

CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, FEBRUARY 28, 2026, AT 7:30 ▶ 4,676TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Alessio Bax, piano
Juho Pohjonen, piano
Francisco Fullana, violin
Bella Hristova, violin
Danbi Um, violin

Winter Festival III: Violin Visionaries

Leoš Janáček (1854–1928) **Sonata for Violin and Piano** (1914–15, rev. 1916–22)
▶ Con moto
▶ Ballada: Con moto
▶ Allegretto
▶ Adagio
FULLANA, POHJONEN

George 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
HRISTOVA, BAX

INTERMISSION

Maurice Ravel (1875–1937) **Tzigane, rapsodie de concert for Violin and Piano** (1924)
FULLANA, BAX

Ernest Bloch (1880–1959) **Sonata No. 2 for Violin and Piano, "Poème mystique"** (1924)
UM, POHJONEN

Jerome L. Greene Foundation is the 2025–2026 CMS Season Sponsor.

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

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Photographing, sound recording, or videotaping this performance is prohibited.

From the Artistic Directors

Dear Listener,

If you attended our Winter Festival's second concert, you experienced the rebirth of the violin as a singing instrument, capable of all of the expression of the human voice. In today's concert, we encounter another extraordinary aspect of the instrument: its multilingual capability.

The violin begins its journey today in Moravia with the music of Leoš Janáček. No composer could possibly have opened this program more convincingly, as Janáček became obsessed with the unique sound of the Czech language and composed in a kind of "speech music" in which instruments play figurations that actually imitate real Czech words. This resulted in music that sounds like no other, at once compellingly dramatic and emotional, as you are about to hear. From Brno we continue to Romania, where the great violinist/pianist/conductor/teacher and composer George Enescu wrote music as deeply connected to his native culture as Bartók's was to his. Moving back westward to France, we find the quintessential French composer Maurice Ravel assimilating (perhaps more compellingly than any composer ever has) the spirit of the itinerant Roma people, the voice of the violin speaking in a language never before heard on the classical concert stage. And finally, we will hear the violin expressing the multi-cultural artistry of the Jewish Swiss-American composer Ernest Bloch, whose extraordinary Second Sonata pushes both players to the outer limits of technical wizardry and unrestrained passion.

Enjoy the performance,

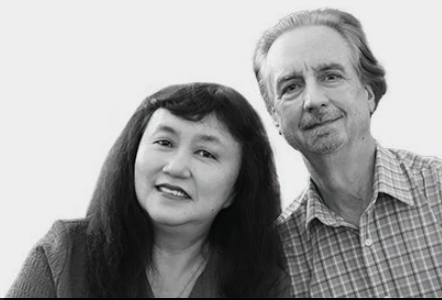


David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Leoš Janáček

Sonata for Violin and Piano

- ▶ Born July 3, 1854, in Hukvaldy, Moravia
- ▶ Died August 12, 1928, in Ostrava, Czechoslovakia

Composed in 1914–15, revised 1916–22

- ▶ First CMS performance on January 5, 1979, by violinist Josef Suk and pianist Richard Goode
- ▶ Duration: 18 minutes

Leoš Janáček started writing chamber music in the early 1900s, when he was in his fifties. At that point, he had found substantial success as an opera composer, and he decided to try his hand at programmatic small-ensemble works. In 1908, he wrote a now-lost piano trio inspired by *The Kreutzer Sonata*, the short story by Leo Tolstoy (which, incidentally, would also serve as a literary inspiration for Janáček's 1923 String Quartet No. 1). His 1910 *Pobádka* for Cello and Piano depicted lush and colorful scenes from a Russian fairy tale about a prince who falls in love with the daughter of an evil wizard. The Violin Sonata that he started in 1914, at the very beginning of World War I, also began its life as a piece with narrative implications. Janáček later explained that when he started working on it he was thinking about the war. But the work went through the long period of adjustment and revision that was typical of Janáček's process, and the final version of the piece that he published in 1922 did not carry any explicit tie to news of the world or to a story from folklore.

The sonata begins with a stark gesture for the violin alone, which moves seamlessly into a sequence of lush melodies for the two instruments. Janáček moves through his ideas efficiently, but still manages to make space for brief moments of lyrical splendor. There is a full repeat of the first section, including the

opening violin outburst, and it is the return of this distinctive gesture that clarifies the form of the movement. Sitting behind the limpid stream of sweet and playful ideas is a traditional sonata structure, with contrasting themes, a terse development section, and a full recapitulation.

