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CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

WEDNESDAY, JANUARY 31, 2024 | 7:30 PM



Taiwanese-born pianist **Gloria Chien** has a diverse musical life as a performer, concert presenter, and educator. She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra under Thomas Dausgaard, and performed again with the BSO under Keith Lockhart. Recently she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissingen Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. A former member of The Bowers Program, she performs frequently with CMS. In 2009 she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in Chattanooga, which has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at Music@Menlo by Artistic Directors David Finckel and Wu Han, a position she held for the next decade. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo became Artistic Directors at Chamber Music Northwest in Portland, Oregon, in 2020, and were named the recipients of the 2021 Award for Extraordinary Service to Chamber Music from CMS, recognizing their efforts during the pandemic. Ms. Chien received her bachelor's, master's, and doctoral degrees from New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She is an artist-in-residence at Lee University in Cleveland, Tennessee, and is a Steinway Artist.



A recipient of the 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions, **Kristin Lee** is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She is the co-founder and artistic director of Emerald City Music in Seattle and was recently appointed to the University of Cincinnati College-Conservatory of Music faculty as Assistant Professor of Violin. Lee has appeared as soloist with leading orchestras including the Philadelphia Orchestra, St. Louis Symphony, St. Paul Chamber Orchestra, New Jersey Symphony, Hawai'i Symphony, Hong Kong Philharmonic, Ural Philharmonic of Russia, Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, and Orquesta Sinfonica Nacional of Dominican Republic. She has performed on the world's finest concert stages, including Carnegie Hall, David Geffen Hall, the Kennedy Center, the Kimmel Center, the Metropolitan Museum of Art, the Ravinia Festival, the Louvre Museum, the Phillips Collection, and Korea's Kumho Art Gallery. An accomplished chamber musician, she is a member of the Chamber Music Society of Lincoln Center. Born in Seoul, she began studying violin at age five and within one year won First Prize at the Korea Times Violin Competition. In 1995, she moved to the US to continue her studies under Sonja Foster and in 1997 entered the Juilliard School's Pre-College. In 2000, Lee was chosen to study with Itzhak Perlman. Lee holds a master's degree from the Juilliard School.

EVENING SERIES



Violinist **James Thompson** enjoys a multifaceted career as a chamber musician, soloist, educator, and lecturer. He is currently on faculty at Music@Menlo and has been a member of CMS's Bowers Program since 2021. He has performed for prestigious chamber music organizations across the country, including the Chamber Music Society of Lincoln Center, Music@Menlo, the Four Arts Society, Parlance Chamber Concerts, the Perlman Music Program, and the Taos School of Music. Solo engagements include appearances with the Cleveland Orchestra, the Cleveland Institute of Music Orchestra, the Cleveland Pops Orchestra, and the Blue Water Chamber Orchestra. He was invited to perform in Budapest as part of the First Bartók World Competition and in Sendai for the Seventh Sendai International Violin Competition. Recently, his abilities as a presenter have earned him invitations to speak at a variety of established concert series. His multimedia live interview with the Kalichstein-Laredo-Robinson Trio, hosted by CMS, was a highlight of his 2021–22 season. Alongside his career on stage, he is forming a strong reputation as a private instructor and chamber music coach, and has recently served as a teaching fellow at both the Encore Chamber Music Festival and the Western Reserve Chamber Music Festival. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music; his primary teachers include Jaime Laredo, William Preucil, and Paul Kantor.



