



THE ART OF THE RECITAL

THURSDAY EVENING, APRIL 19, 2018 AT 7:30

Daniel and Joanna S. Rose Studio

DANBI UM, violin

ORION WEISS, piano

**2017-2018
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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THURSDAY EVENING, APRIL 19, 2018 AT 7:30 ▶ 3,824TH CONCERT

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DANBI UM, violin

ORION WEISS, piano

**ERICH WOLFGANG
KORNGOLD**

(1897-1957)

**Four Pieces for Violin and Piano from the
Incidental Music to Shakespeare's *Much Ado
About Nothing*, Op. 11 (1918)**

- ▶ The Maiden in the Bridal Chamber
- ▶ Dogberry and Verges
- ▶ Garden Scene
- ▶ Masquerade: Hornpipe

ERNEST BLOCH

(1880-1959)

***Abodah* for Violin and Piano (1928)**

GEORGES ENESCU

(1881-1955)

**Sonata No. 3 in A minor for Violin and
Piano, Op. 25, "Dans le caractère populaire
roumain" (1926)**

- ▶ Moderato malinconico
- ▶ Andante sostenuto e misterioso
- ▶ Allegro con brio, ma non troppo mosso

—INTERMISSION—

RICHARD STRAUSS

(1864-1949)

**Sonata in E-flat major for Violin and Piano,
Op. 18 (1887-88)**

- ▶ Allegro ma non troppo
- ▶ Improvisation: Andante cantabile
- ▶ Finale: Andante—Allegro

program continued on next page

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JENŐ HUBAY
(1858-1937)

Scènes de la Csárda No. 3 for Violin and Piano, Op. 18, “Maros vize” (1882-83)

FRITZ KREISLER
(1875-1962)

Midnight Bells (after Heuberger’s The Opera Ball) for Violin and Piano (1923)

KREISLER

Viennese Rhapsodic Fantasietta for Violin and Piano (1941-42)

NOTES ON THE PROGRAM

While writers express emotions in words, composers express emotions that are at times impossible to describe in words. Music evokes very personal feelings in all of us, and I have a strong affinity for tonight’s program; each piece nags at my soul in its own way, fueling deep emotions that are both outward and effusive, and introspective.

Full of pathos, Enescu’s Third Sonata and Bloch’s Abodah bring out a strong sense of parlando, or speaking. Very few other pieces elicit such feelings of emotional rawness and soulfulness, as well as an incredible amount of piangendo (crying) and doloroso (sorrow). It is as if these pieces pierce into one’s soul and observe one’s most vulnerable and innermost emotions.

Korngold and Strauss can be best described as wearing their hearts on their sleeve. With such sultry, sensuous, luxuriously romantic music, and nostalgic harmonies, they let us time-travel to the golden era of Hollywood for a while.

The program ends with two pieces by Fritz Kreisler. As the Viennese Rhapsodic Fantasietta was his last composition, one can strongly sense nostalgia and bitter sweetness in the most heartfelt way. It is a work that evokes dual emotions: beautiful yet with an aching heart, and a smile with a tear. One strongly hears a sense of longing for something absent or long gone.

Nothing penetrates my soul and kindles certain emotions in me more than tonight’s program, as these are works that go to emotionally vulnerable and yearning places of the heart.

- Danbi Um

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Four Pieces for Violin and Piano from the Incidental Music to Shakespeare's *Much Ado About Nothing*, Op. 11

ERICH WOLFGANG KORNGOLD

- ▶ Born May 29, 1897 in Brünn, Austria (now Brno, Czech Republic).
- ▶ Died November 29, 1957 in Hollywood, California.

Composed in 1918.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 13 minutes

Erich Wolfgang Korngold (his middle name honored Mozart), the son of Julius Korngold, one of Vienna's most influential music critics at the turn of the 20th century, was playing piano by age five, composing by seven, and at nine produced a cantata (*Gold*) that convinced his father to enroll him at the Vienna Conservatory; his Piano Sonata No. 1 was published in 1908, when he was 11. The following year he wrote a ballet, *Der Schneemann* (The Snowman), which was staged at the Vienna Royal Opera at the command of Emperor Franz Josef. In 1911, the budding composer gave a concert of his works in Berlin, in which he also appeared as piano soloist. Korngold was an international celebrity at 13. He wrote his first opera in 1915 and five years later produced his dramatic masterpiece, *Die Tote Stadt* (The Dead City), and was appointed professor at the Vienna Staatsakademie. Korngold settled in Hollywood in 1934, and during the next decade he created an unsurpassed body of film music, winning two Academy Awards (for *Anthony Adverse* and *The Adventures*

of Robin Hood). His father's death in 1945, however, caused him to re-evaluate his career, and he returned to writing concert music with concertos for violin (for Heifetz) and cello, and a large symphony that Dmitri Mitropoulos called "one of the most significant works of the century." Korngold died on November 29, 1957; his remains were interred in the Hollywood Cemetery, within a few feet of those of Douglas Fairbanks, Sr., D.W. Griffith, and Rudolf Valentino.

