



Described by the Philadelphia Inquirer as an “exceptionally fine” player, Helen Gerhold is a seasoned international solo, chamber, and orchestral artist. She has soloed at Carnegie Hall, the Kennedy Center for the Performing Arts, the Kimmel Center for the Performing Arts, the Stars of Tomorrow Concert at the USA International Harp Competition, and the Focus on Youth Concert at the 2011 World Harp Congress. She has been a featured soloist at the Lyon & Healy Summer Concert Series, the Philadelphia Harp Music Festival, on National Public Radio’s From the Top, with the Lower Merion Symphony Orchestra, and with the Philadelphia Young Artists Orchestra. Among her accolades are the 2013 U.S. International Lyon & Healy Awards, prizes in nearly all divisions of the American Harp Society’s National Competition, and the American Harp Society Foundation Award. Most recently, she has given both masterclasses and recitals for the

Philadelphia Harp Chapter of the American Harp Society and for the Baltimore Chapter of the American Harp Society.

As an orchestral harpist, Helen has been playing as First and Second Harp substitute with The Philadelphia Orchestra regularly since age 17. She has performed with the Metropolitan (MET) Opera Orchestra numerous times at Carnegie Hall, on their 2024 Asia Tour, and in the pit for productions such as *The Hours* by Kevin Puts and Wagner’s *Tannhäuser*. In addition, she has played in the Baltimore Symphony and the Buffalo Philharmonic, with whom she was 1st Harp on their GRAMMY-winning and two-time GRAMMY-nominated recording, *Passion of Yeshua*.

A lover of new music and chamber performances, she has performed in chamber ensembles and premiered new works at Tanglewood Music Center and with the New Music Network, Curtis Institute of Music’s 20/21 New Music Ensemble, The Philadelphia Orchestra, and more. Helen was also a 2017 Tanglewood Music Center Harp Fellow.

In 2001, Helen Gerhold received a harp from her aunt, harpist Yi Liu, and her first lesson as with Miss Lucile Lawrence. She is the youngest student of Miss Lucile Lawrence’s. A rising star, she was featured numerous times in Harp Column Magazine and on Philadelphia’s 6ABC Action News. Gerhold continued her harp training with Ms. Lawrence, Virginia Flanagan, Dewey Owens, Judy Loman, and as Principal Harp for five seasons of the Philadelphia Youth Orchestra. Helen received her bachelors from the Curtis Institute of Music as the Marilyn Costello Fellow, studying Elizabeth Hainen, Principal Harp of The Philadelphia Orchestra.

An advocate for music education, Helen was named Executive Director of the [Lyra Society](#) in 2019. She also received a career merit scholarship for her with Lyra Society to complete her Executive Masters in Business Administration (EMBA) at the Villanova School of Business, and graduated May, 2024.



Recipient of the 2024 Solti Foundation U.S. Career Assistance Award, Andrew Jinhong Kim is a conductor dedicated to passionate and joyful collaboration. Having had his life transformed by music, he strives to create and share extraordinary musical moments with others and to cultivate a vibrant musical community wherever he goes.

He started his tenure as the Music Director of [New York Youth Symphony Orchestra](#) in Fall 2023,

making a successful Carnegie Hall debut performing alongside Augustin Hadelich. At NYYS, he works with talented young musicians to perform cornerstone repertoire and premiere works by young American composers at Carnegie Hall. In addition, he continues his passion for training young conductors through leading the Robert L. Poster Apprentice Conducting Program.

Andrew also serves on the faculty of [the Conducting Institute](#), a comprehensive training program led by Miguel Harth-Bedoya. In this role, he coaches conducting students, teaches classes on aural skills, keyboard skills, and other topics, and works on curricular planning and execution.

Additional highlights of Andrew's 24-25 season include collaborating with soloists Valerie Coleman, Clayton Stephenson, Alexa Jarvis, and Helen Liu Gerhold, residencies at Rice and Baylor Universities, guest conducting Berkshire Symphony, Brooklyn Symphony, and Delaware County Youth Orchestra with his mentor Andrew Hauze as the soloist.

Andrew has conducted orchestras in the US and beyond, including Südwestdeutsche Philharmonie Konstanz, Fort Worth Symphony Orchestra, Fort Wayne Philharmonic, Duluth Superior Symphony Orchestra, among others. He regularly serves as a Cover Conductor with the Minnesota Orchestra and has also served as the Assistant Conductor of Duluth Superior Symphony Orchestra. He has participated in the Conductor's Workshop at Cabrillo Festival of Contemporary Music with Cristian Macelaru, in Internationale Sommerakademie Radolfzell with Johannes Schläfli, and appeared in performances at PRISMA Festival in Powell River, Canada and Wintergreen Festival in Virginia.