Violinist/violist **Yura Lee** is a multifaceted musician, as a soloist and as a chamber musician, and one of the very few who is equally virtuosic on both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, the Palais des Beaux-Arts in Brussels, and the Concertgebouw in Amsterdam. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant; she has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions, and was the only first-prize winner awarded across four categories at the 2013 ARD Competition in Germany. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Seattle, Marlboro, Salzburg, Verbier, La Jolla, and Caramoor, among others. She plays a Giovanni Grancino violin kindly loaned to her through the Beares International Violin Society by generous sponsors. For viola, she plays an instrument made in 2002 by Douglas Cox. Lee is a professor at the University of Southern California, Thornton School of Music, holding the Alice and Eleonore Schoenfeld Endowed Chair. She divides her time between Los Angeles, California, and Portland, Oregon.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

WEDNESDAY, JANUARY 31, 2024 | 7:30 PM



Dmitri Atapine has been described as a cellist with “brilliant technical chops” (*Gramophone*), whose playing is “highly impressive throughout” (*The Strad*). He has appeared on some of the world’s foremost stages. An avid chamber musician, he frequently performs with the Chamber Music Society of Lincoln Center and is an alum of the Bowers Program. He is a frequent guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His performances have been broadcast nationally in the US, Europe, and Asia. His many awards include first prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, David Finckel, David Shifrin, and the Emerson Quartet. His many recordings include a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano. He holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. Atapine is Professor of Cello at the University of Nevada, Reno, and is Artistic Co-Director of the Friends of Chamber Music Kansas City, Apex Concerts (Reno, Nevada), and the Ribadesella Chamber Music Festival (Spain), as well as the Co-Director of the Young Performers Program at Music@Menlo Chamber Music Institute (California).

PROGRAM

SAMUEL COLERIDGE-TAYLOR (1875–1912)

Four African Dances for Violin and Piano, Op. 58
(1904)

Allegro
Andantino molto sostenuto e dolce
Allegro con brio
Allegro energico

Kristin Lee, *violin*; Gloria Chien, *piano*

REYNALDO HAHN (1874-1947)

Quintet in F-sharp minor for Piano, Two Violins, Viola, and Cello (1922)

Molto agitato e con fuoco
Andante (non troppo lento)
Allegretto grazioso

Gloria Chien, *piano*; James Thompson, *violin*;
Kristin Lee, *violin*; Yura Lee, *viola*; Dmitri Atapine, *cello*

INTERMISSION

EUGÈNE YSAÏE (1858-1931)

Sonata for Solo Violin, Op. 27, No. 3, “Ballade” (1924)

James Thompson, *violin*

ERNEST BLOCH (1880-1959)

Quintet No. 1 for Piano, Two Violins, Viola, and Cello (1921–23)

Agitato
Andante mistico
Allegro energico

Gloria Chien, *piano*; Kristin Lee, *violin*;
James Thompson, *violin*; Yura Lee, *viola*;
Dmitri Atapine, *cello*

SAMUEL COLERIDGE-TAYLOR

Four African Dances for Violin and Piano, *Op. 58*

In 1905, the Boston publishing house Ditson released a book of solo keyboard pieces by the British composer and pianist Samuel Coleridge-Taylor. In these *24 Negro Melodies* (Op. 59), he builds short concert numbers out of existing folk songs and dances. It was important to Coleridge-Taylor that his creations give appropriate credit to their origins; in his preface to the volume, he explains that “the actual melody has in every case been inserted at the head of each piece as a motto. The music which follows is nothing more nor less than a series of variations built on said motto. Therefore my share in the matter can be clearly traced, and must not be confounded with any idea of ‘improving’ the original material.” The set was well received and featured an introductory note from Booker T. Washington, who expressed excitement about Coleridge-Taylor’s success as a mixed-race composer in England and extolled how he “has in handling these melodies preserved their distinctive traits and individuality, at the same time giving them an art form fully imbued with their essential spirit.”

Most of the pieces in the book are cited as “American Negro” songs, but the first few are instead described as coming from the African continent. Before one, a “West African Drum-Call” that Coleridge-Taylor was familiar with is transcribed in the motto, and other tunes were apparently found in a collection compiled by the ethnographer Henri-Alexandre Junot. The inclusion of these numbers forms a continuity with many works that the composer had written over the course of his career: his 1897 *African Romances*, vocal settings of poetry by Paul Laurence Dunbar (Op. 17); an African Suite for piano (Op. 35); and indeed, the piece that Coleridge-Taylor had published immediately prior to *24 Negro Melodies*, a set of *Four African Dances* for Violin and Piano (Op. 58).

