



THE UNIVERSITY OF
MISSISSIPPI

Music

Featuring
composers

Clara Schumann

Johannes Brahms

Robert Schumann

SONIC
Explorations

CONCERT 12
The Romantics
“Love and Loss”

Artwork by

© 2026 Margit van der Zwan

Marcin Arendt, *violin*
Kimberly Patterson, *cello*
Adrienne Park, *piano*

Saturday, March 21, 2026 at 7:30pm
Nutt Auditorium
UM Music

PROGRAM

Excerpts from *Encountering Robert and Clara Schumann*

Schumann Haus in Leipzig, Germany

<https://www.schumannhaus.de/en/>

Documentary produced by BachFest Malaysia (2020)

David Chin, Artistic Director and Francis Faling, Musicologist at Schumann Haus

Piano Trio in G Minor, op. 17 (1846)

I. Allegro moderato

III. Andante

Clara Schumann
(1819-1896)

Piano Trio No. 1 in D Minor, op. 63 (1847)

III. Langsam, mit inniger Empfindung

IV. Mit Feuer

Robert Schumann
(1810-1856)

Intermezzo in B Minor, op. 119, no. 1 (1893)

Johannes Brahms
(1833-1897)

INTERMISSION

Notturmo in F Major from *Soirées Musicales*, op. 6, no. 2
(1836)

Clara Schumann

Romance in F Sharp Major, op. 28, no. 2 (1839)

Robert Schumann

*Piano Solos feature projected quotes by
C. Schumann, R. Schumann, and J. Brahms*

Piano Trio No. 1 in B Major, op. 8 (1854, revised 1889)

Johannes Brahms

I. Allegro con brio

III. Adagio

IV. Allegro

Marcin Arendt, *violin*

Kim Patterson, *cello*

Adrienne Park, *piano*

BIOGRAPHIES

Adrienne Park has extensive experience as a collaborative pianist in chamber, symphonic, and contemporary music settings. She has performed recitals with many renowned artists, including violinists Joshua Bell and Andrew Dawes, cellists Shauna Rolston and Tsuyoshi Tsutsumi, bassist Edgar Meyer, flutists Paul Edmund Davies, Timothy Hutchins and Tara Helen O'Connor, bassoonist Frank Morelli, saxophonist Nikita Zimin, horn artist Frøydis Ree Wekre, the percussion group NEXUS, soprano Mary Wilson, and tenor Telly Leung.

Adrienne is the Assistant Professor of Collaborative Piano at the University of Mississippi and has been a member of the music faculty since 2001. She coordinates the Collaborative Piano area and performs regularly with music faculty and guest artists, teaches collaborative piano courses, coaches chamber ensembles, and collaborates with music students.



Adrienne is Principal Piano and Celeste with the Memphis Symphony Orchestra under the direction of Robert Moody, a position she has held since 2004. In addition to their symphonic series, the MSO performs frequently with Opera Memphis, Ballet Memphis, New Ballet Ensemble, and Collage Dance Collective. She recently performed a mvt from Schubert's Piano Sonata in B Flat Major as a guest artist with Collage Dance Collective for the Memphis premiere of "Four Solitudes," created by renowned choreographer Crystal Pite.

Adrienne has performed with Iris Orchestra since 2015 and with the Memphis Chamber Music Society since 2004. She is a member of the contemporary Blueshift Ensemble based in Memphis and has worked with ICEBERG New Music, a collective of ten composers based in New York City.

A proponent of contemporary music, Adrienne has the fortune of presenting many world premieres, most recently at Steinway Hall in NYC, performing "Magnolia Triptych" for solo piano from *Flower Catalog, Book 2* by American melodist Stephanie Ann Boyd. In Canada, she premiered the productions of Sunyata, Truths of the Blood, Dance of the Dead, Encounters with the Goddess, Sade—Part II, and Embryonic Cavatina with Kokoro Dance Company, a butoh-style dance company based in Vancouver. She co-founded the trio SqueezPlay with accordionist Douglas Schmidt and percussionist David Carlisle, and they recorded a CD of original works titled *rubber horn*.

For six years at the renowned Banff Centre for the Arts, she was the faculty collaborative pianist for both the fall and winter residencies and worked closely with Isobel and Tom Rolston. Adrienne studied with Abbey Simon and Ruth Tomfohrde at the University of Houston and with Robert Silverman at the University of British Columbia.