The second movement, a *Ballada*, was written a bit earlier than the rest of the piece, and it displays a less bleak mood than the other movements. The twinkling, child-like accompaniment in the piano sounds vaguely like an "Alberti bass" pattern, a broken-chord figuration from the Classical era that was typical of keyboard sonatas by Joseph Haydn and W. A. Mozart. In a striking moment, the violin breaks free of the docile, singing trend of the whole movement and begins shouting emphatic, chromatic notes while the keyboard continues playing that glistening figuration, as if the machine has broken down and started repeating itself.

The latter two movements relate the piece more clearly to events outside of the music itself. In the *Allegretto*, an ironically chipper folk-song-like melody in the piano is interrupted by violent, modal descents in the violin. It is as if a cheerful chorus of children is frequently disturbed by the frightening clash of metal on metal that Janáček recalled thinking about as the war was beginning. In the final *Adagio*, the piano's attempts at building a spiritual chorale are interrupted by ferocious violin figures that sound like sputtering artillery fire. According to the pianist Karel Šolc, the composer envisioned a passage later on in the movement with a confident violin melody and clanging piano tremolos as a portrayal of the Russian army entering

Hungary, an invasion that was greeted with short-lived celebration that curdled quickly. Janáček originally planned for this *Adagio* to come second in the sequence of movements, and he had written an alternate finale that he eventually discarded. He determined the final ordering of the piece shortly before

publishing, and the structure he ultimately decided on sends quite a dire and tragic message, in which music that offers glimpses of hope is constantly corrected by brutal and ugly conflict.

Program note © Nicky Swett

George Enescu

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

► Born August 19, 1881, in Iiveni, Romania
(now George Enescu, Romania)

► Died May 4, 1955, in Paris

Composed in 1926

► First CMS performance on February 27,
2013, by violinist Kristin Lee and pianist
Yekwon Sunwoo

► Duration: 26 minutes

The violinist George Enescu made a splash early in his career with two Romanian Rhapsodies that he wrote in 1901. In these virtuosic orchestral pieces, Enescu took folk songs, orchestrated them in a slightly edgy late-Romantic fashion, and wove them together into a string of fun, enticing episodes. He wrote a few similar works over the course of the next two decades, but by the 1920s he felt he had reached the limits of this approach to found traditional material, in which a composer would "rhapsodize it, with repetitions and juxtapositions." He didn't have much time for composition because of his busy schedule as a touring violin soloist, but when he did set aside periods for writing something new, he would experiment with alternative ways to integrate folk elements into compositional structures. The Violin Sonata No. 3, which he wrote in late 1926, was the most striking and original result of this period of exploration. It is not an exaggeration to say that this piece was not only utterly unlike other works Enescu had written and would go on to write, but it was

also quite distinct from anything else written for the violin until that point.

As a subtitle, he identifies the piece as "in the Romanian Folk Style," but he does not explicitly quote folk songs. Instead, he alludes to the instruments, sounds, and musical tropes of folk music through a slew of interesting approaches to melody, rhythm, harmony, and orchestration. In the first movement, the keyboard has a droning pedal on the bottom; little, intermittent, rolled chords; and a rhythmically free, modal melody full of chirping grace notes. The combined effect of these features is to make the piano sound like a cimbalom, a hammered string instrument that is characteristic of music from Central and Eastern Europe. The violin's part is full of slides, harmonics, and subtle indications about articulation that give the music a plaintive, spoken feeling. These techniques are not there simply to give a bit of authentic folk color to otherwise comfortable elements of melody, rhythm, and harmony. Rather, the entire musical language of his sonata seems to spring from these idiosyncratic, physical gestures that Enescu imagined at the instrument.

There is a good deal of complexity and dissonance in this music, and yet Enescu was always loyal to the fundamental expressive impulses of Romanticism. He is unafraid to bask in the warmth of a ringing G-major chord, or to write a keening, descending

melody that sounds plainly indebted to composers like Johannes Brahms and Richard Strauss. In the second movement, the piano opens with a relentless, high, repeated note that creates an eerie din when combined with the melody played by the violin in flute-like harmonics. The keyboard's accompanying gesture is gradually filled out and becomes quite wholesome and tonal by the end of the movement. In context, it is striking how moments of appealing tonality seem not to be a pre-determined goal, but to emerge organically from another kind of musical world.

