



*Notes from Across the Sea
Voices from Germany*

Sunday, April 23, 2023
7:30pm Brown Hall

*This concert to benefit
Women's Lunch Place
was generously sponsored by
Barbara and Kennett Burnes.*



About Women's Lunch Place

Women's Lunch Place (WLP) inspires hope and supports the development of self-sustaining skills for women experiencing hunger, homelessness, and poverty. WLP creates a safe, welcoming day shelter community in which we respect the dignity of our guests. WLP builds trusting relationships to provide individualized, integrated services focused on nutrition, health, housing, and economic empowerment.

Thanks in part to MFF's **\$22,918.12** contribution last season, WLP prepared and served a record 111,009 healthy meals in the last fiscal year. This comes at a critical time, because:

- **One in three adults in Massachusetts experienced food insecurity last year.**
- **Grocery prices are higher than they've been since WLP's inception 40 years ago.**

About Music for Food

Music for Food is a musician-led initiative to fight hunger in our local communities. We believe both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform ineffable musical experiences into tangible and needed food resources.

Music for Food is driven by the spirit of volunteerism, and it could not exist without the support of its musicians and its audience.



For more information about Music for Food, visit www.musicforfood.net

Program

From *Zwölf Gedichte von Justinus Kerner*, op. 35

R. Schumann

Lust der Sturmnacht
Stirb, Lieb' und Freud'
Wanderlied
Sehnsucht nach der Waldgegend
Stille Liebe
Stille Tränen

Corey Gaudreau, baritone
Tanya Blaich, piano

String Quartet in F major, Op. 59, No. 1

L. v. Beethoven

I. Allegro
II. Allegretto vivace e sempre scherzando
III. Adagio molto e mesto - attacca
IV. "Thème Russe": Allegro

Parker Quartet
Daniel Chong and Ken Hamao, violin
Jessica Bodner, viola
Kee-Hyun Kim

INTERMISSION

Piano Quintet in F minor, Op. 34

J. Brahms

I. Allegro non troppo
II. Andante, un poco adagio
III. Scherzo: allegro
IV. Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo

Ayano Ninomiya and Yebin Yoo, violin
Kim Kashkashian, viola
Peter Stumpf, cello
Alessio Bax, piano

Translations

Lust der Sturmnacht

Wenn durch Berg und Tale draußen
Regen schauert, Stürme brausen,
Schild und Fenster hell erklirren,
Und in Nacht die Wanderer irren,

Ruht es sich so süß hier innen,
Aufgelöst in sel'ges Minnen;
All der goldne Himmelschimmer
Flieht herein ins stille Zimmer:

Reiches Leben, hab Erbarmen!
Halt mich fest in linden Armen!
Lenzesblumen aufwärts dringen,
Wölklein ziehn und Vöglein singen.

Ende nie, du Sturmnacht, wilde!
Klirrt, ihr Fenster, schwankt, ihr Schilde,
Bäumt euch, Wälder, braus, o Welle,
Mich umfängt des Himmels Helle!

Stirb, Lieb' und Freud'

Zu Augsburg steht ein hohes Haus,
Nah bei dem alten Dom,
Da tritt am hellen Morgen aus
Ein Mägdelein gar fromm;
Gesang erschallt,
Zum Dome wallt
Die liebe Gestalt.

Dort vor Marias heilig' Bild
Sie betend niederkniet,
Der Himmel hat ihr Herz erfüllt,
Und alle Weltlust flieht:
"O Jungfrau rein!
Laß mich allein
Dein eigen sein!"

Als bald der Glocke dumpfer Klang
Die Betenden erweckt,
Das Mägdelein wallt die Hall' entlang,
Es weiß nicht, was es trägt;
Am Haupte ganz
Himmelsglanz
Einen Lilienkranz.

The pleasure of a stormy night

When, outside, over mountain and valley
rain pours and storms rage,
sign-post and window rattle loudly,
and in the night travelers goes astray,

it is so sweet to rest here inside,
surrendering to blissful love;
all of heaven's golden glow
flees to this quiet room:

Rich life, have mercy!
Hold me fast in your gentle arms!
Spring flowers thrust upward,
clouds float by and birds sing.