Adrienne recently released a duo album, *Lyrical Baritone, Vol. 1*, on Navona Records with UM colleague Adam Estes in January 2025. They are joined by flutist Nave Graham for the release this spring of a new album *(re)invent* on AMP Recordings which features a solo, duos, and trios.

For more information, please visit: www.adrienneparkpiano.com



Hailed by the Chicago Sun Times as a “superb cellist,” **Dr. Kimberly Patterson** has earned recognition for her artistry as a solo, chamber, and orchestral musician. Dr. Patterson was the founding cellist for the Tesla Quartet, winners of the Fischhoff Chamber Music Competition as well as prizewinners of the London International Quartet Competition and the Bordeaux International Quartet Competition. She has given chamber recitals in Weill Recital Hall at Carnegie Hall, London’s Wigmore Hall and Alice Tully Hall in Lincoln Center and has held chamber music residencies with Aspen Music Festival, Bravo! Vail Valley, Strings Music Festival and a quartet residency at the University of Colorado at Boulder with the Takács Quartet.

Dr. Patterson is the Associate Professor of Cello at the University of Memphis and the Ceruti Quartet, Quartet-in-Residence cellist at the University of Memphis. She is also the cellist of the Patterson / Sutton cello and guitar duo.

Their debut album, “Cold Dark Matter: Music for Cello & Guitar,” was released by MSR records in 2013 and their second album, “Still Life: Collected Music for Cello and Guitar by Stephen Goss,” was released on Parma Records in 2020. The Patterson / Sutton duo have presented lectures at the International Guitar Research Center in Surrey, UK and the Guitar Foundation of America National Convention. Their performances have been broadcasted on American Public Media’s, Performance Today, Radio New Zealand and South Africa’s Fine Music Radio among others. The Patterson/Sutton duo concertizes throughout the US and abroad with recent engagements as Juilliard Global Artists, performing throughout Vietnam, Ireland, Hungary and Slovakia, the Cleveland International Guitar Festival, Denver Friends of Chamber Music, Portland International Guitar Series, Minnesota Guitar Society, among others.

As a soloist, Dr. Patterson has appeared with the Memphis Symphony Orchestra and the Manila Symphony of the Philippines, toured nationally with the Aspen Santa Fe Ballet Company performing a solo piece by David Lang, and presented solo recitals in the Netherlands, Afghanistan and throughout the United States. Festival appearances include the Verbier Festival, Strings Music Festival, Holland Music Sessions, Aspen Music Festival & School, Sarasota Music Festival & the Miyazaki Festival.

In addition to her extensive chamber music career, Dr. Patterson was a member of the Colorado Symphony. She has performed as principal cellist with Verbier Orchestra in Switzerland and the Juilliard Orchestra. She has also performed with the Utah Symphony, Iris Orchestra, Central City Opera, the New Haven Symphony. Charles Dutoit personally invited her to perform with the Miyazaki Orchestra in Japan.

A graduate of the Cleveland Institute of Music with academic honors, Dr. Patterson earned her Master of Music degree at the Juilliard School and a Doctor of Musical Arts degree at the University of Colorado at Boulder. Her teachers include Richard Aaron, Andras Fejer, Judith Glyde and Stephen Geber.

Dr. Marcin Arendt is a violinist, chamber musician, soloist, and educator, serving as Professor of Violin at the University of Memphis's Rudi E. Scheidt School of Music. He maintains a vibrant studio of undergraduate and graduate students while performing with his string-faculty colleagues in the Ceruti String Quartet. An active performer, Dr. Arendt is a core member of the Iris Collective, collaborating closely with colleagues in both concert performances and innovative community engagement projects. He also performs regularly with the Arizona Music Festival in Scottsdale, AZ, and the ProMusica Chamber Orchestra in Columbus, OH. Through his work with Iris Collective, Dr. Arendt engages in initiatives that bring music into spaces where it can foster connection, healing, and inspiration. These projects often incorporate storytelling, using music to share and honor people's experiences and to create moments of genuine human connection. They frequently reach audiences outside traditional concert settings, ensuring that music remains accessible and meaningful to people from a wide range of backgrounds and life experiences.



As a soloist, Dr. Arendt has appeared with ensembles including the Iris Collective under Michael Stern and the Memphis Symphony Orchestra under Robert Moody. He is the artistic director of the Memphis in Poland Festival, an initiative that shares Memphis's musical, artistic, and cultural contributions on an international stage. Beyond the classical realm, he co-founded Memphis Mix, a blues-inspired crossover ensemble featured internationally, and has served as a member and regular concertmaster of The Sphere Ensemble as well as the featured violinist with the nationally touring crossover-fusion group FEAST.