The finale of the sonata is slightly more familiar fare—a fiery, folk-dance number that comes to a raucous conclusion. There is a kinship here between Enescu's writing and that which we find in Béla Bartók's Second Violin Sonata (1922), which closes with a labile,

changeable, virtuosic rhapsody. But Enescu is both more of a Romantic than Bartók and more willing to stretch the violin in wild directions. He includes quarter tones, notes that fall between the chromatic pitches on the keyboard, which were very seldom written in Western music at this time. There is a variation set embedded in the movement that includes frantic strumming, dire octave tremolos, and brilliant, sparkling bow strokes, all of which serve to yank the melancholy theme from harsh dissonance to lush consonance and back again in a matter of a few seconds. At the very end, the violin plays a low A again and again, as if the instrument is a machine that has run out of fuel and new things to do, and is spasmodically sputtering to a halt.

Program note © Nicky Swett

Maurice Ravel

Tzigane, rapsodie de concert for Violin and Piano

- ▶ Born March 7, 1875, in Ciboure, France
- ▶ Died December 28, 1937, in Paris

Composed in 1924

- ▶ First CMS performance on October 3, 2008, by violinist Daniel Hope and pianist Wu Han
- ▶ Duration: 10 minutes

Born in 1893, Hungarian violin virtuoso Jelly d'Áranyi was a musical legend descended from musical royalty. Her great-uncle was no less than the violinist Joseph Joachim, and though he died when d'Áranyi was 14, he purportedly said that “a talent like her is born once a century.”

D'Áranyi's two older sisters were also accomplished musicians: pianist and composer Hortense von Mendelssohn (married into, yes, that Mendelssohn family) and violinist Adila Fachiri. The family settled in Britain several years before the First World War, and the two violinist sisters performed and

recorded as both soloists and a duet, including a joint 1909 debut in London's Wigmore Hall. Jelly d'Áranyi went on to inspire and premiere some of the greatest violin masterworks of the 20th century, igniting the imagination of composers including Béla Bartók, with whom she performed sonata recitals, Ralph Vaughan Williams, Ethel Smyth, Gustav Holst, and Maurice Ravel.

At a private soiree in London in 1922, the already-prominent Ravel heard d'Áranyi perform his duo sonata with cellist Hans Kindler. With his keen ear for exoticism, he implored d'Áranyi to play Romani folk tunes for him until five o'clock the next morning. Ravel soaked up their colors and flavors and over the next two years poured them into the one-movement piece *Tzigane*; the word is a French approximation of the Hungarian word *cigány*, meaning Romani.

“You have inspired me to write a short piece of diabolical difficulty, conjuring up

the Hungary of my dreams,” Ravel told d’Arányi. He pored over Liszt’s *Hungarian Rhapsodies* and Paganini’s *Caprice* and consulted with d’Arányi and other violinists to see how far he could stretch the instrument’s limits. Initially, he wrote the accompaniment for luthéal, a rare attachment for piano that produces a sound like a cimbalom, often used in Romani music; the impracticality of this scoring eventually gave way to piano.

D’Aranyi herself performed the premiere of *Tzigane* in 1924 in London, a mere four days after Ravel completed it. Later, Ravel expanded the work into a lush orchestral arrangement which notably intertwines the violin voice with harp. D’Arányi continued to perform both versions, now staples of the violin repertoire.

Tzigane opens with a fiery, improvisatory violin solo that races across the instrument’s

range in moody D minor with Hungarian modal inflections. After a low, suspenseful trill, the piano joins in a rippling wash of familiar Ravelian colors. The violin begins a narrative-like folk tune—possibly a Hungarian *Scheherazade*?—then tosses it to the piano.

Later, the piano makes a surprising harmonic cleanse by introducing a neoclassical theme. The violin joins, singing in the stratosphere before launching into a dramatic, free-spirited melody marked by ornaments, trills, and dramatic double stops; meanwhile, the piano continues exhibiting Ravel’s characteristic clockwork delicacy. The music starts and stops in fits of caprice before whipping into a frenzied dance and charging to the end. Though the journey is brief, *Tzigane* travels a long way.