Korngold wrote 14 pieces of incidental music for Shakespeare's *Much Ado About Nothing* in 1918 for a production at Vienna's Burgtheater; the 22-year-old composer conducted the premiere. His music proved popular with audiences, and he was encouraged to extract from the score both a concert suite and an arrangement for violin and piano. In this latter form, the *Much Ado About Nothing* music became one of his most popular works, and found champions in such distinguished sovereigns of fiddledom as Kreisler, Heifetz, and Elman. *The Maiden in the Bridal Chamber* is a romantic episode for use in Act III, Scene 4. *March of the Watch (Dogberry and Verges)* is a grotesquely officious march portraying the two comical officers of the watch. The *Garden Scene* (Act III) accompanies Beatrice's realization of her growing love for Benedick. The suite closes with a rousing *Hornpipe* that sounds in response to Benedick's words that conclude the play: "Strike up, pipers!" ♦

Abodah for Violin and Piano

ERNEST BLOCH

- ▶ Born July 24, 1880 in Geneva, Switzerland.
- ▶ Died July 15, 1959 in Portland, Oregon.

Composed in 1928.

- ▶ Premiered on December 5, 1928 in San Francisco by Yehudi Menuhin.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 6 minutes

Ernest Bloch showed sufficient promise on the violin as a youngster to be accepted at the Brussels Conservatory as a student of the renowned virtuoso and pedagogue Eugène Ysaÿe. After assessing his playing and also having a look at some of his fledgling compositions, Ysaÿe advised Bloch to concentrate on creative work and save the violin for his own enjoyment. Bloch followed Ysaÿe's counsel, but always retained a special fondness for the string instruments, and wrote for them frequently and with eagerness and understanding.

An even more powerful force in Bloch's creativity was his paternal Judaism. "It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible," Bloch wrote in 1917. "It is this that I endeavor to hear in myself and to transcribe in my music." Violin and personal belief provided the twin inspirations for *Abodah*, based on a melody for Yom Kippur. The word in Hebrew (sometimes rendered as *avodah*) means "work" and was taken over into a religious context to indicate

obligations performed in honor of the deity—"God's Worship," as Bloch translated the title in the score. He found in the keening vocal idiom, the impassioned manner of performance, the gapped scales, and the brooding emotion of traditional Jewish religious song the manifestations of "an inner voice, deep, secret, insistent, ardent," and created its concert analogue in the deeply moving *Abodah*.

Suzanne Bloch wrote of her father's *Abodah*, "In 1928, while living in San Francisco [as director of the city's conservatory], Bloch met a 12-year-old violinist whose playing moved him to tears, not for his technique, already stupendous for his age, but for the depth of expression and musicality that seemed almost unreal for so young a child. This youth was Yehudi Menuhin, whose friendship began then and lasted faithfully until Bloch's death 30 years later. That a young prodigy could be so charming and full of humor, natural with no self-consciousness, delighted Bloch.

"Years later Menuhin said: 'Ernest Bloch was the first composer who ever wrote a piece for me. It was his arrangement for violin and piano of the Hebrew prayer *Abodah*. He dedicated it to me. And the last piece he ever wrote, the two unaccompanied violin sonatas—these, too, he dedicated to me.'

"This is a piece into which Bloch put his whole heart, to express what he felt about the miracle of a little boy who played the violin as if God had spoken through him." ♦

Sonata No. 3 in A minor for Violin and Piano, Op. 25, "Dans le caractère populaire roumain"

GEORGES ENESCU

- ▶ Born August 19, 1881 in Iiveni-Virnav, Romania.
- ▶ Died May 4, 1955 in Paris.

Composed in 1926.

