



THE ART OF THE RECITAL AMERICAN ROMANTIC

THURSDAY EVENING, NOVEMBER 16, 2017 AT 7:30

Daniel and Joanna S. Rose Studio

NICHOLAS CANELLAKIS, cello
MICHAEL BROWN, piano

**2017-2018
SEASON**

The Chamber Music Society of Lincoln Center

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THE ART OF THE RECITAL

THURSDAY EVENING, NOVEMBER 16, 2017 AT 7:30 ▶ 3,758TH CONCERT

Daniel and Joanna S. Rose Studio

NICHOLAS CANELLAKIS, cello

MICHAEL BROWN, piano

AMERICAN ROMANTIC

AARON COPLAND
(1900-1990)

Poème for Cello and Piano (1918)

LUKAS FOSS
(1922-2009)

Capriccio for Cello and Piano (1946)

SAMUEL ADLER
(b. 1928)

Emunah (Faith) and Tribute for Cello and Piano (2008)

SAMUEL BARBER
(1910-1981)

Sonata for Cello and Piano, Op. 6 (1932)

▶ Allegro ma non troppo

▶ Adagio

▶ Allegro appassionato

—INTERMISSION—

program continued on next page

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COPLAND

Lament for Cello and Piano
(1919)

MICHAEL BROWN
(b. 1987)

**Prelude and Dance for Cello
and Piano** (2014, rev. 2017)

NED ROREM
(b. 1923)

Dances for Cello and Piano
(1983)

- ▶ Prelude
- ▶ Valse Rappelée
- ▶ Adagio
- ▶ Pas de Deux
- ▶ The Mirror Toccata
- ▶ Scherzo
- ▶ The Return

GEORGE GERSHWIN
(1898-1937)

**Three Preludes for Cello and
Piano** (c. 1926) (arr. Canellakis)

- ▶ Allegro ben ritmato e deciso
- ▶ Andante con moto
- ▶ Agitato

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NOTES ON THE PROGRAM

American music from the last century is a melting pot of many influences, ranging from European romanticism, to folk, jazz, and 20th-century modernism. Pioneers such as Copland, Barber, and Gershwin absorbed these musical idioms and created a distinctive modern-romantic American musical identity that would inspire generations of subsequent composers. The works on this program feature their voice as seen through the intimate form of cello/piano duo.

This program is very personal for Michael and me, and not just because we are two New York-born musicians! I studied the Barber Cello Sonata extensively at the Curtis Institute with Orlando Cole, who was a close friend and classmate of Barber's and who worked on the piece 'page by page' as it was being written (Lukas Foss and Ned Rorem also studied at Curtis). Michael studied composition at Juilliard with Samuel Adler, who in turn was a student of Aaron Copland, so it is very special for us to present this lineage by performing their works back to back. We then close with my own arrangements of the beloved Preludes by George Gershwin.

- Nick Canellakis

Poème for Cello and Piano **Lament for Cello and Piano**

AARON COPLAND

- ▶ Born November 14, 1900 in Brooklyn, New York.
- ▶ Died December 2, 1990 in North Tarrytown, New York.

Composed in 1918 and 1919.

- ▶ Performed (possibly premiered) on August 16, 1991 at Tanglewood in Lenox, Massachusetts by cellist Yo-Yo Ma and pianist Gilbert Kalish.
- ▶ Tonight is the first CMS performance of these pieces.
- ▶ Duration: Each piece is 4 minutes long

Copland was the son of Lithuanian Jewish immigrants who ran a successful dry goods store in Brooklyn and gave their five children (Aaron was the youngest) a cultured upbringing. Copland's older sister

Laurine took piano lessons and she introduced her little brother to the fundamentals of the instrument with some selections from opera and popular music, and he began to make up his own tunes at the keyboard from about the age of seven. He started to write them down when he was 12 and began his own piano lessons the following year with Leopold Wolfsohn, who introduced him to the classical repertory of Mozart, Beethoven, and Chopin. Wolfsohn soon recognized Copland's musical gifts and introduced him to Rubin Goldmark, the New York-born nephew of Viennese composer Karl Goldmark, a graduate of the Vienna Conservatory and one of New York's most respected composition

teachers. (He taught at the National Conservatory, on West 25th Street, when Dvořák directed the school from 1892 to 1895, and also gave lessons to the young George Gershwin.) Copland studied with Goldmark for the next four years, writing a number of pieces for him as assignments that culminated in the “graduation exercise” piano sonata he completed before heading to Paris in June 1921 to study with Nadia Boulanger.