Program note © Katelyn Simone

Ernest Bloch

Sonata No. 2 for Violin and Piano, “Poème mystique”

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

Composed in 1924

- ▶ First CMS performance on March 20, 2025, by violinist Kristin Lee and pianist Michael Stephen Brown
- ▶ Duration: 20 minutes

Having spent his youth studying composition and violin with some of the best 20th-century European talent, such as Eugène Ysaÿe, Ernest Bloch initially opted to play it safe, maintaining a day job working alongside his father in bookkeeping and sales to provide for his young family. He continued to compose, conduct, and lecture on the side, until the opportunity came to move to America in 1916. Except for the decade between 1930 and 1940, when he went back to Switzerland to focus solely on composing, Bloch’s professional energies were now dedicated to

advanced music education, teaching at the David Mannes School (now the Mannes School of Music), and the University of California at Berkeley. He also served as director at the Cleveland Institute of Music and the San Francisco Conservatory. After retiring from teaching, Bloch finally settled in Agate Beach, Oregon, where he developed a passion for collecting mushrooms, and became an avid amateur photographer, striking up a friendship with Alfred Stieglitz.

Out of the years he spent in leadership, those at the Cleveland Institute between 1920 and 1925 proved to be the bumpiest, musically fruitful but professionally tumultuous. Bloch’s pedagogical philosophy sidestepped conventional academic practices centered around curriculum and exams, and instead embraced an apprentice-based model emphasizing experience and direct study of the works of the old masters. This resulted

in tension with the rest of the administration and his eventual departure. Disagreements aside, around 21 of Bloch's works were composed during his tenure there, including the second of his two sonatas for violin and piano, evocatively titled "Poème mystique." Structured as one continuous movement, the work begins with the violin introducing an unworldly primary theme that descends and ascends in a relaxed, almost improvised, manner. This set of notes provides the material around which the whole first section will revolve. In the next section the tempo

quickens, and agitation grows exponentially with fleeting recollections of the opening theme. The centerpiece of the work builds around a unique blend of themes drawn from Jewish and Catholic traditions, including an extended quotation from the Credo and Gloria of the mass. From here, the rapturous energy gathers force with increasing vigor, again pulling together elements of all previous thematic material, and ending on an exultant note.

Program note © Kathryn Bacasnot

Artist Perspectives

For this year's Winter Festival, CMS violinists chose sonatas that are particularly important to them. We asked each soloist on tonight's program to reflect on their selection.

Playing Janáček's Violin Sonata and Ravel's *Tzigane* feels like stepping into two versions of the same fever dream, bringing out the raw, the urgent, the unapologetically physical. With Janáček, I feel like I am speaking directly to the listener, almost whispering and shouting at once, letting the violin breathe, stumble, and insist. *Tzigane* pulls me into something more physical and visual, where the sound has to burn and shimmer, where risk is not decoration but the point, and the audience can feel that danger of seduction in real time. In both pieces, what matters most to me is that shared intensity, when the violin stops being an object on stage and becomes a living presence we experience together, uniting listener, performer, and composer.

— Francisco Fullana

Enescu's Third Sonata is unlike any other piece I know—the score is filled with meticulous instructions for both instruments, yet it's meant to sound completely spontaneous and improvised. It's a work I've loved and wanted to play for many years. While Romanian folk traditions differ from Bulgarian ones, I've always felt a special connection to it, having grown up with the sounds of Eastern European folk music.

— Bella Hristova

Bloch's Sonata No. 2 speaks to me as a deeply personal exploration of lyricism, ecstasy, and spirituality, as he juxtaposes quotations from his own *Jewish Cycle* with the Gregorian chant *Kyrie fons bonitatis*. Full of pathos, it elicits a strong sense of *parlando*, or speaking. As he gushes out spiritual and soulful elements, coupled with an animated, delirious state of intensity, it is as if he uses the piece to pierce into one's soul and observe one's most vulnerable and innermost emotions.

— Danbi Um

CMS Chamber Music Society
of Lincoln Center

**JOIN US FOR A
TRIBUTE TO
VIOLINIST
FRITZ
KREISLER**

**LECTURE
THE KREISLER IMPACT
SUN, MAR 8, 2026 | 3:00 PM**

The art of Fritz Kreisler is revealed by a panel of musicians whose lives have been profoundly influenced by Kreisler. The event is moderated by Aaron Boyd (pictured), and features guest violinists Danbi Um, Benjamin Beilman, and Paul Huang, as well as author Amy Biancolli, writer of *Love's Joy, Love's Sorrow*, the definitive contemporary biography of Kreisler. Making a special appearance, with a violin played by Kreisler himself in hand, is Carlos Tome, Director and Head of Sales at Tarisio Auctions, New York.

**DESTINATION: KREISLER
SUN, MAR 8, 2026 | 5:00 PM**

Many violinists throughout history have astounded audiences with their technique and virtuosity, but none was as beloved as Friedrich "Fritz" Kreisler. This tribute to Kreisler begins with a prelude by great artists who preceded him and continues with a selection of Kreisler's original compositions and arrangements.