Never end, you stormy, wild night!
Rattle, you window; shake, you sign-post;
Rear up, forests; roar, o wave:
Heaven's brightness holds me fast!

In Augsburg stands a lofty house

In Augsburg stands a lofty house,
near the old cathedral.
Out into the bright morning steps
a pious maiden;
a hymn rings out
and to the cathedral
the dear figure goes.

There in front of Mary's sacred image
she kneels down to pray:
Heaven has filled her heart
and all earthly joy flees:
"O Virgin pure!
Let me be
yours alone!"

When the muffled toll of the bells
awakens the worshippers,
the maiden walks along the halls:
she does not know what she is wearing;
upon her head
bright with Heaven's gleam,
there is a wreath of lilies.

Mit Staunen schauen all' die Leut'
Dies Kränzlein licht im Haar,
Das Mägdlein aber wallt nicht weit,
Tritt vor den Hochaltar:
"Zur Nonne weihet
Mich arme Maid!
Stirb, Lieb' und Freud'!"

Gott, gib, daß dieses Mägdelein
Ihr Kränzlein friedlich trag',
Es ist die Herzallerliebste mein,
Bleibt's bis zum jüngsten Tag.
Sie weiß es nicht,
Mein Herz zerbricht,
Stirb, Lieb' und Licht!

Wanderlied

Wohlauf! noch getrunken den funkelnden
Wein!
Ade nun, ihr Lieben! geschieden muß sein.
Ade nun, ihr Berge, du väterlich' Haus!
Es treibt in die Ferne mich mächtig hinaus.

Die Sonne, sie bleibt am Himmel nicht stehn,
Es treibt sie, durch Länder und Meere zu
gehn.
Die Woge nicht haftet am einsamen Strand,
Die Stürme, sie brausen mit Macht durch das
Land.

Mit eilenden Wolken der Vogel dort zieht
Und singt in der Ferne ein heimatlich' Lied,
So treibt es den Burschen durch Wälder und
Feld,
Zu gleichen der Mutter, der wandernden Welt.

Da grüßen ihn Vögel bekannt überm Meer,
Sie flogen von Fluren der Heimat hierher;
Da duften die Blumen vertraulich um ihn,
Sie trieben vom Lande die Lüfte dahin.

Die Vögel, die kennen sein väterlich' Haus,
Die Blumen einst pflanzte er der Liebe zum
Strauß,
Und Liebe, die folgt ihm, sie geht ihm zur
Hand: So wird ihm zur Heimat das ferneste
Land.

With astonishment all the people gaze
at this little wreath, bright in her hair,
but the maiden does not go far;
She steps in front of the high altar:
"Dedicate me as a nun,
me, your poor maid!
Die, love and joy!"

God, grant that this maiden
may wear her wreath in peace;
she is my heart's true love,
and she will remain so until Judgment
Day.
She does not know it,
My heart is breaking;
Die, love and light!

Wandering song

Come! one more drink of sparkling wine!
Adieu now, you loved ones! we must part.
Adieu now, you mountains, you parental
home!
I am powerfully driven to go out into the
world.

The sun, it does not linger in the sky;
it is driven to go across land and sea.
The wave does not cling to one shore;
storms rage with power across the
country.

With hastening clouds, the bird there flies,
and sings in distant lands its native song.
So is a young man driven to go through
woods and fields,
to match his mother, the wandering world.

Birds greet him familiarly over the sea;
they have flown here from the fields of
his homeland;
the scent of flowers is familiar to him:
they drifted here on the winds from his
homeland.

The birds, they know his parental home;
the flowers, he once planted for bouquets
for his love;
and love follows him: it holds his hand,
so he is always at home in the most
distant land.

Sehnsucht nach der Waldgegend

Wär' ich nie aus euch gegangen,
Wälder, hehr und wunderbar!
Hieltet liebend mich umfangen
Doch so lange, lange Jahr'.

Wo in euren Dämmerungen
Vogelsang und Silberquell,
Ist auch manches Lied entsprungen
Meinem Busen, frisch und hell.

Euer Wogen, euer Halle,
Euer Säusel'n nimmer müd',
Eure Melodien alle
Weckten in der Brust das Lied.