His recordings range across genres, including a Naxos Records release of chamber works by Jacques Castérède, collaborations on several commercial and popular music albums, and the piano trio "Reaching" on Mark Nowakowski's album Metanoia on the DUX label. A prizewinner in several national and international competitions, Dr. Arendt has performed alongside renowned artists such as Itzhak Perlman, Gil Shaham, Yo-Yo Ma, Martin Short, Joshua Bell, Nate Smith, Don Bryant, Harry Connick, Jr., and Jon Batiste. Polish-born, Dr. Arendt draws on a wide range of pedagogical traditions in his teaching, reflecting his own studies with Aaron Krosnick, Isaac Malkin, Henryk Kowalski, Krystyna Jurecka, Routa Kroumovitch, Alvaro Gomez, and Oswald Lehnert.

His teaching philosophy emphasizes helping students cultivate a personal connection with their music and technique, guided by three central questions: What is my purpose in playing? What are my goals? What steps am I taking to reach them? By tailoring his approach to each student's individuality and involving them in the learning process, he fosters an environment for thoughtful artistry and technical excellence. Dr. Arendt holds a Bachelor of Music (B.M.) in Performance and a Bachelor of Arts (B.A.) in Philosophy from Stetson University, a Master of Music (M.M.) and Doctor of Musical Arts (D.M.A.) from the University of Colorado, Boulder, and a post-graduate performance certificate from the Stanisław Moniuszko Academy of Music in Gdańsk, Poland.



Artwork by Margit van der Zwan

Alongside my work as an illustrator I have a music career, working as a cellist and piano teacher. I feel fortunate to have played at incredible venues (for example the Royal Albert Hall, Glastonbury main stage, Abbey Road Studios, Wembley Stadium, on TV and radio), collaborating with wonderful musicians along the way: Emeli Sande, Jools Holland, Elbow, Snow Patrol, Roy Wood, the Cinematic Orchestra, Dutch Uncles, Ferocious Dog and many more.

My freelance work always leads to varied opportunities, e.g. touring and recording with bands, performing in schools with books I have written, and theatre work such as Cabaret (Amsterdam/dir. Sam Mendes), The Prince & the Pauper (New Vic Theatre/dir. Theresa Heskins), MD at The Queen's Theatre London. I am involved with several charities (Music in Hospitals & Care, Lime Arts, High Peak Community Arts) and small ensembles (Cupid's Bow cello duo, Celloship of the String, Duo Bellatando).

Jazz singing is a new venture, performing my own songs alongside jazz standards (Ribble Valley Jazz & Blues Festival (2023, 2024), Chew's Yard. Most recently I worked as a Music Coach on the TV series Get Even (BBC/Netflix).

For more information, please visit: www.margitvanderzwan.com

COMPOSER BIOGRAPHIES

Clara Schumann, née Wieck, made her mark on the music world as a child prodigy. By the time she was in her teens, she had become an in-demand piano soloist throughout Europe and had also begun composing, performing some of her own works in concert. Her influential performing career spanned six decades, but her compositional activity largely came to a halt after her marriage to fellow composer Robert Schumann. She became her husband’s musical confidante and muse, acting as a sounding board for his compositions and playing them in concert.

After Robert’s death in 1856 at age 46, Clara devoted her life to preserving his legacy, promoting and performing his music and publishing his works. She also became a respected music educator and a trusted source of musical insight for composers, such as her close friend Johannes Brahms. Unfortunately, Clara Schumann’s own skill as a composer of works mainly in the chamber genre was overlooked for more than 100 years. Only in the last decades of the 20th century did she gain recognition as artists and audiences began to recognize that more than one noted composer named Schumann had emerged from the Romantic era.

Clara began piano lessons at age four—first with her mother, then, as her talent became apparent, with her father, who planned out a serious training regimen for her with an eye toward a performing career. Clara came fully under the influence of her father at age five, when her parents divorced after an affair involving her mother and a family friend. Clara remained with her father, who had legal custody, and studied piano, music theory, and composition under his tutelage.

In 1828, at the age of nine, she made her public performance debut at the Gewandhaus in Leipzig and was soon touring Europe. The acclaim she generated drew the attention of such prominent names as Franz Liszt, Franz Schubert, and Niccolò Paganini, with whom she performed. Her music was also being heard: she premiered her Piano Concerto in A minor in 1835 with the Leipzig Gewandhaus Orchestra, conducted by Felix Mendelssohn.