Among those early compositions were several written for a young cellist named Arne Vainio, whom Copland met when he was playing dance jobs around town to make some money after graduating from Boys’ High School in 1918. Copland said Vainio was an “intellectual Finn who played clarinet and cello and liked to talk about books, politics, music, and poetry”; they became close friends during those years. Copland arranged two Chopin Preludes (Op. 28, Nos. 4 and 6) that he could play with Vainio, and followed those with a *Poème* for Cello and Piano in 1918 and a *Lament* the next year. (Copland’s first published score,

the playfully descriptive “Humoristic Scherzo” *The Cat and The Mouse*, was issued in 1920.) The manuscripts of the *Poème* and the *Lament* are held by the Library of Congress and have never been published, though they were performed at Tanglewood on August 16, 1991 by Yo-Yo Ma and Gilbert Kalish in what may have been their public premiere, and recorded on Naxos by Terry King and Shizue Sano in 2000.

Poème, begun in May 1918, is Copland’s exploration of the sensuous lyricism and pastel harmonies of French Impressionism, and may well have been intended as an *hommage* to Claude Debussy, who had died in Paris only six weeks before. The *Lament* is rooted in the keening expression and introspective character of the service music of Copland’s Jewish heritage (the score is marked to be played “Mournfully, very slowly”), and quotes in its central section the traditional Hebrew melody *Adon Olom* (Eternal master, who reigned supreme), associated with some of the most solemn moments of the Jewish liturgy. ♦

Capriccio for Cello and Piano

LUKAS FOSS

- ▶ Born August 15, 1922 in Berlin.
- ▶ Died February 1, 2009 in New York City.

Composed in 1946.

- ▶ Premiered in 1946 at Tanglewood by cellist Gregor Piatigorsky and the composer as pianist.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 6 minutes

Lukas Foss was born into a Jewish family in Berlin in 1922. When the political situation began to deteriorate in Germany a decade later he moved with his family to Paris, where his parents encouraged his musical talents by providing lessons for him at the Paris Conservatoire. The Fosses arrived in the United States in 1937, and Lukas continued his studies in composition, piano, and conducting at the Curtis

Institute in Philadelphia. Upon his graduation in 1940, Foss attended the Berkshire Music Center at Tanglewood, and spent the following year studying with Hindemith at Yale. By the early 1940s, he had established a dual reputation as composer and performer, receiving the Pulitzer Prize in 1942 for his incidental music for a production of *The Tempest* and being named pianist of the Boston Symphony Orchestra two years later. In 1945, he became the youngest composer to that time to win a Guggenheim Fellowship; his other distinctions included a fellowship at the American Academy of Rome, a Fulbright grant, membership in the American Academy and Institute of Arts and Letters, and three New York Music Critics' Circle Awards. Foss was also known as a teacher (UCLA, State University of New York at Buffalo, Boston University) and as a music director of the Buffalo Philharmonic, Kol Israel Orchestra of Jerusalem, Milwaukee Symphony Orchestra, and Brooklyn Philharmonic.

During the 1940s, recently granted citizenship and with his patriotic fervor stirred by World War II, Foss enthusiastically embraced the

distinct "Americana" idiom pioneered by Copland, Thomson, Harris, and other native-born composers. That American influence was particularly strong at Tanglewood, the summer home of the Boston Symphony Orchestra, where Copland was a leading member of the faculty at the festival's school and his works were regularly performed. Foss was a student at Tanglewood in the early 1940s and spent summers there after he was appointed the BSO's pianist in 1944, so the Three American Pieces for Violin and Piano he wrote that year and the *Capriccio* for Cello and Piano that came two years later may be seen as tributes to Copland as well as an assimilation of his most characteristic style. The *Capriccio* was composed for the celebrated Russian cellist Gregor Piatigorsky, who taught at Tanglewood throughout the 1940s and premiered the piece there with Foss in 1946. Most of the brief work is taken up with vibrant, infectious music reminiscent of a Western hoe-down (Copland's ballet *Rodeo*, which had been premiered in 1942 in New York, ends with a hoe-down) that is balanced by two more thoughtful episodes. ♦

Emunah (Faith) and Tribute for Cello and Piano

SAMUEL ADLER

▶ Born March 4, 1928 in Mannheim, Germany.

