as Harper, her voice cool yet vibrating with vulnerability,” and *The Observer* said, “the only singer who scaled the requisite peak of greatness was Sarah Beckham-Turner. . . Ms. Beckham-Turner is both an artist and a star.”

Sarah has performed with companies throughout the United States including, *Rosalba* (*Forencia en el Amazonas*) with New York City Opera; *Nedda* (*I Pagliacci*), *Donna Anna* (*Don Giovanni*) and *Baroness* (*La Vie Parisienne*) with First Coast Opera; *Josephine* (*H.M.S. Pinafore*) with Opera New Jersey; *Fiordiligi* (*Così fan Tutte*) and *Desdemona* (*Rossini’s Otello*) with Opera in the Heights; *Mabel* (*Pirates of Penzance*), *Antonia* (*Man of La Mancha*), *Fiordiligi* and *Elena* (*The Italian Straw Hat*) with Amarillo Opera; *Fiordiligi* with Asheville Lyric Opera, *Mimi* (*La Bohème*) with Center City Opera Theater Philadelphia; and *Frasquita* (*Carmen*) with Lyric Opera Virginia.

Sarah is a member of Opera Cowgirls, an all-female performing group that makes opera more accessible to those who might not normally attend operatic performances. Opera Cowgirls make appearances with opera companies, festivals, and social venues throughout the United States.

An Amarillo native, Beckham-Turner has returned to the Texas Panhandle, where she serves on the voice faculty at West Texas A&M University and is the director of the award-winning opera program. At WTAMU, Sarah is also a member of the faculty soprano, horn, and piano trio Triosarachops, a group that has been featured at national music festivals and Chamber Music Amarillo.



Linda Chesis is widely recognized as one of the most captivating and versatile flutists of her generation, with the New York Times describing her as “a marvelous artist, whose sophisticated technical resources and lively, informed musicality vitalize everything she plays.” Her multifaceted career encompasses roles as soloist, chamber musician, educator, curator, and festival director.

She has performed in major concert halls worldwide and earned top prizes at prestigious international competitions, including the Paris and Barcelona International Competitions and the National Flute Association Competition. Her distinguished career has garnered numerous accolades, including a Solo Recitalist’s Fellowship from the National Endowment for the Arts.

Ms. Chesis is the founder and artistic director of the Cooperstown Summer Music Festival, now in its twenty-eighth season of bringing world-class chamber music to upstate New York. She has been a featured artist at esteemed festivals including the Bowdoin International Music Festival, Salzburg Mozarteum, the Spoleto Festival, and the Tanglewood Music Festival.

Since 1986, she has been an integral member of the flute and chamber music faculties at the Manhattan School of Music, where she served as chair of the Woodwind Department from 1988 to 2025. She is regularly invited to conduct master classes at conservatories, universities, and institutes worldwide,

with upcoming residencies at the Franz Liszt Academy in Budapest and recitals and master classes at venues throughout Korea.

Linda Chesis earned her BA from Yale College with a major in the History of Art before pursuing her passion for the flute through studies with Jean-Pierre Rampal at the Paris Conservatory, where she received the prestigious Premier Prix de Flûte. She served as principal flute of the Orchestre National du Capitole de Toulouse before returning to the United States to embark on her solo career.

Her discography includes recordings on EMI, Nonesuch, and Music Masters, and her chamber music performances are regularly featured on radio and television broadcasts, including American Public Media's *Performance Today*.



GRAMMY® nominated Canadian-American pianist and conductor **Kara Huber** is quickly establishing herself as a celebrated member of the new class of concert pianists. Hailed as “absolutely dazzling...in a word, flawless” (*New York Concert Review*) in her Carnegie Hall debut, Dr. Huber combines the polish and warmth of an old-school soloist with the charisma and flair of the new generation of piano virtuosi.