The relationship between Clara and Robert Schumann, with its entwined romantic and artistic bonds, is one of the most legendary in music. They first met at one of Clara’s concerts when she was a child of about ten. Robert, who was nine years older, subsequently sought piano instruction from her father and even rented a room in the Wieck household for a time. A romance blossomed—one that her father sought to quell, both due to her youth and to avoid disrupting her prosperous performing career. He also questioned Robert’s potential as a husband and provider. Friedrich Wieck refused to grant permission for the couple’s engagement when she turned 18 and still required parental approval. They sued him for the right to wed and triumphed. Clara married Robert Schumann the day before her 21st birthday.

The marriage was a love match as well as a meeting of musical minds. The couple kept a joint diary featuring both personal and musical entries, and Clara was able to counsel Robert on his compositions as well as perform many of them in concert. Her own composing career waned with the demands of touring and raising a family that grew to include eight children (seven of whom reached adulthood). Robert also displayed increasingly erratic behavior, which contemporary scholars believe may have been due to untreated bipolar disorder. He was admitted to a sanatorium in 1854 after he attempted suicide by throwing himself into the Rhine in Düsseldorf, and remained institutionalized until his death two years later.

Throughout her marriage, Clara’s compositions were mainly chamber works and solo piano pieces representative of the Romantic genre—music that could be performed in salon settings instead of the concert hall. Public performances were considered acceptable for a woman, but she was never greatly encouraged in her compositional efforts. A last burst of writing in late 1853 came to a halt with Robert’s suicide attempt early in the next year. Her last pieces were two sets of Romances: Op. 21 for piano (1855) and Op. 22 for violin and piano (1853).

Left a widow with seven children at 36, Clara Schumann returned to touring, often with star violinist Joseph Joachim, who had been a friend since the musician was a teenager. Joachim had provided the consequential introduction to a young Johannes Brahms, who had turned up at the Schumann household in 1853 seeking mentorship. Robert was immediately taken by the 20-year-old composer’s talent. Brahms stayed with the family and became a close musical partner and companion to Clara during Robert’s illness and afterward. Just how close a companion has been the subject of much discussion ever since.

Clara also championed other composers of the time, particularly Mendelssohn and Chopin, but the care of Robert’s musical legacy was utmost. She concentrated on publishing his works, editing an authoritative set issued by Breitkopf & Härtel. She also turned to teaching, becoming the first instructor, and only woman, at Dr. Hoch’s Konservatorium in Frankfurt, where she became an influential voice in piano pedagogy. She emphasized subtle interpretation of works that focused on the composers’ intentions instead of the virtuosic fireworks typical of soloists of the time.

Clara Schumann’s own performing career eventually spanned more than six decades. She played her last recital in 1891 and died of a stroke at age 76. Perhaps without ever truly realizing her influence, Clara Schumann played multiple roles over the course of her long life: as a performer who championed contemporary composers and premiered new works, as a teacher who left a lasting mark on the style of piano performance, as a music editor and keeper of her husband’s works, and as a composer in her own right.



*Photo - Franz Hanfstaengl
Biogaphy by Rebecca Winzzenried,
Chamber Music Society of Lincoln Center*

Robert Schumann was a German composer of the mid-19th century, who, although famed primarily for piano music and songs, developed a wide repertoire of chamber, orchestral, choral, and dramatic works. Schumann completely transformed piano repertoire with titled works capturing scenes and personalities of his own imagining which are totally distinctive when compared to the standard genre titles of most contemporaneous piano music. They came to be regarded as expressive of a new “domesticated” Romanticism, one of a very personal kind, that would flourish with increasingly wide publication.

Schumann’s songs also gave an entirely more important role to the piano in capturing the expressive meaning of the poetry he selected, much of which was written by his contemporaries, some of whom he knew personally. The style of his orchestral and chamber music is often termed “Classical Romantic” because of the ease with which he blends traditional forms with Romantic feeling, yet always there is something special in the form.

Born into a prosperous family of book publishers in the Saxon town of Zwickau in 1810 (the youngest of five children), Schumann was immersed in literature from childhood but received scant musical education and was largely self-taught: improvisation at the piano revealed a gift for capturing characterization in music. He rejected the lawyer career intended for him in Leipzig and instead began to study piano there at age 20.