Composed in 2008.

- ▶ Premiered in February 2009 in New York City.
- ▶ Tonight is the first CMS performance of these pieces.
- ▶ Duration: 8 minutes

Samuel Adler was born in 1928 in Mannheim, Germany, where his father was cantor of the city synagogue. Young Adler dedicated himself to music at an early age, and, following the family's escape from Nazi Germany to Worcester, Massachusetts in 1939, he studied at Boston University, Harvard, and Tanglewood with such distinguished

mentors as Copland, Koussevitzky, Hindemith, Piston, Geiringer, Pisk, and Thompson. After graduating from Harvard in 1950, Adler served for three years in the military, organizing and conducting the Seventh Army Symphony in Europe; he was awarded the Army Medal of Honor for his distinguished service. From 1953 to 1966, while composing steadily and conducting and lecturing extensively throughout America and Europe, he taught at North Texas State University at Denton and was music director of Temple Emanu-el in Dallas, Dallas Lyric Theater, and Dallas Chorale. In 1966, he joined the faculty of the Eastman School of Music, remaining there until he retired in 1994; he is now Professor Emeritus at that institution. Since 1997, he has been on the composition faculty of The Juilliard School, where he held the William Schuman Scholar's Chair for the 2009-10 academic year.

Adler has composed in a variety of traditional genres—opera, ballet, symphony, chamber, and piano works, and many vocal pieces

reflecting the Jewish heritage and liturgy—in a range of 20th-century idioms. His many commissions and awards include those from the Ford, Koussevitzky, Guggenheim, and Rockefeller foundations, National Endowment for the Arts, and National Education Association. His book *A Study of Orchestration* received the ASCAP–Deems Taylor Award in 1983. In 2001, he was inducted into the American Academy of Arts and Letters, and in 2003 he was awarded the Aaron Copland Prize for lifetime achievement in composition and composition teaching by ASCAP. Adler also holds honorary degrees from Southern Methodist University, Wake Forest University, St. Mary's Notre-Dame, and St. Louis Conservatory.

Emunah (Faith) was written “for my beloved Emily,” Adler’s wife, Dr. Emily Freeman Brown, Conductor and Director of Orchestral Activities at Bowling Green State University in Ohio. *Tribute* celebrated the re-opening of Alice Tully Hall at Lincoln Center in February 2009. ♦

Sonata for Cello and Piano, Op. 6

SAMUEL BARBER

- ▶ Born March 9, 1910 in West Chester, Pennsylvania.
- ▶ Died January 23, 1981 in New York City.

Composed in 1932.

- ▶ Premiered on March 5, 1933 in New York City by cellist Orlando Cole and the composer.
- ▶ First CMS performance on March 12, 1982.
- ▶ Duration: 18 minutes

In 1924, at the tender age of 14, Samuel Barber entered the inaugural

class enrolled at Philadelphia’s Curtis Institute of Music. He first studied piano (with Isabelle Vengerova) and in successive years added lessons in composition (Rosario Scalero), singing (Emilio de Gogorza), and conducting (Fritz Reiner), eliciting the highest praise from his instructors for his musical gifts and his keen intelligence. In 1928, after winning the Bearns Prize for his Violin Sonata, Barber began to travel regularly to Europe for music study and general

cultural education, usually spending the summers with his classmate and partner Gian Carlo Menotti and the Menotti family in the village of Cadegliano on the Italian side of Lake Lugano. In late June 1932, after hiking from Innsbruck to Lake Lugano with Menotti, Barber began his Sonata for Cello and Piano at Cadegliano. He took the gestating score to his lessons with Scalero, who summered nearby at Montestrutto, and had largely drafted the first two movements by the time he returned to Curtis in the fall; the sonata was finished early in December.

