

The Red Bank
Chamber Music Society
presents

Misha Keylin, violin
Sergey Antonov, cello
Ilya Kazantsev, piano

The Hermitage Piano Trio

Turina • Rachmaninoff • Perelló • Dvořák

Sunday Afternoon

November 12, 2023 • 4:30 PM

Trinity Church Auditorium

Red Bank, NJ

PROGRAM

Piano Trio in B minor Op. 76 (1933)

Joaquín Turina

- I. Lento - Allegro molto moderato
- II. Molto vivace
- III. Lento - Andante mosso - Allegretto

Trio élégiaque No. 1 in G minor (1892)

Sergei Rachmaninoff

Lento lugubre

Tres impresiones (1922)

Mariano Perelló

- I. Pensando en Albéniz
- II. Capricho andaluz
- III. Escenas gitanas

INTERMISSION

Piano Trio in E minor, Op. 90 "Dumky" (1891)

Antonín Dvořák

- I. Lento maestoso; Allegro vivace, quasi doppio movimento
- II. Poco adagio; Vivace non troppo
- III. Andante; Vivace non troppo
- IV. Andante moderato (quasi tempo di marcia); Allegretto scherzando
- V. Allegro
- VI. Lento maestoso; Vivace, quasi doppio movimento

Steinway piano selected from Jacobs Music Company

Program Notes

Joaquín Turina (1882 - 1949) **Piano Trio in B minor Op. 76 (1933)**

(~15 minutes)



The works of Turina are highly flavored by the folk music of his native region of Spain, Andalusia. He first studied piano and composition in Seville, then enrolled in the Madrid Conservatory, and from 1905 to 1914, lived in Paris, where he was a pupil of d'Indy and Moszkowski, and a friend of Debussy and Ravel. He was a fine pianist and conductor, an important educator and a serious critic.

A school of nationalist Spanish composers developed at the beginning of last century with Isaac Albeniz (1860–1909), Enrique Granados (1867–1916), Manuel De Falla (1876-1946), and Joaquin Turina its chief representatives. Many of the fine Spanish composers who flourished during the first half of the 20th century had close artistic ties to France, but among them only Turina composed a substantial amount of chamber music in the traditional forms of the Austro-German Classicists.

His Op. 1 is a piano quintet, and during the years of his flourishing career he wrote another as well as a piano quartet, several works for string quartet and two trios for piano, violin, and cello. On the occasion of the performance of his Piano

Quintet in G minor, Op. 1 (1907), Albeniz took Turina and Falla to a café in the Rue Royale in Paris where the composer had a great epiphany: “There I realized that music should be an art, and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris and it was our duty to fight bravely for the national music of our country.” Turina’s grand Trio No. 1, Op. 35, of 1926 earned him the National Music Prize, and in 1927, it was performed in Frankfurt at the festival of the International Society for Contemporary Music.

Trio No. 2, Op. 76, a more compact work than his first trio, was published in Paris in 1933. The influence of the music of César Franck is most apparent in it. The music begins slowly, with an introductory slow *Lento*, and moves on to a forcefully rhythmic *Allegro molto moderato*. A Romantic feel is evident in the sonorities of warmth and color. Rhythmically, the Spanish expression dominates. Next comes a spirited movement with an uneven meter of five beats to the measure, moving at a quick pace, *Molto vivace*, and with a contrasting central *Lento* section. Another *Lento* begins the finale, a freely formed movement in which the pace gradually quickens from a flowing *legato* statement of the theme until a tripling of the tempo by the end. Overall, in this trio, frequently melodic ideas are contrasted without being developed, giving the whole a sense of lightness.



Sergei Rachmaninoff (1873 - 1943)
Trio élégiaque No. 1 in G minor (1892)

(~14 minutes)



Sergei Rachmaninoff was a supreme versatile musician, a formidable pianist, an admired composer and a conductor good enough to have been offered the directorship of the Boston Symphony Orchestra. Despite his heavy schedule of concert performances, he found time to write a great deal of music: four piano concertos, three symphonies, three operas, a large number of other works

in many forms and a larger number of songs and piano pieces. He left Russia in 1917 and made his home in the United States for the rest of his life.

Russia began to import a great deal of Western art music during the late years of the 18th century, and, before the 19th century ended, it had developed a native school that was fully the equivalent of the best that it received from Italy, Germany, and France. Chamber music had an important place in the work of the new Russian composers, who created a tradition that continues to the present.

At that time, there was also a sub tradition, as it were, of memorial trios Russian composers dedicated to their predecessors. Tchaikovsky wrote his Trio of 1882 in memory of Anton Rubinstein. Rachmaninoff profited greatly from the aid

and encouragement that Tchaikovsky gave him when he was young. The debt to Tchaikovsky is evident throughout this single movement G minor Trio *élégiaque* composed in a few days in January 1892, when Rachmaninoff was only nineteen, at just about the time when he was graduating from the St. Petersburg Conservatory. (It was not published until four years after his death.) At about the same time, he composed the famous Prelude in C# minor and soon after the Piano Concerto No. 1. He wrote a second better-known Trio *élégiaque* in four movements in memory of Tchaikovsky at the end of 1893, immediately after the senior composer's death.

This first Trio has only one movement, following a loose sonata form. This unusual movement is particularly extended; interestingly, the exposition is structured with many episodes that are symmetrically repeated in the recapitulation. The piano presents an elegiac theme in the first part, *Lento lugubre*. Later, the cello and violin take up the theme, while the character of the work metamorphoses, with new instructions from the composer: *più vivo – con anima – appassionato – tempo rubato – risoluto*. Finally, the theme becomes a funeral march.