Supported by a family allowance, Schumann became quickly and deeply absorbed in Leipzig’s musical life and established himself as a critic, editing his own *Neue Zeitschrift für Musik* (“New Musical Newspaper”) with the agenda of organizing a resistance to the “Philistines” he perceived as composers of facile, or display, music. His work as a composer unfolded in several successive phases, the first and longest of which was taken up entirely with music for his own instrument, the piano. He grouped many of his numerous short character pieces into scenes or fantasias: for example *Kinderszenen* (“Scenes from Childhood”) (1838), picturing domestic life, or *Carnaval* (1833–35), displaying characters from literature or from his own close artistic community, including himself in several guises. After his marriage in 1840 to Clara Wieck, his piano teacher’s brilliant pianist daughter, he turned intensely to composing songs, writing over 100 that year, many in cycles devoted to single poets or in settings of poetic works, such as much of Heinrich Heine’s *Book of Songs*. In 1841 his long-held desire for larger forms produced orchestral works, including his first symphony and the first movement of the piano concerto, which originally appeared as a fantasia. In 1842 he revealed his first chamber works with piano, and, just a year later, he wrote his first large-scale choral work, the secular oratorio *Das Paradies und die Peri* (“Paradise and the Peri”).

His five years in Dresden (1845–50) were the most prolific of his life. Expanding ambition led to dramatic works of varied kinds, including the opera *Genoveva* (1847–50) and settings of “Scenes” from both parts of Goethe’s *Faust* (1844–1853). A large number of smaller choral works was written for the huge choral market, seemingly to provide income for his constantly growing family. His final years as conductor of the Düsseldorf Symphony Orchestra were marred by his withdrawn public personality: he had suffered from depression all his life and spoke little, though he wrote much. Composition came to a sudden end with a depressive episode leading to his attempted suicide and two years in a sanatorium, where he gradually lost his reason. Doctors dissuaded Clara from visiting him, and she was only with him briefly before he died—a subject much conjured by later biographers.

Schumann’s music had an immediate impact on the younger generation of instrumental composers. Johannes Brahms’s music is unimaginable without it; Clara Schumann spent her many years of widowhood promoting her husband’s music through performance and publication. She, along with Brahms, the violinist Joseph Joachim, and their circle, had little time for the aesthetics and musical values of the “New German School”—Franz Liszt, Richard Wagner, and their followers. They helped to reinforce Schumann’s culture of reverence for classical music as an elevated art that was profoundly influential in the later Romantic era, not least in the most intimate forms of chamber and piano music, and not only in Germany; French composers such as Georges Bizet and Gabriel Fauré drew naturally on Schumann in such works as *Jeux d’enfants* and *Dolly*.

All Schumann’s music is now part of the standard repertoire, even the choral and dramatic music for which fashions changed after the 19th century. His piano music continues to represent a technical challenge to players—less natural in execution than that of his exact contemporary Frédéric Chopin—and the songs have provided the occasion for some of the greatest lieder performances. Though Schumann’s work in other genres (with the exception of the piano concerto) were slower to public acclaim, his orchestral and chamber works now occupy a special place in the “classical” tradition.



*Biography by Michael Musgrave,
Chamber Music Society of Lincoln Center*

Johannes Brahms was the leading German composer in the traditional forms of instrumental, symphonic, choral, and vocal music in the second half of the 19th century. Growing up in a culture increasingly dominated by programmatic and descriptive music, he reinvigorated the instrumental tradition with the entire range of genres (except for opera), drawing much technical stimulus from the study and performance of “early” music from the Renaissance and Baroque periods—still little known in his time. An acute awareness of historical inheritance led him to severe self-criticism: he took long periods of time to complete works, destroyed much, and left very few documentary traces. Though in style he followed the pervasively lyrical character of the instrumental music of his era, his music has a quality of constant development through variation and an overall structural focus unmatched since Beethoven. Brahms provided a major body of work for performers and listeners that remains central to the repertory today.

Brahms was born in 1833, the son of a performing musician in modest circumstances in Hamburg, working with his father and leaving school at age 14. Though little is known of his early years, it is known that his piano studies with a leading Hamburg teacher soon yielded more attention to composition in his mid-teens. Brahms’s contact with the larger musical world opened up dramatically in 1853, at age 20: when on tour as an accompanist, he met the leading young violinist Joseph Joachim and, through Joachim, the composers Franz Liszt, Robert Schumann, and Schumann’s wife, the great pianist and composer Clara Schumann. Brahms’s outstanding playing, along with his powerful songs and piano compositions, led Robert Schumann to immediately publish an article hailing Brahms as a great imminent figure in the musical world.