He originally wrote these violin miniatures to play together with the British violinist John Saunders, but they became a staple of the tours that he undertook in the United States in the first decade of the 20th century, and were likely an important testing ground for his approach to combining folk music with the structures and harmonic language of turn-of-the-century composition.

The *African Dances* do not have epigraphs that point back to specific source material. But the violin’s gesture at the start of the first dance, which is repeated four times with no accompaniment, certainly has the effect of a drum call, establishing a rhythmic refrain on which the rest of the music will expand. In the manuscript to the second movement, Coleridge-Taylor jotted down that the tune was an African folk song. The piano provides a bright, almost strummed accompaniment while the violin alternates between short, lyrical phrases with a restricted tessitura and longer, leap-filled lines that cover a wider range. This latter, leapy motif is transformed to become the main material of the outer sections of the joyous *Allegro con brio*. A contrasting episode in this third dance employs a theme that also appears in Coleridge-Taylor’s first published work, the Piano Quintet in G minor (Op. 1). It’s an allusion that tightens the connection between the composer’s larger oeuvre and a network of pan-African sounds and styles he wanted to tap into. In the final movement, a swagger-filled romp with theatrical offbeats in the piano, we get a taste for Coleridge-Taylor’s salon composing. Here, he must have had the violinist in mind, as it is a conclusion that brings the capacities and energy of the player to the fore.

Notes by Nicky Swett. Cellist, writer, and music researcher
Nicky Swett is a PhD candidate and Gates Scholar at the
University of Cambridge.

REYNALDO HAHN

Quintet in F-sharp minor for Piano, Two Violins, Viola, and Cello

In his *In Search of Lost Time*, Marcel Proust devotes many pages to describing his characters' fixation on themes of a fictional composer: Vinteuil, who wrote a pastoral Violin Sonata in F-sharp as well as a stormy Septet (oddly scored for more than seven musicians). Performers, musicologists, and literary scholars have long debated whom the invented Vinteuil was modelled on, a testament to Proust's ability to write a compelling account of non-existent compositions despite his lack of training in music. He did have some help, though; Proust maintained a life-long friendship and correspondence with his former lover Reynaldo Hahn. The Venezuelan-born French composer pointed the author to music by Camille Saint-Saëns, César Franck, and others whose works are considered main contributors to the distinct musical sounds that Proust conjured up in his novel.

One wonders to what extent Proust's writing fed back into Hahn's practice as a composer. The critic Patrick O'Connor suggested that in *Le rossignol éperdu* (The Bewildered Nightingale), Hahn's cycle of poetic piano works from the first decade of the 20th century, "a Proustian ethic seems to drive the music, with its evocations and memories of places and impressions." And in Hahn's turbulent Piano Quintet in the Vinteuil-esque key of F-sharp, written in the early 1920s as Proust's health was deteriorating, I would argue that we might hear some equally evocative Proustian musical structures.

Hahn's best-known works were those he wrote for the stage and for the voice, likely a consequence of the primary instruction in composition he received from the opera composer Jules Massenet. Since Massenet did not write any serious chamber music, Hahn reaches back to older French models for inspiration in most of his small ensemble works.

The first movement of his Piano Quintet is built on a theme in F-sharp minor, in which the strings throw a tune with surging syncopations and then slam it down with seven accented strokes. This music, and the martial transitional themes that cycle through countless distantly related harmonies, bring to mind Franck's famous quintet in F minor.

The very end of Hahn's movement, where the strings seem to be in D minor while the piano comes to a cadence in F-sharp minor, is astonishingly abrupt. Immediately, he moves away from the impassioned sound world of Franck and toward something more serene and profound. The plainness of the piano accompaniment and simplicity of the tune at the start of the second movement bring to mind Proust's description of the opening of Vinteuil's Septet, as translated by C. K. Scott Moncrieff: "it was upon flat, unbroken surfaces like those of the sea on mornings that threaten storm, in the midst of an eerie silence in an infinite void, that this new work began, and it was into a rose-red daybreak that this unknown universe was drawn from the silence and the night to build up gradually before me."