Andrew studied with Mark Russell Smith at University of Minnesota, with Octavio Más-Arocas at Ithaca College, and with Andrew Hauze at Swarthmore College. Beyond school, he is mentored by Miguel Harth-Bedoya. His other teachers include Matthew Caretti, Joseph Gregorio, Gary Gress, and Richard Rotz.

Outside of music, Andrew enjoys reading books of all kinds, looking for new coffee shops and beans, visiting works by the architect Tadao Ando, and cooking with his wife, violinist [Emily Scicchitano](#).

photo by Dan Wright

Notes on the Program

by Andrew J. Kim

Welcome to tonight's concert by the Berkshire Symphony! We are excited to share three pieces that radiate the joy of music making. I hope that this festive program will mark the transition from a long winter to a beginning of a brighter spring for you.

As I was designing the program, three musical ideas emerged as themes that connect the three pieces: dance, beautiful orchestral colors, and the joy of music. Each of the pieces presents different perspectives on these themes across three centuries and cultures, with Dvorak's Symphony No. 8 from the 19th Century Bohemia, Debussy's *Danses* from the 20th Century France, and Hale's *This Is Not a Dream* from the 21st Century America. To me, it is a celebration of and a testament to the power of this amazing art form across time.

We start the concert with Grace Hale's ***This is Not a Dream***, an ebullient piece full of playful rhythms and orchestral colors. It's a very new piece, written last year, and our performance marks its third performance and the Massachusetts premiere. You can read more about the piece in her own words below.

Debussy's ***Danses sacrée et profane*** (Sacred and Profane Dances) presents very different dances from the other two pieces. In composing these two dances, Debussy turned to ancient church modes, perhaps also as a nod to the harp's ancient origin. In both dances, he showcases the brilliance of the harp as well as the lushness of the strings, a sound-world unlike the Hale or the Dvorak.

The sacred dance features a chant-like melody that unfolds in a stately manner. He often uses unisons and octaves—without harmony—in the string passages, which is another allusion to chants. The profane dance is a waltz, a very secular dance. He uses more active rhythms as well as sensuous swells in the sound, creating a marked contrast against the sacred dance. Poignantly, however, Debussy connects the two dances without a pause by using a gesture in the harp that simultaneously ends one dance and begins the other, perhaps suggesting that these two realms are not as disparate as we may think.

To me, Dvorak's ***Symphony No. 8 in G major*** is like a close friend with whom you have an open and sincere friendship. You may think it a bit bizarre to describe a piece of music in this way, but every emotion in the piece is conveyed in a direct and unexaggerated way—never overblown, over moderated, or pretentious. After writing a tumultuous and at times Brahmsian Seventh Symphony, Dvorak proclaimed that “the Eighth would be different than any other symphonies, with individual thoughts worked out in a new way.” This new way, I think, was through incorporating his Czech influences in folk-music-like elements and focusing on this directness, rather than compositional innovation.

The exuberant energy of the first movement is balanced by the wistful sentimentality of the second. Moments of Romantic lyricism are balanced by forward-moving rhythms. Third movement presents two dances, one with lush melodies and another with a simple tune that one could imagine whistling

while walking through a mountain trail. The last movement, a set of theme and variations, recaptures many of these emotions and styles, exploring a wide scope of music—but always with sincerity.

My favorite moments of Dvorak's music are ones that embrace the beauty of the singing melodic line and simple joy of music, and this symphony is replete with them. There is also a nod to the natural beauty of the Berkshires, as bird calls appear throughout the symphony as an ode to nature. Thank you for sharing this evening of music with us, and I hope the music brings you a smile!

Grace Hale, This is Not a Dream

Notes by the Composer

This is Not a Dream is an exuberant ode to childlike imagination. The piece is inspired by the poem "Nostalgia" by Genevieve Louise Lynch. In it, she depicts a busy street scene of fleeting pedestrians, passing trolleys, and a single paperboy calling out the day's news. Because of the chaotic hustle and bustle, none of the townspeople notice the subtle magic of the moon and star-shine above them.

The title *This is Not a Dream* has two meanings. Firstly, it captures those extraordinary moments in life that feel magically surreal, prompting a desire to pinch oneself in disbelief. Secondly, and antithetically, it serves as a call to those caught in a malaise, seemingly awake but oblivious to the enchantment around them. *This is Not a Dream* is an invitation to awaken to the whimsical, ordinary magic that may be overlooked amidst the routines of everyday life.

This is Not a Dream is dedicated to my grandparents: Carole Lewis, Ted Walczak, Linda Lewis, and Joe Lewis. I carry your love and support with me always. This one's for you.