Huber has performed across North America, Europe, and Australia, including lauded solo appearances at the Kennedy Center for the Performing Arts, the Piano Virtuoso Series at the Canadian Opera Company, the Rising Stars Piano Series in Southampton, New York and Steinway Series at the Smithsonian American Art Museum. An in-demand recitalist, she seeks to excite and delight diverse audiences through creative and engaging programming. Her album featuring the complete solo piano works of Joan Tower was released in 2024 to critical acclaim.

In past seasons, Kara championed the rare Amy Beach Piano Concerto, including appearances with GRAMMY® Award-winning conductor Michael Repper and the Ashland Symphony Orchestra. On the orchestral stage, her past seasons have featured performances with the Louisville Orchestra, San Juan Symphony, Oakville Symphony, Scarborough Philharmonic, and York Symphony Orchestra. She has worked under the baton of renowned conductors Charles Dutoit, Gerard Schwarz, Teddy Abrams,

Thomas Heuser and Denis Mastromonaco, in addition to a performance conducting and performing with the Canadian Chamber Orchestra.

Ms. Huber has received numerous prizes and awards for her performances, including the Audience Favorite Award in the Cincinnati World Piano Competition. She received training from the University of Cincinnati College-Conservatory of Music with Frank Weinstock and Awadagin Pratt, and at The Glenn Gould School of The Royal Conservatory of Music with John Perry and Leon Fleisher. Dr. Huber completed a DMA in piano and conducting at the University of Cincinnati College-Conservatory of Music and previously taught at the University of Louisville School of Music. She currently serves as the Marjorie Wood Drackett Chair of Piano at the Interlochen Arts Academy.



Amy Pfrimmer is an internationally recognized performer and scholar. Pfrimmer is a Professor of Music at Tulane University, where she holds the Lillian Gerson Watsky Professorship in Voice, serves as Director of Tulane Opera, and is Founding Director of the Tulane Vocal Arts Festival & Symposium.

A professional singer on national and international stages, her musical collaborations have taken her across the US, and throughout France, Italy, the United Kingdom, Germany, Austria, Switzerland, Brazil, Bulgaria, and Canada. Notable engagements as a soloist include appearances with the London Symphony Orchestra, Staatsphilharmonie Rheinland-Pfalz, Pergolesi-Spontini Foundation in collaboration with FIO-Mondo, Baltimore Choral Arts, Montréal Opera, Atlanta Symphony, New Orleans Opera, Bulgarian State Opera Stara Zagora, Illinois Symphony, Santa Barbara Symphony, Florida Grand Opera, Mississippi Opera, and Virginia Symphony.

Pfrimmer's diverse scope of concert repertoire ranges from Beethoven's Ninth Symphony and Schönberg's *Pierrot Lunaire* to the sacred works of Dave Brubeck. Her operatic repertoire encompasses the heroines of Puccini's *La bohème*, Leoncavallo's *I Pagliacci*, and Lehár's *The Merry Widow*, with her roles extending into such contemporary American works as Heggie's *Dead Man Walking* and Schnyder's *Charlie Parker's Yardbird*. A specialist in 19th and 20th Century French *mélodie*,

Pfrimmer's research, critically acclaimed recordings, and edited anthologies center around the mélodies of composer César Franck and his musical heirs. She continues to perform, lecture, and write about songs composed by women, particularly Louise Reichardt, Augusta Holmès, and Mél Bonis.

Critics have praised her dramatic abilities and attention to text. (Gramophone) "These songs require a fine balance between urgent storytelling and rhapsodic declamation. Pfrimmer delivers them with passion, lucidity, and respect." And (Fanfare) "...capable of both dramatic agitation and tender exhortation. She has a keen sense of text-guided phrasing; while remaining true to the score..."

Pfrimmer's skills in singing, stage directing, and conducting have consistently been recognized by The American Prize. She is an American Prize award-winning conductor, an American Prize Chicago Oratorio Award winner, a Florida Grand Opera Gilbert Artist of the Year, winner of a Louisiana Division of the Arts Fellowship, recipient of the Metropolitan Opera's Education Fund grant, and winner of the NATS Foundation Emerging Leaders Award.