The nursery-rhyme quality of the quintet's finale is reminiscent of the innocent charm of the last movement of the early piano quintet of Camille Saint-Saëns, who gave Hahn some private composition lessons. When Hahn diverts from his naïve theme, it is to look back on tunes from the previous movements, memories that are transformed, related to the finale's motifs, and integrated into a coherent narrative. And at the end, as in Proust's invented Septet, the quintet's refrain is "left triumphant; it was no longer an almost anxious appeal addressed to an empty sky, it was an ineffable joy which seemed to come from paradise."

EUGÈNE YSAÏE

Sonata in D minor for Violin, Op. 27, No. 3, “Ballade”

In the summer of 1923, Eugène Ysaÿe heard his friend Joseph Szigeti perform one of J. S. Bach’s solo violin sonatas. Afterwards, on his way to a sojourn at the beach in Le Zoute, Ysaÿe couldn’t stop thinking about the concert: “When one hears an artist like Szigeti, who is able to accommodate his playing to the rectangular lines of the great classics as easily as he can to the expressive melodies of the Romantics, one feels how absorbing it would be to compose a work for the violin whilst keeping ever before one the style of a particular violinist.” On arrival at the resort, he disappeared into his room for a couple of days and emerged with sketches of Six Violin Sonatas (Op. 27), each imagined with the sound of a specific artist ringing in his ears.

The first, second, and fourth sonatas allude both to their target violinist and to Bach’s approach to creating solo violin music. The others move away from Bach, focusing more exclusively on the violinist dedicatees. Sonata No. 3 in D minor was for George Enescu, whose approach to performing and writing music was infused with the techniques, microtonality, and structures of Romanian folk music. In his one-movement “Ballade” for Enescu, Ysaÿe refrains from directly appropriating these elements of style, and yet he does justice to his friend’s enormous flair as a player. A slow introduction explores uncanny, augmented sonorities, expressed primarily through chains of minor sixths, setting a tense and dramatic scene. Then the tempo kicks in and the violinist is off, shooting from low string to high and back down through an explosive, springing gesture. A more delicate, vaguely Baroque take on this motif occurs in the middle of the piece, but the shouting passions of the snapping rhythm soon take over once again before Ysaÿe leads us to a breathtaking close.

Notes by Nicky Swett. Cellist, writer, and music researcher
Nicky Swett is a PhD candidate and Gates Scholar at the
University of Cambridge.

ERNEST BLOCH

Quintet No. 1 for Piano, Two Violins, Viola, and Cello

Ernest Bloch lived a long life—79 years—and was creatively productive for six decades. His busy life took him from Switzerland to Brussels, Frankfurt, then New York, to Cleveland, San Francisco, back to Switzerland, then back to California, finally spending his last twenty years in Oregon. Throughout his life he continued to evolve both in his philosophical and compositional thinking.

Bloch was born in 1880 to a Jewish family in Geneva; his father owned a successful gift shop. His musical education began during his mid-teens, when he began study with Émile Jacques-Dalcroze, an innovative theorist who had developed a method of teaching music through physical movement. Bloch's extraordinary talent was soon recognized and he was sent to Brussels to study with Eugène Ysaÿe, a close associate of Cesar Franck. Ysaÿe was even more impressed by Bloch's compositions than with his violin playing, and imbued Bloch with the serious artistic values of the Franck school, which was evolving in opposition to the shallow forms of entertainment that held the stage in Paris throughout much of the 19th century.

During the late 1890s Bloch pursued study in Germany, and this led him to discover the early works of Mahler, which impressed him deeply. In 1901 he completed his first symphony. Although he had composed some 30 works by then, he considered the Symphony in C-sharp minor to be his first mature work. During the next few years he composed an opera based on *Macbeth*, which enjoyed a positive reception and was praised by Nadia Boulanger, as well as by the older writer Romain Rolland, who subsequently became a friend and staunch advocate of the composer.