Hier in diesen weiten Triften
Ist mir alles öd' und stumm,
Und ich schau' in blauen Lüften
Mich nach Wolkenbildern um.

Wenn ihr's in den Busen zwinget,
Regt sich selten nur das Lied;
Wie der Vogel halb nur singet,
Den von Baum und Blatt man schied.

Stille Liebe

Könnt' ich dich in Liedern preisen,
Säng' ich dir das längste Lied.
Ja, ich würd' in allen Weisen
Dich zu singen nimmer müd'!

Doch was immer mich betrübte,
Ist, daß ich nur immer stumm
Tragen kann dich, Herzgeliebte,
In des Busens Heiligtum.

Dieser Schmerz hat mich bezwungen,
Daß ich sang dies kleine Lied,
Doch von bitterm Leid durchdrungen,
Daß noch keins auf dich geriet.

Longing for the woodlands

Would that I had never left you,
woodlands, lofty and wondrous!
You held me lovingly in your embrace
for many a long, long year.

Where, in your twilit spots,
there was birdsong and silver streams,
there also sprang up many songs
from my bosom, fresh and bright.

Your surging, your echoes,
your never-tiring whispering,
your melodies all
awoke song in my breast.

Here in these wide meadows
everything is desolate and mute to me,
and I gaze up into the blue sky,
looking for shapes in the clouds.

When you force a song from my breast,
It seldom stirs a song;
just as the bird can only half sing
when parted from tree and leaf.

Silent love

If I could praise you in song,
I would sing you the longest song.
Yes, I would in every way
never tire of singing to you!

But what has always troubled me
is that always, only silently,
may I carry you, my heart's beloved,
in my heart's sanctuary.

This agony has compelled me
to sing this little song,
but I am pierced by bitter sorrow
that you haven't heard even one note.

Stille Tränen

Du bist vom Schlaf erstanden
Und wandelst durch die Au.
Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Tränen niedergoß.

In stillen Nächten weinet
Oft mancher aus dem Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

Silent tears

You have risen from sleep
and are wandering through the meadow.
There lies over all the land
heaven's wondrous blue.

As long as, free from cares,
you've been slumbering without pain,
Heaven has, since morning,
shed many tears.

In silent nights,
many weep from pain,
and in the morning you assume
their hearts are always joyful.

Translation © by Emily Ezust, from The Lied,
Art Song, and Choral Texts Archive --
<http://www.lieder.net/>
Modified by Tanya Blaich

About the Artists

Combining exceptional lyricism and insight with consummate technique, **Alessio Bax** is without a doubt “among the most remarkable young pianists now before the public” (Gramophone). He catapulted to prominence with First Prize wins at both the Leeds and Hamamatsu International Piano Competitions, and is now a familiar face on five continents, not only as a recitalist and chamber musician, but also as a concerto soloist who has appeared with more than 150 orchestras, including the London, Royal, and St. Petersburg Philharmonic Orchestras, the New York, Boston, Dallas, Cincinnati, Sydney, and City of Birmingham Symphony Orchestras, and the NHK Symphony in Japan, collaborating with such eminent conductors as Marin Alsop, Vladimir Ashkenazy, Sir Andrew Davis, Fabio Luisi, Sir Simon Rattle, Yuri Temirkanov, and Jaap van Zweden. Bax constantly explores many facets of his career. He released his eleventh Signum Classics album, *Italian Inspirations*, whose program was also the vehicle for his solo recital debut at New York’s 92nd Street Y as well as on tour. He recently embarked on a trio tour of Spain with violinist Joshua Bell and cellist Steven Isserlis. Bax and his regular piano duo partner, Lucille Chung, gave recitals at New York’s Lincoln Center and were featured with the St. Louis Symphony and Stéphane Denève. He has also presented the complete works of Beethoven for cello and piano with cellist Paul Watkins in New York City. At age 14, Bax graduated with top honors from the conservatory of Bari, his hometown in Italy, and after further studies in Europe, he moved to the United States in 1994. A Steinway artist, he lives in New York City with pianist Lucille Chung and their daughter, Mila. He was invited to join the piano faculty of Boston’s New England Conservatory in the fall of 2019.