TICKETS START AT \$35

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About the Artists



Alessio Bax

Alessio Bax won first prize at both the Leeds and Hamamatsu International Piano Competitions, and has appeared with more than 150 orchestras. Recent highlights include his debut with the Baltimore Symphony Orchestra; return performances with the Dallas Symphony, Pacific Symphony, Helsinki Philharmonic, and Buenos Aires Philharmonic; and numerous appearances with CMS. He is the recipient of an Avery Fisher Career Grant, the Andrew Wolf Chamber Music Award, and the Lincoln Center Award for Emerging Artists. At age 14, Bax graduated with top honors from the conservatory of Bari, Italy. He lives in New York City with pianist Lucille Chung and their daughter, Mila. He is a former member of CMS's Bowers Program and is on the faculty at New England Conservatory. Since 2017, he has been Artistic Director of the Incontri in Terra di Siena Festival, and also serves as Co-Artistic Director of the Joaquín Achúcarro Foundation for emerging pianists.



Francisco Fullana

Violinist Francisco Fullana, winner of the 2018 Avery Fisher Career Grant and the 2023 Khaledi Prize, has collaborated with conducting greats like Sir Colin Davis, Hans Graf, and Gustavo Dudamel. Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and a residency with Apollo's Fire, he is also an innovative educator, having created the Fortissimo Youth Initiative and co-founded San Antonio's Classical Music Institute. He is an alum of CMS's Bowers Program. A graduate of the Juilliard School and the University of Southern California, Fullana performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



Bella Hristova

Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has appeared as a soloist with orchestras across the US, Asia, Europe, Latin America, and New Zealand. She was the featured soloist for an eight-orchestra concerto commission, written by her husband, composer David Serkin Ludwig, and recently recorded it with the Buffalo Philharmonic and JoAnn Falletta. Her discography also includes the complete Beethoven and Brahms sonatas with pianist Michael Houston. A champion of new music, her project Lineage features six new solo violin commissions by Dai Wei, Gloria Kravchenko, Nokuthula Ngwenyama, Eunike Tanzil, Joan Tower, and Ellen Taaffe Zwilich. She is a recipient of a 2013 Avery Fisher Career Grant and first-prize winner of the Michael Hill and YCA competitions. Hristova studied with Ida Kavafian and Jaime Laredo, is an alum of CMS's Bowers Program, and plays a 1655 Nicolò Amati violin.



Juho Pohjonen

Pianist Juho Pohjonen is in demand internationally as an orchestral soloist, recitalist, and chamber performer. An ardent exponent of Scandinavian music, he has a growing discography offering music by Finnish compatriots such as Esa-Pekka Salonen, Kaija Saariaho, and Jean Sibelius. Recent engagements include the Taiwan, BBC, and Los Angeles Philharmonic orchestras; the Cleveland and Minnesota orchestras; and the symphonies of San Francisco, Atlanta, New Jersey, and Colorado. Pohjonen is an alum of the Chamber Music Society of

Lincoln Center's Bowers Program and enjoys an ongoing relationship with the organization. Pohjonen earned a master's degree from Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy in Helsinki. He was selected by Sir Andrés Schiff as the winner of the 2009 Klavier Festival Ruhr Scholarship. In 2019, Pohjonen launched *MyPianist*, an AI-based app that provides interactive piano accompaniment.



Danbi Um

Violinist Danbi Um is a Menuhin International Violin Competition Silver Medalist, a winner of the prestigious 2018 Salon de Virtuosi Career Grant, and a recent top prizewinner of the Naumburg International Violin Competition. Recent and upcoming engagements include appearances with the Chamber Orchestra of Philadelphia, Cleveland Chamber Music Society, Chamber Music San Francisco, and the Rockport, Moab, Saratoga Performing Arts (SPAC), Santa Fe, and North Shore Music Festivals. Born in Seoul, South Korea, Ms.

Um moved to the United States to study at the Curtis Institute of Music, where she earned a bachelor's degree. She also holds an Artist Diploma from Indiana University. She is an alum of CMS's Bowers Program and plays a 1683 "ex-Petschek" Nicolo Amati violin, on loan from a private collection.

About the Chamber Music Society

Founded in 1969, the **Chamber Music Society of Lincoln Center (CMS)** brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians enable us to present chamber music of every instrumentation, style, and historical period.