Around 1910 Bloch began to delve into his Jewish heritage. He began to develop the notion of becoming the creative voice of the “Jewish soul.” In a white heat of inspiration he composed a number of works of Jewish significance: among them several Psalm settings, an *Israel Symphony*, and *Schelomo*, a work for cello and orchestra that became very popular—the work by which he is best known to this day. He completed the work shortly before his arrival in New York in 1916.

Bloch's interpretation of “the Jewish soul” was consumed with emotional intensity. In order to accomplish his purpose, he stretched the bounds of the Western European musical language, using considerable harmonic dissonance and harsh, biting rhythms. As a result he was widely heralded as one of the bold innovators of the early 20th century.

But Bloch's concerns were not limited solely to the Jewish experience, and many of the works that followed had no Jewish associations at all. In fact, works with explicit Jewish reference account for only about 17% of his output.

By 1920 Bloch had attracted so much attention that he was invited to create a conservatory in Cleveland. He thus became the founding director of the Cleveland Institute of Music. He became very active in Cleveland's musical life, and wrote numerous articles and essays to promote his points of view on artistic expression. Yet he continued to compose prolifically, producing some of his greatest works during this period.

One such example is his Piano Quintet No. 1, composed in 1924. Many of its external formal features follow directly from the artistic lineage of Cesar Franck and his students. But its expressive content is fraught with outcries of flaming passions. As the esteemed composer Roger Sessions wrote, “[Bloch grew] increasingly aware of the menace of superhuman forces over which he has only a limited control. The violence of his [music from the 1920] is ruthless and mechanical; it is no longer the voice of human suffering and revolt. It externalizes itself more often in brusque and vehement rhythms, insistent sometimes almost beyond endurance”

The Quintet begins with a driving undercurrent of turbulence quite striking in its gruffness, as the work's "motto theme" is introduced, a grimly resolute motif built from two fourths: one ascending and other descending, but in dissonant relationship to each other. The motif soon gives rise to other, less tonally stable thematic ideas. Falling generally into the shape of a *sonata allegro*, the first movement's thematic material is deeply integrated into the fabric of the music. While the overall tone of the movement is unrelentingly grim, material of a more mysterious, reflective cast provides some contrast. Remarkable is the way Bloch uses quarter-tones (e.g. halfway between C and C-sharp) at various points throughout the work to enhance the sense of anguish.

The haunting second movement opens with a transformation of the "motto theme." Mournful and full of woe, the movement builds to a huge climax on that theme before receding into the distance.

The third movement is fierce in its sense of abandon and looser and more rhapsodic in form. It opens brusquely, with a driving, aggressive sense of kinetic energy, its use of dissonance deliberately harsh. This relentless energy is offset by passages of reflection, suggesting a profound abstract dialectic on the state of mankind. A climax of tremendous *angst* is achieved after which the music seems to slip gently into a serene resolution, ending with a surprisingly straightforward perfect cadence. After its premiere, American critic Olin Downes called it the "greatest work in its form since the piano quintets of Brahms and Cesar Franck," while the distinguished English critic and musicologist Ernest Newman wrote, "No other piece of chamber music produced in any country during that period can be placed in the same class with [Bloch's First Quintet]."

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Notes for the Bloch Quintet by Walter Simmons.

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Author, *Voices in the Wilderness: Six American Neo-Romantic Composers* (Scarecrow Press, 2004)