Tanya Blaich is a pianist and teacher with particular sensitivity for and expertise in the song and collaborative piano repertoire. A faculty member of New England Conservatory’s collaborative piano and voice departments since 2006, Blaich is co-coordinator of NEC’s Liederabend Series and teaches classes dedicated to the performance of song repertoire and in language diction and expression. Blaich has been praised for her “unfailingly expressive and finely judged” playing (*The Guardian*) and her “distinct and refined palette and textures” and “unwaveringly attentive” ensemble (*Opera Today*). Blaich has performed in concert venues and festivals throughout the United States, Europe, and Russia with such recitalists as Thomas Hampson, Paula Murrihy, Klemens Sander, and Sari Gruber. As a guest artist, Blaich has given song recitals and master classes at universities and colleges throughout the U.S. In addition to her collaborations with singers, she has performed as a chamber music partner with members of the Colorado, Lydian, and Miro string quartets. She has also served as a coach and rehearsal pianist for the Boston Symphony Orchestra, the Handel and Haydn Society, and Odyssey Opera. Tanya Blaich attended the University Paris-Sorbonne and graduated from Walla Walla College in Washington. She moved to Vienna to pursue her passion for the German Lied repertoire, earning a diploma in performance from the Vienna Conservatory in vocal accompaniment and chamber music. She subsequently earned both her M.M. and D.M.A. from New England Conservatory.

Baritone **Corey Gaudreau** is a native of Connecticut and is currently based in New York. A versatile singer with flexibility in various styles, he excels not only in opera, art song, and oratorio, but jazz and musical theatre as well. He is a proponent of new works, premiering several pieces in Boston and New York. He played the role of Joe in John Musto and Mark Campbell's contemporary opera *Later the Same Evening* at New England Conservatory in Boston, Alvaro in the Pensacola Opera premiere of Daniel Catàn's opera *Florencia en el Amazonas*, and covered Hannah before in the Florida premiere of Laura Kaminsky and Mark Campbell's *As One*. Mr. Gaudreau was in residency at Pensacola Opera for two seasons, where he sang Masetto in Mozart's *Don Giovanni*, also covering the title role. Corey is a staff singer at the renowned Parish of Calvary-St. George's Episcopal Church in Gramercy Park, under the direction of Kamel Boutros, which enjoys a rich musical history as the former church of singer, organist, and composer, H. T. Burleigh. Corey has studied with Michael Meraw, Jason Ferrante, and Laura Mashburn. He has coached with Tanya Blaich, Cameron Stowe, Justin Williams, Cody Martin, Jerome Shannon, Michael Baitzer, Thomas Getty, Warren Jones, Robert Tweten, and Kamel Boutros. He is an alumnus of the New England Conservatory where he received his Bachelor of Music (B.M.) degree and returned for the Master of Music (M.M.) program. Corey performs prolifically as a song recitalist and continues to be invited as a guest artist for NEC engagements.

Kim Kashkashian, internationally recognized as a unique voice on the viola, was born of Armenian parents in Michigan. She studied the viola with Karen Tuttle and legendary violist Walter Trampler at the Peabody Conservatory of Music. Since Fall 2000 she has taught viola and chamber music at New England Conservatory. Following Grammy Award nominations for several recordings, Kashkashian received a 2012 Grammy Award in the "Best Classical Instrumental Solo" category for Kurtág and Ligeti: Music for Viola, on the ECM Records label. Kashkashian's recording of the Brahms Sonatas won the 1999 Edison Prize, and her June 2000 recording of concertos by Bartók, Eötvös and Kurtág won the 2001 Cannes Classical Award. Her musicianship has been well represented on recordings through her association with the prestigious ECM label since 1985. In 2016, Kashkashian was elected a Fellow of the American Academy of Arts and Sciences. A staunch proponent of contemporary music, she has developed creative relationships with György Kurtág, Krzysztof Penderecki, Alfred Schnittke, Giya Kancheli, and Arvo Pärt, and commissioned works from Peter Eötvös, Ken Ueno, Thomas Larcher, Lera Auerbach, and Tigran Mansurian. Marlboro and the Viennese school represented by her mentor, Felix Galimir, were major influences in developing her love of chamber music. Kim Kashkashian is a regular participant at the Verbier, Salzburg, Lockenhaus, Marlboro, and Ravinia festivals. She has taught in Bloomington, Indiana, and in Freiburg and Berlin, Germany, and now resides with her daughter in Boston. She is a founding member of Music for Food, an initiative by musicians to fight hunger in their home communities.