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on WQXR 105.9 FM on Saturday and Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today*, the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film *Chamber Music Society Returns* chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performance and education videos free to the public.

CMS Chamber Music Society of Lincoln Center

UPCOMING CONCERTS

CENTURY OF WINDS


Fri, Mar 13, 7:30 pm

*Emmanuel, R. Strauss, Czerny, Klughardt, Jolivet,
Farrenc*

ROSE STUDIO & LATE NIGHT ROSE

DRUŽECKÝ, LOEFFLER, & WIDOR

Thu, Mar 19, 6:30 pm

Thu, Mar 19, 9:00 pm 

THE VIANO QUARTET


Sun, Mar 22, 5:00 pm

Haydn, Mendelssohn, Webern, Shostakovich

ART OF THE RECITAL

RICHARD LIN AND

ANNE-MARIE McDERMOTT

Thu, Mar 26, 7:30 pm  **LIMITED AVAILABILITY**

Mozart, Brahms, Fauré, Schoenfield

RESPIGHI AND RAVEL

Sun, Mar 29, 5:00 pm

Saint-Saëns, Respighi, Martinů, Ravel, Jolivet

BEETHOVEN AND BRITTEN

Tue, Mar 31, 7:30 pm

Beethoven, Britten, Haydn, Saint-Saëns

LISZT AND BARTÓK

Fri, Apr 10, 7:30 pm

Liszt, Bartók, Ligeti, Dohnányi

FAURÉ'S C-MINOR

PIANO QUARTET

Sun, Apr 12, 5:00 pm

Saint-Saëns, Duparc, Ravel, Fauré

THE SHANGHAI QUARTET


Sun, Apr 19, 5:00 pm

Haydn, Tan Dun, Gershwin, Dvořák

ROSE STUDIO & LATE NIGHT ROSE

MOZART, FOOTE, & RAFF

Thu, Apr 23, 6:30 pm

Thu, Apr 23, 9:00 pm 

INVITATION TO THE DANCE

Sat, Apr 25, 7:30 pm

*Mozart, Schubert, David Serkin Ludwig,
Shostakovich, Stravinsky, Brahms, Chopin,
Tansman, J. Strauss, Jr.*

ARENISKY AND SAINT-SAËNS

Tue, Apr 28, 7:30 pm

Leclair, Arensky, Viotti, Saint-Saëns

SONIC SPECTRUM IV

Tue, Apr 30, 7:30 pm 

Gabriella Smith, Vivian Fung, Joan Tower

VERDI AND SIBELIUS QUARTETS

Sun, May 3, 5:00 pm

Verdi, Grieg, Granados, Sibelius


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Erika Baikoff, SOPRANO
Andriana Chuchman, SOPRANO
Joëlle Harvey, SOPRANO
Fleur Barron, MEZZO-SOPRANO
Paul Appleby, TENOR
John Moore, BARITONE

KEYBOARDS

Alessio Bax, PIANO
Inon Barnatan, PIANO
Jean-Efflam Bavouzet, PIANO
Paolo Bordignon, HARP/SICHOARD
Michael Stephen Brown, PIANO
Gloria Chien, PIANO
Anna Geniushene, PIANO*
Sahun Sam Hong, PIANO*
Gilbert Kalish, PIANO
Anne-Marie McDermott, PIANO (Alice
Tully and Edward R. Wardwell Piano
Chair)
Ken Noda, PIANO
John Novacek, PIANO
Evren Ozel, PIANO*
Juho Pohjonen, PIANO
Mika Sasaki, HARP/SICHOARD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
Kenneth Weiss, HARP/SICHOARD
Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO

STRINGS

Benjamin Beilman, VIOLIN
Aaron Boyd, VIOLIN/VIOLA
Stella Chen, VIOLIN
Francisco Fullana, VIOLIN
Chad Hoopes, VIOLIN (Susan S. and
Kenneth L. Wallach Chair)
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Leila Josefowicz, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and Leslie
R. Samuels Violin Chair)
Erin Keefe, VIOLIN/VIOLA
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Yura Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Daniel Phillips, VIOLIN/VIOLA
Julian Rhee, VIOLIN*
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN/VIOLA

Danbi Um, VIOLIN
Tien-Hsin Cindy Wu, VIOLIN/VIOLA
Lawrence Dutton, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA (Mrs. William
Rodman May Viola Chair)
Milena Pájaro-van de Stadt, VIOLA
Edward Arron, CELLO
Dmitri Atapine, CELLO
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