In New Orleans, Pfrimmer is a principal cantor at St. Louis Cathedral-Basilica and serves on the advisory boards of the New Orleans Opera Association, a company with which she has enjoyed a 30+ year artistic relationship, and the Louisiana Music & Heritage Experience. She is also an advisory board member for

the Mainland China NATS Chapter and a former FIO Italia faculty member.

Pfrimmer is committed to the education and mentorship of young emerging artists, sharing the depth of her experience gained from a wide range of cross-cultural artistic, musical, and stage collaborations. She makes frequent guest artist appearances and is sought after for her high energy, interactive university, and young artist program master classes, artist residencies, and adjudications.

Pfrimmer is a Louisiana native and is married to businessman, attorney, and District 19 Louisiana State Senator, Greg Miller.



Susan Tang is Professor of Piano at Northeastern Illinois University and artistic director of the Chicago Chamber Music Festival, an intensive summer workshop for young artists. An active professional performer, Susan enjoyed a successful New York solo piano debut at Carnegie-Weill Hall as a Winner of Artist International Management Special Presentation Winners Series. Reviews by the New York Concert Review, described her playing as having “well-grounded technique...fluid, elegant readings...highly effective interpretations.” She has also been called a pianist “with an assured playing that sparkled” by the Baltimore Sun and a “fluent pianist” by the Chicago Tribune. Susan Tang has performed and toured with Mabou Mine’s Dollhouse, a theater company based in New York City as a pianist/actor, has been featured live on New York City’s WQXR and Chicago’s WFMT, performed with the Eastman Symphony Orchestra along with receiving the coveted Performer’s Certificate. Invitations to perform and teach have taken her throughout Canada, United States, Germany, Japan, Taiwan, Korea and Colombia. She was a top prize winner at the Canadian Federation of Music Teachers’ Associations National Piano Competition in Montreal and received the special jury prize at the Thousand Island International Piano Competition. She has studied at the Banff International Keyboard Festival, Van Cliburn Piano Institute and the Leipzig Summer Academy of Music. She is also the co-editor

with Marc Ponthus of Elliot Carter: A Centennial Celebration, and has published articles in Clavier Magazine. She has been invited to perform at the Ravinia Festival, Jewel Box Series, Dame Myra Hess, Savannah Music Festival, University of Minnesota-Duluth, McNeese University, Dominican University, Blue Ridge Concert Series, Loyola University, Quest University, and Shriver Hall Concert Series. As an active clinician and adjudicator, Susan was the guest artist for the North Dakota Music Teachers Association state conference and is often invited to present for the local MTNA chapters. She has also presented at both the MTNA and College Music Society's national conferences and is a member of the Royal Conservatory Of Music's college of adjudicators. Susan Tang received her BM and MM from the Eastman School of Music and DMA from Manhattan School of Music. Her principle teachers include Nelita True, Nina Svetlanova, Robin Wood, and Susan Magnusson.



San Diego Symphony Orchestra violinist **Pei-Chun Tsai** is from Tainan, Taiwan. She is the winner of the Taiwan National Violin Competition, and she made her debut at the Weill Recital Hall in Manhattan. Pei-Chun has enjoyed summers at the Alfred, Encore, Yellow Barn and Taos festivals, as well as at the International Holland Music Sessions. Joseph Fuchs, Daniel Phillips and Harvey Shapiro have been her teachers and mentors in the United States.

She is the founding director of the Campanile Music Festival at San Diego State University and has been a member of the San Diego Symphony since 2005, in addition to being violin lecturer at SDSU. She released an album of solo violin works entitled *Chaconne* in 2021, highlighting Baroque and contemporary masterpieces of this form.

Pei-Chun Tsai holds a Doctorate in Musical Arts degree from City University of New York, with Bachelor and Master's degrees from The Juilliard School. She performs on a violin by Boston luthier Charline Dequincy, and a bow made by Abe Liebhaber in San Diego.