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2023-2024 SEASON

Evening Series	Special Concert	Commissions
Jerusalem Quartet Wednesday, October 11, 2023 7:30 p.m.	Accordo Sunday, September 24, 2023 3:00 p.m.	George Tsontakis <i>Portraits of El Greco, Book II</i> Accordo Sunday, September 24, 2023 3:00 p.m. Arizona Premiere
Michael Stephen Brown, piano Wednesday, November 8, 2023 7:30 p.m.	Tucson Winter Chamber Music Festival	Leilehua Lanzilotti <i>abupua'a</i> Argus Quartet January 17, 2024 Arizona Premiere
Isidore String Quartet Wednesday, December 6, 2023 7:30 p.m.	Winter Festival 2024 March 3–10, 2024 Peter Rejto, <i>Artistic Director</i>	Pierre Jalbert <i>Quintet for Clarinet and Strings</i> Dover Quartet March 3, 2024 World Premiere
Argus Quartet Wednesday, January 17, 2024 7:30 p.m.	Dover Quartet Joel Link, <i>violin</i> Bryan Lee, <i>violin</i> Julianne Lee, <i>viola</i> Camden Shaw, <i>cello</i>	<i>Tickets online or at the box office.</i>
Chamber Music Society of Lincoln Center Wednesday, January 31, 2024 7:30 p.m.	Edward Arron, <i>cello</i> Jennifer Frautschi, <i>violin</i> Romie de Guise-Langlois, <i>clarinet</i>	<i>For program and artist information, please visit arizonachambermusic.org.</i>
Juilliard String Quartet Wednesday, February 7, 2024 7:30 p.m.	Bernadette Harvey, <i>piano</i> Jeewon Park, <i>piano</i> Masumi Per Rostad, <i>viola</i> Randall Scarlata, <i>baritone</i> Axel Strauss, <i>violin</i>	
Fauré Quartett Wednesday, March 27, 2024 7:30 p.m.		
Piano & Friends	<i>If you are interested in sponsoring a concert or a musician, please contact Cathy Anderson in the box office or at arizonachambermusic.org.</i>	
Alexander Malofeev, piano Sunday, October 22, 2023 3:00 p.m.	<i>If you are interested in sponsoring a commissioned work, please contact Cathy Anderson at office@arizonachambermusic.org</i>	
Nikki Chooi, violin Timothy Chooi, violin Sunday, January 7, 2024 3:00 p.m.	<i>As all are aware, sustaining the legacy of Jean-Paul Bierny is important as he single-handedly expended a tireless energy and endless generosity on Arizona Friends of Chamber Music's behalf. Thus, in the spirit of sustaining Jean Paul's support of AFCM, eddy Hodak is offering complementary student tickets to the first 10 students that come to any AFCM concert. Apply through the box office by sending an email to cathyanderson@arizonachambermusic.org or calling 520-577-3769.</i>	
Steven Banks, saxophone Xak Bjerken, piano Sunday, February 18, 2024 3:00 p.m.		

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William Shakespeare's
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October 7 & 8 **Gershwin:** Overture to *Funny face*
Boyer: *Rhapsody in Red, White & Blue*, with pianist Jeffrey Biegel
Rosauro: Concerto for Marimba and Orchestra, with Dorothy Vanek
Youth Concerto winner, Campbell Stewart (marimba)
Gershwin: *Porgy and Bess* "A Symphonic Picture"
arranged by Robert Russell Bennett

November 11 & 12 **Lalo:** *Le roi d'Ys* Overture
Various: Arias and duets from operas, with Renata Vari,
Diana Peralta and Alonso Sicairos
Strauss: *Serenade*, Op. 7
Tchaikovsky: *Romeo and Juliet* Overture

February 10 & 11 **Fernandez:** *Batuque* from *Reisado do Pastoreio*
Coleridge-Taylor: Violin Concerto, Op. 80, with violinist Carissa Powe
Walker: *Lyric for Strings*
Stravinsky: Violin Concerto in D Major (movement 1), with
Dorothy Vanek Youth Concerto winner, Rachel Gardner (violin)
Still: *Symphony No. 1 (Afro-American Symphony)*

March 16 & 17 **Asia:** *Gateways*
Dvořák: Cello Concerto Op. 104, with cellist Zuill Bailey
Dvořák: *Symphony No. 7* Op. 70

April 27 & 28 **Guest conductor Giovanni Pompeo**
Verdi: Overture to *I Vespri Siciliani*
Kalman: *Hudson* Concerto, with pianist Alexander Frey
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