Barber was a natural melodist, and his innate lyricism found a fine vehicle in the Cello Sonata. The main theme of the sonata-form opening movement recalls the arching melodies, rich chromaticism, and dense piano writing of Johannes Brahms, but Barber's own personality emerges clearly as the music progresses, not least in some complex rhythms; the second theme

▼ BARBER WAS A NATURAL MELODIST, AND HIS INNATE LYRICISM FOUND A FINE VEHICLE IN THE CELLO SONATA.

is a sweet cello strain intoned over a rustling accompaniment. Two hammerblow chords mark the beginning of the brief but dramatic development section. The recapitulation begins with a tranquil reiteration of the main theme in long notes before the return of the exposition's subsequent materials, appropriately adjusted as to key, rounds out the movement. The second movement is an ingenious conflation of *Adagio* and scherzo, with a dashing central *Presto* framed at beginning and end by a tenderly expressive paragraph. The finale, another sonata form, uses a broad heroic melody and a delicate staccato passage as its main and second themes. ♦

Prelude and Dance for Cello and Piano

MICHAEL BROWN

► Born June 18, 1987 in Oceanside, New York.

Composed in 2014; revised in 2017.

- Premiered on August 27, 2014 at Bargemusic in New York City by cellist Nicholas Canellakis and the composer.
- Tonight is the first CMS performance of this piece.
- Duration: 7 minutes

Michael Brown writes, "Prelude and Dance was commissioned and premiered at Bargemusic's 2014 "Here and Now" Festival. Inspired by Baroque dance suite forms, it

is the third work composed for my duo with cellist Nicholas Canellakis. Prelude presents musical material that is languorous and exploratory in character. Hushed repeated notes that gradually gain prominence throughout the movement foreshadow motivic material in the Dance. The second movement is a stark contrast from the first—strict in temperament and inspired by the spirited nature of the Baroque gigue. It is a high-octane, perpetual-motion piece that sizzles along at breakneck speed, featuring virtuosic interplay between the cello and piano." ♦

Dances for Cello and Piano

NED ROREM

▶ Born October 23, 1923 in Richmond, Indiana.

Composed in 1983.

▶ Premiered on May 6, 1984 at Orchestra Hall in Detroit by cellist Jonathan Spitz and pianist Frederick Moyer.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 15 minutes

Ned Rorem, one of America's most prominent composers and this country's leading exponent of the art song, was born in 1923 in Richmond, Indiana, and raised in Chicago; throughout his school years, he took lessons in piano and theory at the University of Chicago and at that city's American Conservatory. After two years at the School of Music of Northwestern University (1940-42), he won a scholarship to study at the Curtis Institute in Philadelphia. He was at Curtis for only one year, however, before transferring to The Juilliard School in New York, where he earned bachelor's (1946) and master's degrees (1948). He spent the summers of 1946 and 1947 at Tanglewood as a student of Aaron Copland, and also studied composition privately in New York with Virgil Thomson while serving as his copyist.

In 1949, Rorem moved to Morocco, where he produced much music, including his first opera (*A Childhood Miracle*), a ballet (*Melos*), several song cycles, a symphony, and a piano concerto; in 1950, he won the Lili Boulanger Prize for composition. On a Fulbright scholarship in 1951-52, he studied with Arthur Honegger in Paris,

and remained in that city for the next five years, composing prodigiously and recording his experiences in *The Paris Diary*, the first of his many published books. Since returning to the United States in 1957, Rorem has devoted himself largely to composition and writing, though he has also served occasionally as conductor and accompanist, and held residencies at the State University of New York in Buffalo, University of Utah, Santa Fe Chamber Music Festival, and Curtis Institute. His honors include the Pulitzer Prize (for his 1976 *Air Music*, written as a United States Bicentennial commission for the Cincinnati Symphony Orchestra), election to the American Academy and Institute of Arts and Letters (of which he was elected President in January 2000), two Guggenheim Fellowships, a Ford Foundation grant, and a fellowship from the National Endowment for the Arts. In May 2003, he received the Gold Medal for Music of the American Academy of Arts and Letters, awarded once every six years.

In 1983, Rorem was commissioned to write a work by the Music Study Club of Metropolitan Detroit in honor of the organization's 60th anniversary, with the stipulation, he noted, "that it be for one bowed instrument and piano, and that it would be premiered by the young winners of a contest sponsored by the club. I chose the cello (rather than violin, viola, or bass) because, although I've written much chamber music that prominently features the instrument, I've never, strangely, written anything especially for cello

and piano." The Dances for Cello and Piano, premiered at Orchestra Hall in Detroit on May 6, 1984 by cellist Jonathan Spitz and pianist Frederick

Moyer, comprise seven pleasingly varied movements that utilize both the lyrical and technical capabilities of the two instruments. ♦

Three Preludes for Cello and Piano

GEORGE GERSHWIN

- ▶ Born September 26, 1898 in Brooklyn, New York.
- ▶ Died July 12, 1937 in Hollywood, California.