Winner of numerous prizes including the Walter Naumburg International Competition, Tibor Varga International Competition, Astral Artists National Auditions, Young Performers Career Advancement, and Lili Boulanger awards, **Ayano Ninomiya** has performed with orchestras across the U.S., Switzerland, Bulgaria, and most recently in Carnegie Hall. Praised for her "deeply communicative and engrossing" (The New York Times) performances, she has performed at the Marlboro, Ravinia, Moab, Bowdoin, Kingston, Adams (New Zealand), Canberra International (Australia), and Prussia Cove (England) festivals. She has been featured on Musicians from Marlboro tours in the U.S. and France, and gave a TEDx talk in 2012 at the University of Tokyo. She was first violinist of the Ying Quartet and was Associate Professor at the Eastman School of Music until 2015 when she joined the violin faculty of the New England Conservatory of Music. As a recipient of the Beebe Fellowship, Ayano studied in Budapest, Hungary, at the Liszt Academy after graduating from Harvard University and The Juilliard School. In her spare time, she loves to paint and practice Aikido.

Internationally recognized for their "fearless, yet probingly beautiful" (The Strad) performances, the Grammy Award-winning **Parker Quartet** has rapidly distinguished itself as one of the preeminent ensembles of its generation, dedicated purely to the sound and depth of their music. Inspired performances and exceptional musicianship are hallmarks of the Quartet, having appeared at the world's most illustrious venues since its founding in 2002. Recent seasons included performances around the United States and Europe, including Wigmore Hall, Konzerthaus Berlin, Music Toronto, Philadelphia Chamber Music Society, Strathmore, San Antonio Chamber Music Society, University of Chicago, the Schubert Club, and Kansas City's Friends of Chamber Music.

This season the Quartet marks their 20th anniversary with The Beethoven Project, a multi-faceted initiative which includes performances of the complete cycle of Beethoven's string quartets; the commissioning of six composers to write encores inspired by Beethoven's quartets; the creation of a new video library spotlighting each Beethoven quartet; and bringing Beethoven's music to non-traditional venues around the Quartet's home base of Boston, including homeless shelters and youth programs.

The Quartet is committed to working with composers of today — recent commissions include works by Augusta Read Thomas, Felipe Lara, Jaehyuck Choi, and Zosha di Castri. Celebrating the process of creation, the Quartet recorded three new commissions by Kate Soper, Oscar Bettison, and Vijay Iyer as part of Miller Theatre's Mission: Commission podcast.

Additionally, the Quartet regularly collaborates with a diverse range of artists, including pianists Menahem Pressler, Orion Weiss, Shai Vosner, Billy Childs, and Vijay Iyer; members of the Silk Road Ensemble; clarinetist and composer Jörg Widmann; clarinetists Anthony McGill and Charles Neidich; flutist Claire Chase; and violist Kim Kashkashian, featured on their recent Dvořák recording. The Quartet also continues to be a strong supporter of Kashkashian's project Music for Food, participating in concerts throughout the United States for the benefit of various food banks and shelters.

(Parker Quartet, continued) Recording projects continue to be an important facet of the Quartet's artistic output. Described by Gramophone Magazine as a "string quartet defined by virtuosity so agile that it's indistinguishable from the process of emotional expression," their newest release for ECM Records features Dvořák's Viola Quintet as well as György Kurtág's Six Moments Musicaux and Officium breve in memoriam. The Strad also declared the album as "nothing short of astonishing." Under the auspices of the Monte Carlo Festival Printemps des Arts, they recorded a disc of three Beethoven quartets, of which Diapason "admired the group's fearlessness, exceptional control, and attention to detail." The Quartet can also be heard playing Mendelssohn on Nimbus Records, Bartók on Zig-Zag Territoires, and the complete Ligeti Quartets on Naxos, for which they won a Grammy Award for Best Chamber Music Performance.

The members of the Parker Quartet serve as Professors of the Practice and Blodgett Artists-in-Residence at Harvard University's Department of Music. The Quartet also holds a visiting residency at the University of South Carolina and spends its summers on faculty at the Banff Centre's Evolution: Quartet program.