- ▶ First CMS performance on March 14, 2013 by violinist Yura Lee and pianist Alessio Bax.
- ▶ Duration: 26 minutes

Enescu's Violin Sonata No. 3, perhaps his most widely performed work after his ever-popular *Romanian Rhapsodies*, was composed in 1926 in memory of Franz Kneisel (1865-1926), the Bucharest-born violinist and pedagogue who enjoyed a splendid international career as concertmaster of the Bilsle Orchestra of Berlin (predecessor of the Berlin Philharmonic) and Boston Symphony, teacher at New York's Institute of Musical Art, and founder of the Kneisel Quartet, one of the most important catalysts in the establishment of the art of chamber music in America. The sonata (subtitled "In the Popular Romanian Style," though it quotes no actual folk songs) makes striking use of a technique of Eastern European folksong known as "*parlando rubato*" (speaking, in free tempo), a florid style of traditional, highly ornamented singing with groups of grace notes that wind around the beats of the measure to give a fluid plasticity to the rhythm and a rhapsodic richness to the melodic phrases. Much as in the music of Bartók, concert-hall transformations

of folk techniques permeate this work: microtonal intervals (often called "quarter-tones," i.e., pitches between the keys of the piano), slides between notes (*portamento*), tone clusters, shifting dynamics that range from a whisper to a shout, strange gapped and modal scales and the exotic harmonies that they imply, and an improvised-seeming manner of delivery are all idealized here. Recreating this musical folk world in the medium of the violin and piano sonata made for one of the most technically challenging works in the chamber duo repertory.

The sonata's opening movement (*Moderato malinconico*) abandons conventional classical forms in favor of a structure grown directly from folk practice: the alternation of two contrasting kinds of music. The first is a melancholy strain, a richly decorated duo-dialogue, that moves with a supple freedom of rhythm. The other is dance-like, vigorous, and strongly rhythmic, which breaks through the melancholy strain several times during the movement. The second movement (*Andante sostenuto e misterioso*) travels across a wide formal arch that begins and ends quietly and rises to an impassioned climax at its center. The outer sections, with their whistling violin harmonics and their open-interval piano writing evoking a cimbalom, are ghostly and mock-primitive; the middle passage, with its stern violin octaves and its sweeping piano figurations, is forceful and defiant. The finale (*Allegro con brio*) begins with the

promise of a high-spirited folk dance, but the music is never allowed to relax into anything joyous and

festive, maintaining instead a frenzy bordering on belligerence until its dissonant closing gestures. ♦

Sonata in E-flat major for Violin and Piano, Op. 18

RICHARD STRAUSS

- ▶ Born June 11, 1864 in Munich.
- ▶ Died September 8, 1949 in Garmisch-Partenkirchen.

Composed in 1887-88.

- ▶ First CMS performance on January 31, 1993 by violinist Ani Kavafian and pianist Lee Luvisi.
- ▶ Duration: 26 minutes

Franz Strauss, Richard's father, was one of the outstanding horn players of his day, renowned for the power and artistry of his solos in Mozart's concertos, Beethoven's symphonies, and Wagner's music dramas as principal hornist of the Munich Court Orchestra for over 40 years. Franz was also a musician of the most firmly held opinions, all of them reactionary, who believed, despite his glorious performances of many recent compositions, that little good music had been written after the death of Schumann in 1856. Mozart and Beethoven were the principal gods in his cramped musical pantheon, with Schubert, Mendelssohn, Schumann, and, perhaps, Brahms allowed tentative positions on the front stoop. Wagner, Liszt, and Bruckner were anathema. It is therefore hardly surprising that young Richard was trained in the most conservative musical idioms, becoming thoroughly (and exclusively) versed in the style, forms, and ethos of High Classicism.

Strauss's Violin Sonata is firmly

rooted in the Classical models he mastered as a youth, but it also shows the breadth of gesture and the sharpening of artistic profile that he had gained through the contemporaneous work on his first three symphonic poems, *Aus Italien*, *Macbeth*, and *Don Juan*. Indeed, the heroic proclamation from the piano that serves as the main theme of the sonata's opening movement could well have been chiseled for *Don Juan*. The violin responds with a tender reflection of the piano's phrase without losing the music's impetuous rhythmic drive and sense of urgency. The subsidiary subject, floated high in the violin's compass, provides lyrical contrast. The center of the movement is devoted to a loquacious development of the principal motives before a full recapitulation of the earlier themes provides balance and formal closure. Though Strauss titled the second movement *Improvisation*, there is nothing extemporaneous about the work's precisely delineated form nor about its richly textured instrumental lines. An arching violin melody, a wordless product of Strauss's skill as a song writer, occupies the *Andante's* first section before the movement moves onto more animated and chromatically inflected music in its center region. The opening melody, considerably elaborated, returns to round out the movement. The main theme of the sonata-form *Finale*, previewed in a

shadowy piano introduction, revives the bold, quasi-symphonic style of the first movement. A delicately playful transition leads to the second theme, a broad melody introduced by the violin over sweeping piano arpeggios. The development section is brief, little

more than a few iterations of the main subject at various tonal levels. The recapitulation is announced by the piano's bold theme. A dashing coda, based on the principal theme, closes this final work of Richard Strauss's apprenticeship. ♦