From the start, Brahms was musically at home in extended forms and was drawn early on to intense study in the traditional disciplines of variation and counterpoint, which manifested itself in his keyboard and unaccompanied choral compositions. At almost 30, he introduced himself to Vienna with two piano quartets of orchestral scope and soon revealed his more convivial side with 16 Waltzes for piano four-hands (1865) and *Liebeslieder-Walzer* (“Love Song Waltzes”) for piano four-hands with vocal quartet (1869). Broader fame came with a major choral work, *Ein deutsches Requiem* (“A German Requiem”) (completed 1866–68), which is set to a personal selection of texts from Luther’s Bible and reflects many earlier preoccupations as a student of German choral music.

Late 1871 saw Brahms permanently residing as a confirmed bachelor in Vienna, where he became its leading musical figure, gradually playing and conducting less and composing a stream of major works which steadily entered the concert repertory. A long anticipated first symphony finally appeared in 1876, after at least 14 years of preparation, and was followed by three more symphonies, two major string concertos—one for violin (1878), one for violin and cello (1887)—and many chamber works, representing a wide range of genres, that constitute his largest extended output. His commanding pianism reached its climax in a second piano concerto (1881) of epic proportions that is regarded as one of the most demanding in the literature. Besides all this productivity was a constant output of songs for solo voice and piano.

After intended retirement at age 57, Brahms entered a final phase, which featured four works with clarinet—the Clarinet Trio, Op. 114 (1891), the Clarinet Quintet, Op. 115 (1891), and two Clarinet Sonatas, Op. 120 (1894)—personally inspired by the first clarinet player of the Meiningen Court Orchestra, with which Brahms had premiered his Fourth Symphony (1884–85). Four sets of short piano pieces, Opp. 116–119, saw his return to piano composition, now in often intimate works which draw maximum variation from a minimum of ideas and are often regarded as representing the quintessence of his reflective musical personality.

Brahms, who was a keen walker and had always enjoyed robust health, died of liver cancer at almost age 64, barely a year after the death of Clara Schumann, to whom he had remained closely attached throughout his life, and whose opinion on his works he often sought.

Brahms was for long classed as a “conservative” and “academic” figure, seen as the polar opposite of the “New German School” of Liszt and his followers. He had many superficial imitators, but the technical individuality of Brahms’s music made it difficult to imitate fully, and he instead became attractive to many 20th century composers of chamber music, most notably Arnold Schoenberg and his pupils, as a “progressive” because of the strictness of his compositional methods. Schoenberg later orchestrated Brahms’s Piano Quartet, Op. 25 (1861), in a version which is now widely performed.

Though at his death Brahms was seen by many as the last major figure of the Austro- German tradition, from today’s broader perspective, his research interest in Renaissance and Baroque music, his performances of it, and his absorption of its techniques into his own, can be seen as prescient of the increased importance of early music in modern musical culture.



*Biography by Michael Musgrave,
Chamber Music Society of Lincoln Center*

SONIC EXPLORATIONS CONCERT SERIES

Sonic Explorations is a chamber series launched by Artistic Director Adrienne Park in 2013 at the University of Mississippi.

Themed concerts focus on a genre, region, or set of composers, exploring the sound world of that theme.

For more information about *Sonic Explorations*, please visit adrienneparkpiano.com

WITH GRATITUDE TO

Professor Nancy Maria Balach, Chair of the Music Department and UM Music for the use of the facilities at the University of Mississippi in support of this concert series.

Guest artists Marcin Arendt and Kim Patterson for sharing their artistry and for their generosity forging this program together!

Jacob Snell, Multi-Media Specialist, and Mus 100 team member Tyler Shumate for assisting with the production.

Andrea Drummond, Program Coordinator at UM Music, for her assistance with the promotion of this event.

Margit van der Zwan for the use of her artwork of Clara Schumann.

David Carlisle, for his unwavering support as Multi-Media Producer of the Sonic Explorations Concert Series.

My family, for their boundless love, understanding, and support.

With sincere appreciation,
--Adrienne Park

Founder and Artistic Director, *Sonic Explorations Chamber Series*

THANK YOU FOR COMING!

SONIC EXPLORATIONS

CONCERT 12 - THE ROMANTICS “LOVE AND LOSS”

Marcin Arendt, *violin*

Kim Patterson, *cello*

Adrienne Park, *piano*

