



## Artist Bio ( also available as a pdf) (574 words)

Called an *"exquisite performer"* by High Performance Review, and *"an outstanding artist who plays with rounded tone and ideal phrasing"* by the Albany Times Union, cellist **Ann Alton** has performed as recitalist, orchestra soloist, and chamber musician throughout the United States, Europe, and Asia.

As a concert cellist, Ann has won awards from the Harriet Hale Woolley Foundation, the National Federation of Music Clubs, the Koussevitsky Foundation, the National Arts Club, and the National Music Teachers Association. She has performed as soloist and chamber musician at Lincoln Center, Carnegie Hall, Alice Tully Hall, Weill Hall, Salle Cortot, the Caramoor Festival, and other prestigious concert venues. Her performances have been broadcast on American and German Public Television and National Public Radio. In addition to playing a vast repertoire of sonatas and solo cello works, she has played concertos by Boccherini, Beethoven, Brahms, Dvorak, Herbert, Popper, Ranjbaran, and Saint-Saens with orchestra. Her other solo works performed with orchestra include Tchaikovsky's *Rococo Variations*, Bloch's *Schelomo*, *Elegy* by Faure, *Kol Nidrei* by Bruch, *Hungarian Rhapsody* by Popper, and Delfausse's *Concerto Grosso* (written for TRITONIS).

An accomplished chamber musician, Ann has won praise for her sensitive ensemble playing. *Parisien Libere de l'Essone* called her performance of Brahms' E minor Sonata *"a dialogue tout en finesse"*. *Vox in Camera* remarked, *"a most interesting, often passionate evening of chamber music. Alton's playing throughout the evening was superb, clearly heartfelt."* In addition to performing as a duo with piano, Ann has been cellist with the Concordia Trio, Concertium, Capital Chamber Artists, and the Valcour Chamber Players. Formerly principal cellist of the Fargo-Moorhead Symphony, Ann is currently principal cellist of the Lake Placid Sinfonietta . Her recordings are found on the Vox and Albany labels.

As a member of **TRITONIS**, a trio with guitarist Joel Brown and flutist Kristin Bacchiocchi-Stewart, Ann has been active in commissioning and presenting new music by noted composers. This trio has been critically acclaimed for its *"versatility, provocative programming, and expert performers."* Recently Alton has joined with pianist, Cristine Coyiuto and violinist, Michael Emery to form the **ACE TRIO**. This past spring their *Trio-n-Triple* tour of the Philippines featuring both chamber music concerts and performances of the Beethoven's Triple Concerto was followed by a repeat performance of the Beethoven Triple in New York with the Lake Placid Sinfonietta. **ACE TRIO** has garnered critical praise for its *"artistry and passion"*.

After starting cello study at an early age with her mother, the esteemed cellist Ardyth Alton, Ann attended the PreCollege Division of the Juilliard School as a student of Channing Robbins. She was awarded a full scholarship from the Juilliard School where she earned Bachelor and Master of Music degrees. She received her Doctorate of Music from the Manhattan School of Music as a fellowship recipient student of Bernard Greenhouse. As recipient of the Harriet Hale Woolley Fellowship, Ann spent a year in Europe studying cello with William Pleeth, chamber music with Genvieve Martigny and Yvonne Loriod, and performing in recitals and chamber concerts.

A dedicated teacher, Ann has taught cello at Concordia College (MN), the State University of New York at Purchase, the Manhattan School of Music, Clinton Community College, and Skidmore College. She has taught highly gifted young cellists at the Manhattan School of Music Preparatory Division and, for almost two decades, at the PreCollege Division of the Juilliard School.

When I was approaching marriageable age, my mother (whose wisdom I have come to appreciate more with every passing year) pronounced, "We need to find you a wonderful (pause) pianist!" This key to happiness may have been, in her eyes, just about equal with finding the right spouse. (I have been lucky in both respects.) All my life I have been fortunate to collaborate with and learn from wonderful pianists. I'm taking this opportunity to mention a few of the pianists I've played with more recently. They are all outstanding solo and chamber performers, and I urge you to look for their appearances.

**Sara Davis Buechner**, whom I've known since our student days, is regarded as one of the foremost pianists of her generation. Some of you in Florida may have caught her thrilling performances last year with the Florida Orchestra. In the next few months she will be performing several times in New York and Boston, and in a number of cities on the west coast. See her concert schedule at <http://saradavisbuechner.com/>

**Cristine Coyiuto** and I also played together during our student days at Juilliard. After several decades on different coasts and different continents, we have reunited to play together in duo and trio performances. Cristine, whose elegance and refinement has earned her critical praise as, "the Pianist's Pianist" and "Poetess of the piano", has given numerous recitals and solo performances throughout the world.

**Gabrielius Alekna**, recognized by Daniel Barenboim as "a highly gifted pianist and musician" has garnered more than a dozen top prizes in competitions on both sides of the Atlantic. Winner of second prize at the 2005 International Beethoven Piano Competition in Vienna, Austria, Gabrielius appears regularly as soloist with orchestras in the United States and Europe. We met about seven years ago at Juilliard PreCollege, where we have been colleagues. We will be performing on the DeBlasiis Chamber Music Series at the Hyde Museum in Glens Falls, NY on Monday April 22. Check out Gabrielius' website at <http://www.gabrieliusalekna.com/>

**Joyce Valentine**, also a Juilliard graduate, and I met very recently here in Florida. We will be playing a recital together in Venice on March 16. (More soon on that.) In the meantime, try to attend Joyce's performances of Rachmaninoff's Piano Concerto No.2, with the Venice Symphony on February 15 and 16. The New York Times wrote of Joyce "*...an impressive debut...the Ginastera was brisk, centered, propulsive and altogether thrilling, capped with a slam-bang finale that brought the house down.*"