Scènes de la Csárda No. 3 for Violin and Piano, Op. 18, "Maros vize"

JENŐ HUBAY

- ▶ Born September 15, 1858 in Budapest.
- ▶ Died there March 12, 1937.

Composed in 1882-83.

- ▶ Tonight is the first CMS performance of this piece
- ▶ Duration: 7 minutes

Jenő Hubay, an internationally renowned virtuoso, a gifted composer, and one of the foremost violin teachers of his day, was born in Budapest in 1858 and given his early musical training by his father, a violin professor at the Budapest Conservatory and concertmaster and conductor of the Hungarian National Theater. Hubay made his debut at age 11 playing Viotti's A minor Violin Concerto and spent the next three years in Germany, studying violin with Joseph Joachim and composition with Benno Härtel at the Berlin Hochschule für Musik. Hubay was back in Budapest by 1877, when he solidified his reputation by giving recitals with Liszt, who helped prepare him for his debut in Paris the following year. Hubay, then just 20, became a favorite in the city's salons and began touring throughout France, England, and Belgium. Among the friends he made in Paris was Henry Vieuxtemps, whose career as a celebrated violinist,

composer, and teacher had been ended by a stroke five years before. Vieuxtemps saw him as his artistic heir, and named him as his executor (Hubay edited and completed several of his works after his mentor's death, in 1881) and recommended him for his old post at the Brussels Conservatory, where Hubay taught from 1882 to 1886. In 1886, Hubay returned for good to Hungary, teaching at the Budapest Academy of Music and Budapest Conservatory (where he succeeded his father), establishing what became one of the day's most respected string quartets and composing prolifically; in 1919, he was named director of the academy, where his pupils included Josef Szigeti, Jelly d'Aranyi (for whom Ravel wrote *Tzigane*), Stefi Geyer (Bartók's first serious love affair and the inspiration for his Violin Concerto No. 1), and Eugene Ormandy (Music Director of the Philadelphia Orchestra from 1938 to 1980). Hubay retired from the Budapest Academy in 1934, and died in Budapest on March 12, 1937.

Among Hubay's best-known works are the dozen *Scènes de la Csárda* that he composed throughout his life, his concert versions of the traditional Hungarian *csárdas* (whose name derives from the Magyar word for "a country tavern"). The *Scènes de la*

Csárda No. 3 (1882-83), titled *Maros Vize*, evokes the River Maros that courses through Romania before flowing into the Tisa at Szeged in southeastern Hungary. Hubay's

Maros Vize follows the traditional form of the *csárdas* by alternating a slow, soulful stanza with fiery, Gypsy-inspired music requiring dazzling violin virtuosity. ♦

Two Pieces for Violin and Piano

FRITZ KREISLER

- ▶ Born February 2, 1875 in Vienna.
- ▶ Died January 29, 1962 in New York.

Composed in 1923 and 1941-42.

- ▶ Tonight is the first CMS performance of *Midnight Bells*; first CMS performance of *Viennese Rhapsodic Fantasetta* on May 5, 2016 by violinist Benjamin Beilman and pianist Yekwon Sunwoo.
- ▶ Duration: 13 minutes

Fritz Kreisler—"unanimously considered among his colleagues to be the greatest violinist of the 20th century," wrote critic Harold Schonberg in the *New York Times* on 30 January 1962, the day after Kreisler died—was admitted to the Vienna Conservatory when he was seven, gave his first performance at nine, and won a Gold Medal when he was ten. He then transferred to the Paris Conservatoire, where, at age 12, he won the school's Gold Medal over 40 other competitors, all of whom were at least ten years his senior. In 1888-89, Kreisler successfully toured the United States but then virtually abandoned music for several years, studying medicine in Vienna and art in Rome and Paris, and serving as an officer in the Austrian army. He again took up the violin in 1896 and failed to win an audition to become a member of