Founded and currently based in Boston, the Parker Quartet's numerous honors include winning the Concert Artists Guild Competition, the Grand Prix and Mozart Prize at France's Bordeaux International String Quartet Competition, and Chamber Music America's prestigious Cleveland Quartet Award.

Peter Stumpf is professor of cello at the Indiana University Jacobs School of Music. Prior to his appointment, he was principal cellist of the Los Angeles Philharmonic. Stumpf's tenure in Los Angeles followed 12 years as associate principal cellist of the Philadelphia Orchestra. His professional orchestral career began at the age of 16 when he joined the cello section of the Hartford Symphony Orchestra. He received a bachelor's degree from the Curtis Institute of Music and an Artist's Diploma from the New England Conservatory. A dedicated chamber music musician, he is a member of the Johannes String Quartet and has appeared on the chamber music series at Carnegie Hall, Kennedy Center, the Boston Celebrity Series, the Da Camera Society in Los Angeles, Walt Disney Concert Hall, Concertgebouw in Amsterdam, Casals Hall in Tokyo, and at the concert halls of Cologne. He has toured with Music from Marlboro, the Casals Hall Ensemble in Japan, and with pianist Mitsuko Uchida in performances of the complete Mozart Piano Trios. He has collaborated with pianists Leif Ove Andsnes, Emmanuel Ax, Jorge Bolet, Yefim Bronfman, Radu Lupu, Wolfgang Sawallisch, Andras Schiff, Jean Yves Thibaudet, Mitsuko Uchida, and with the Emerson and Guarneri String Quartets. Concerto appearances have been with the Boston Symphony, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Philharmonic, the Virginia Symphony, the Vermont Symphony, the Connecticut String Orchestra, the Chamber Orchestra of the South Bay, the American Youth Symphony, and at the Aspen Music Festival. His awards include first prize in the Washington International Competition, the Graham-Stahl Competition, and the Aspen Concerto Competition and second prize in the Evian International String Quartet Competition.

Violinist **Yebin Yoo** is one of Australia's finest emerging artists, gaining a reputation for her musical sensitivity, spirituality and intimacy. She was the youngest-ever winner of the Gisborne International Music Competition, as well as winning numerous national recognitions in Australia. Yebin has appeared as a soloist with Symphony S.O.N.G., South Melbourne Symphony, Preston Symphony Orchestra, Queensland Youth Symphony, Melbourne Youth Orchestra, Townsville Festival Orchestra, as well as many regional orchestras, performing Brahms, Beethoven, Tchaikovsky, Sibelius, Mendelssohn, and Khachaturian concertos.

An avid chamber musician, she has been invited to Ravinia Steans Music Institute, ICEP Japan Tour with Midori Goto, Heifetz on Tour, Four Seasons Chamber Music Festival, Ashkenasi/Kirshbaum Chamber Music Seminar, New England Conservatory Honors Ensemble, and has collaborated with Borromeo Quartet, Far Cry Ensemble, Midori Goto, Max Levinson, Colin Carr, and Frans Helmerson. An immense lover of Ysaye's music for violin, in April 2020, she performed a recital of the complete set of the six Ysaye Solo Sonatas. Yebin currently studies under Miriam Fried at the New England Conservatory and has also studied under Ayano Ninomiya, Dr. Robin Wilson, and John Curro.

UPCOMING CONCERTS IN BOSTON

April 23 - 7pm: Brookline Public Library

Montgomery Duo and Schubert Quintet with Jean Huang, Sophia Szokolay, Sergio Munoz Leiva, Alan Toda-Ambaras, and Timothy Paek.

All proceeds benefit Brookline Food Pantry.

April 26 - 8pm: Carriage House Violins Showroom

"Through Her Eyes in Story and Song" with our Artist Fellows Theodora Nestorova and Alex Fowler (together, Duo Pizzicanto). All proceeds benefit the Open Door Soup Kitchen.

WELCOME TO A FAR CRY'S 2022-2023 SEASON!

BOLD. JOYFUL. TOGETHER.