Arranged by Nicholas Canellakis.

Composed in 1926.

- ▶ Premiered on December 4, 1926 in New York City by the composer.
- ▶ Tonight is the first CMS performance of this arrangement.
- ▶ Duration: 7 minutes

Though the 1924 *Rhapsody in Blue* is usually cited as Gershwin's initial foray into the concert world, he had been dabbling with more serious modes of musical expression for at least a half-dozen years by that time. He started composing piano miniatures—"novelettes" he called them—as early as 1917, and wrote a charming *Lullaby* for strings two years later. In January 1925, he headed a new notebook "Preludes" and started to sketch out some ideas for what he planned to be a set of 24 short piano pieces collectively titled *The Melting Pot*. Late the following year,

the British-born (of Peruvian parents) contralto Marguerite d'Alvarez enlisted Gershwin to play in her New York recital, which was to include a set of popular numbers as a foil to her usual repertory of Spanish and French songs. Gershwin agreed to act as accompanist for the popular songs on the program, and also to play three of his new Preludes, which he titled *Prelude No. 1*, *Blue Lullaby*, and *Spanish Prelude*. The recital on December 4, 1926 at the fashionable Hotel Roosevelt was a success, and Gershwin and d'Alvarez performed the same program in Buffalo and Boston early the following year. Shortly thereafter, Gershwin published the three Preludes, which have since come to be regarded as his most important concert works for solo piano. The Three Preludes, arranged in the classical ordering of fast-slow-fast, were spawned from the familiar popular idioms of the 1920s. The first is a blend of Charleston and tango, the second is a deeply nostalgic blues, and the third is jazzy with a strong Spanish inflection. ♦

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ABOUT THE ARTISTS

MICHAEL BROWN

▶ Pianist-composer Michael Brown, winner of a 2015 Avery Fisher Career Grant, has been described by the *New York Times* as “one of the leading figures in the current renaissance of performer-composers.” In 2017-18, he tours a program commemorating Leonard Bernstein’s centennial as well as a duo recital with cellist Nicholas Canellakis, including tonight’s performance at The Chamber Music Society of Lincoln Center. Selected by Sir András Schiff for his Building Bridges in 2016-17, he made debut solo recitals across Europe and at New York’s 92nd Street Y. Recent concerto debuts include performances with the Seattle, North Carolina, Erie, New Haven, Albany, Maryland, and New York Youth Symphony Orchestras. He will be featured as soloist with the Seattle Symphony and Ludovic Morlot in an upcoming release of Messiaen’s music and as soloist with the Brandenburg State Symphony in a world premiere recording of Samuel Adler’s First Piano Concerto. As a composer, he is in residence with the New Haven Symphony for the 2017-19 seasons and other commissions include works for the Maryland Symphony, the Look & Listen Festival, and a work for a consortium of gardens around the U.S. A native New Yorker, Mr. Brown earned dual bachelor’s and master’s degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is the First Prize winner of the 2010 Concert Artists Guild Victor Elmaleh Competition, a Steinway Artist, and a member of CMS Two.

NICHOLAS CANELLAKIS

▶ Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned... [with] the audience seduced by Mr. Canellakis’s rich, alluring tone.” He recently made his Carnegie Hall concerto debut, performing with the American Symphony Orchestra in Isaac Stern Auditorium. Other recent and upcoming highlights include concerto appearances with the Albany, New Haven, and Greenwich symphonies, the Erie Philharmonic, and the Pan-European Philharmonia in Greece. He also embarks on a US recital tour of American cello-piano works, including tonight’s recital presented by The Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour throughout the world. He presents numerous recitals each season with pianist/composer Michael Brown, and is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. A former member of CMS Two, Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory, and is on faculty at the Brooklyn College Conservatory of Music. Filmmaking and acting are special interests of Mr. Canellakis. He has produced, directed, and starred in several short films and music videos.

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