the Vienna Philharmonic, but quickly established himself as a soloist, making his formal re-appearance in Berlin in March 1899. He returned to America in 1900 and gave his London debut in 1901, creating a sensation at every performance. At the outbreak of World War I, Kreisler rejoined his former regiment but he was wounded soon thereafter and discharged from service. In November 1914, he moved to the United States, where he had been appearing regularly for a decade. He gave concerts in America to raise funds for Austrian war relief, but anti-German sentiment ran so high after America's entry into the war that he had to temporarily withdraw from public life. He resumed his concert career in New York in October 1919, then returned to Europe. In 1938, following the annexation of Austria by the Nazis, Kreisler settled in the United States for good; he became an American citizen in 1943. Despite being injured in a traffic accident in 1941, he continued concertizing to immense acclaim through the 1949-50 season. He died in New York in 1962.

Kreisler supplemented his original compositions with a wealth of transcriptions of pieces by other composers, chosen for their melodiousness and warm-

hearted sentiments rather than for any virtuosic pretension. Kreisler appropriated the seductive waltz melody *Im Chambre Separée* (which he titled *Midnight Bells* in his transcription) from the popular operetta *Der Opernball* ("The Opera Ball") by the Austrian composer, teacher, conductor, critic, and biographer of Schubert, Richard Heuberger (1850-1914), which seemed only fair to Kreisler, since he claimed that "I inspired Heuberger by composing the motif myself, which he then developed."

The *Viennese Rhapsodic Fantasietta* (1941-42) evokes the sweetly melancholic as well as the joyous sides of Kreisler's native



KREISLER SUPPLEMENTED HIS ORIGINAL COMPOSITIONS WITH A WEALTH OF TRANSCRIPTIONS OF PIECES BY OTHER COMPOSERS.

city's personality, qualities heard in abundance in his recording of December 1946, the last one he made, when he was 72 and Vienna was just beginning to recover from the devastation of World War II. (The filming of *The Third Man* was then still three years away). ♦

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ABOUT THE ARTISTS

DANBI UM

► Praised by *The Strad* as an “utterly dazzling” artist, with “a marvelous show of superb technique” and “mesmerizing grace” (*New York Classical Review*), violinist Danbi Um captivates audiences with her virtuosity, individual sound, and interpretive sensitivity. A Menuhin International Violin Competition Silver Medalist, she showcases her artistry in concertos, chamber music, and recitals. After winning the Music Academy of the West Competition in 2014, she made her concerto debut performing the Walton Violin Concerto with the Festival Orchestra, conducted by Joshua Weilerstein. Recent concerto engagements include appearances with the Israel Symphony, Auckland Philharmonic, Vermont Symphony, and the Dartmouth Symphony. This season she makes her New York recital debut at Lincoln Center presented by CMS, and her San Francisco recital debut at the Music@Menlo festival. She also debuts at the Palm Beach Chamber Music Society and Philadelphia’s “Morning Musicales,” and at the National Museum of Women in the Arts in Washington, DC. An avid chamber musician, Ms. Um is a member of CMS Two. This summer she debuts at the Moritzburg Festival in Dresden, Germany. Her chamber music collaborators have included Vadim Gluzman, Pamela Frank, Frans Helmerson, Jan Vogler, David Shifrin, and Gilbert Kalish. Admitted to the Curtis Institute of Music at the age of ten, she graduated with a bachelor’s degree. Her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. Ms. Um is a winner of Astral’s 2015 National Auditions. She plays a 1683 “ex-Petschek” Nicolo Amati violin, on loan from a private collection.

ORION WEISS

► One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. His current season opens with the Saint Paul Chamber Orchestra performing Beethoven’s Triple Concerto and ends with the Colorado Symphony and Mozart’s Concerto in C major, K. 467; in between he will play with 11 orchestras, go on a recital tour with James Ehnes, and perform chamber music around the country. His 2016-17 season also featured collaborative projects, including those with the Pacifica Quartet and with Cho-Liang Lin and the New Orford String Quartet in a performance of the Chausson concerto. Other highlights of recent seasons include his third performance with the Chicago Symphony, a North American tour with the world-famous Salzburg Marionette Theater in a performance of Debussy’s *La Boîte à Joujou*, the release of his recording of Christopher Rouse’s *Seeing*, and recordings of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation’s 2010 Young Artist of the Year, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

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FRIDAY, APRIL 27, 7:30 PM ▶ ALICE TULLY HALL

This program of favorites by Mozart, Weber, and Brahms reveals the multi-dimensional ingenuity of the Classical Style.

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