9/16/22 | 9/17/22

HOMELAND

Full Ensemble

Feat. Kinan Azmeh, clarinet & Dinuk Wijeratne, piano

10/22/22 | 10/23/22

CACTUS

Chamber Music

11/18/22

MÉXICO LINDO Y QUERIDO

Full Ensemble

Feat. Estelí Gomez, soprano

12/10/22 | 12/11/22

DEAR FRIEND

Chamber Music

2/3/23

UNREQUITED

Full Ensemble

Feat. Katharine Dain, soprano

3/18/23 | 3/19/23

HEARTH

Chamber Music

3/31/23

GLITTERING WORLD

Full Ensemble

4/15/23

LEGACY OF LOVE

Chamber Music

5/12/23

LIMITLESS

Full Ensemble



Info and tickets at
WWW.AFARCRY.ORG

24

MUSIC UNBOUND

Thoughtfully curated programs that balance old and new, with repertoire ranging from beloved masterworks to riveting new music, brilliantly performed by some of the best Boston-based musicians



October 1 | November 3 | March 3 | April 29
Ensemble-in-Residence at Longy School of Music at Bard College

radiusensemble.org



**LONGWOOD
SYMPHONY
ORCHESTRA**

The Orchestra of Boston's Healthcare Community
Healing the Community Through Music



**OCT
29**



**DEC
03**



**MAR
18**



**MAY
20**

WEBER arr. MAHLER
Die drei Pintos - Entr'acte

VILLA-LOBOS
Bachianas Brasileiras No. 5

MAHLER
Symphony No. 4

Jorge Soto, conductor
Sarah Brailley, soprano

Benefiting
Violence Transformed

COLERIDGE-TAYLOR
Ballade for Orchestra

ASSAD
Violin Concerto

BEETHOVEN
Symphony No. 7

Kristo Kondakçi, conductor
Adrian Anantawan, violin

Benefiting Shelter
Music Boston

SIMON
The Block

HAYDN
Trumpet Concerto in Eb

SIBELIUS
Symphony No. 2

Jotaro Nakano, conductor
Benjamin Wright, trumpet

Benefiting White Institute
for Healthcare Equity

STILL
Can't You Line 'Em

CHAMINADE
Concertino for Flute

TCHAIKOVSKY
Symphony No. 5

Avlana Eisenberg, conductor
Anthony Trionfo, flute

Benefiting
YWCA Cambridge

LONGWOODSYMPHONY.ORG | 617-987-0100

**BOSTON
PHILHARMONIC
YOUTH
ORCHESTRA**

May 3, 2023, at 8 PM
Symphony Hall, Boston

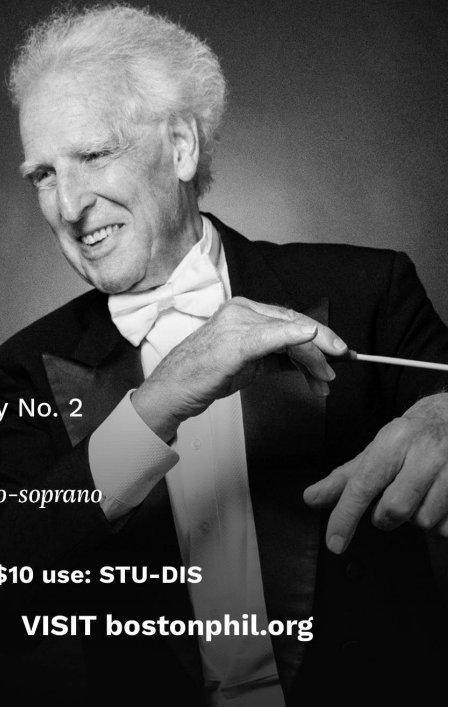
MAHLER Symphony No. 2

Maria Brea, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*
Chorus Pro Musica

Tickets from \$20 / Students \$10 use: STU-DIS

CALL 617.236.0999

VISIT bostonphil.org





REUNING
& SON
VIOLINS

Connoisseurs and Dealers in Violins,
Violas, 'Cellos and Their Bows

71 School Street
Brookline, Massachusetts 02446

617-262-1300 • FAX: 617-262-4645
reuning.com

Notable Sale - Violin by:

Antonio Stradivari
Cremona, 1727
"Venus"