In the Trio *élégiaque*, we hear the Rachmaninoff style taking shape. This trio is a work of genius, but of genius still immature. It stresses the presence of Rachmaninoff's own instrument, the piano, rather than the chamber music ideal of equality of the instruments. His distinctive voice is already present; even as a young composer, Rachmaninoff had an individual voice. His characteristic ebb and flow of expressive feeling is evident to the listener. Sweeping thematic lines in rich textures point to his later work. In addition, the virtuoso piano part is illustrative of

Rachmaninoff's forte: creating a varied colored palette. The piano part is dominant throughout the melancholy work.

The repetitive opening, a four-note rising motif, is heard throughout the work. Commentators have noted that played backwards in the same rhythm, it is identical to the opening descending motif of Tchaikovsky's Piano Concerto No. 1. Others have said it is modeled on the first movement of Tchaikovsky's trio, which is dedicated to Nikolai Rubenstein and is in the same key. The funeral march Rachmaninoff constructs at the end of the work has also been identified as imitative of Tchaikovsky's elegy to Nikolai Rubinstein. There is no way to know any of this for certain, but it is likely that Rachmaninoff may have intended this trio in homage to Tchaikovsky.



Mariano Perelló (1886–1960)

Tres impresiones (1922)

(~16 minutes)



The violinist Mariano Perelló was one of the founding members of the Trio Barcelona, an important influence in the cultural life of the Catalan capital during the 1910s and 20s. The group was also known across Europe and in the South America.

Perelló began his music theory and solfeggio studies, with teacher and organist Bonaventura Pla, at the

Municipal School of Music in Barcelona. On November 14, 1895, the young Perelló participated in a series of concerts at the Teatre Líric, arranged to provide aid to Spanish reservists' families impacted by the Cuban War of Independence (1895–1898). At these concerts, Perelló met two composers who were to influence him throughout his life, Enrique Granados and Isaac Albéniz. In 1897, Mariano was awarded his piano diploma at the Escola Municipal de Barcelona, demonstrating his versatility and prowess on two instruments: violin and piano. Concert programs show that Mariano Perelló continued to perform on both instruments throughout his life.

Writing *Tres impresiones* in 1922, Perelló chose the medium he knew best to create musical celebrations of Spanish (not Catalan) national music. He dedicated *Tres impresiones* to his two fellow players in the Trio Barcelona, pianist Ricardo Viñes (1875–1943) and cellist Joaquim Pere Marés (1888–1964), partly in tribute to them and partly in homage to the classical dialogue style Haydn and Mozart perfected in their chamber works, and partly as a tribute to their mentor, Isaac Albéniz. In the three pieces, Perelló gives each instrument its turn to be highlighted; he also recreates the dialogue between the instruments as he felt music would have sounded in late 18th century Paris or London but yet in a distinctly Spanish environment in which vibrant folk song and dance are embraced by a kind of middle-class refinement.

In the three movements of *Tres Impresiones*, Perelló makes sure each instrument gets its turn in the spotlight, while also making exchanges (call and response) between the instruments a vital part of the music.

The opening movement, *Pensando en Albéniz* (Thinking of Albéniz), has been characterized by Victor and Marina Ledin to be “a lovely channeling of Albéniz’s musical style” and “a heartfelt and affectionate reminiscence” of Perelló’s and the Trio’s mentor, Albéniz, who so skillfully evoked Spanish memories, places, and sounds in his music.

Capricho Andaluz, the second of the three pieces, is (again in the Ledins’ words) “whimsical, improvisatory, and lively work in Andalusian folk style.” There are two dancers; the woman leads, displaying her wiles while the man accompanies her and frames her poses. His music reveals his tense concentration and seems to mesmerize his partner. The face reflects every kind of expression.

Perelló’s set concludes with *Escena Gitana*, a dance movement that is an evocation of the gypsies of Granada including their colorful costumes, hats, hair, shawls, gestures, and customs.



Antonín Dvořák (1841 - 1904)

Piano Trio No. 4 in E minor Op. 90, “Dumky” (1891)

(~33 minutes)



The father of Antonín Dvořák was a village innkeeper and butcher who hoped to pass his trade on to his son. Although Dvořák came from a humble and non-musical background, his family did not deter him from beginning to study the violin and organ. By age sixteen, it became necessary for him to go to Prague to study. By the age of twenty-one, he had shifted to playing the viola, traditionally the instrument taken up by failed violinists, and had joined the orchestra of the National Theater. By that point he was already composing too, initially creating lengthy compositions in the classical forms. He did not become well-known for another decade, except marginally in the local Prague community of musicians. It was with his colleagues in the orchestra that he experimented with his first efforts at writing chamber music. When he was 34, in 1875, Brahms recognized his talent and gave Dvořák significant help to propel him into his successful and great career.

Brahms arranged for Dvořák to get a generous grant from the Austrian Minister of Culture, which allowed him the freedom to concentrate on creative work in his early maturity. From the start, chamber music occupied an important position in Dvořák's work. Many of his earliest works were quartets and quintets, modeled after those of Beethoven and Schubert.

The *Piano Trio, Op. 90*, is a late work, composed between November 1890 and February 1891. It was first performed in April 1891, with the composer as pianist at a concert in Prague celebrating Dvořák's honorary Doctor of Philosophy degree from Charles University.

This work, the most famous of the four trios Dvořák composed, is unusual in that it is constructed with only vestigial suggestions of the classical forms. In his search for a way to express in music his profound feelings for his homeland, Dvořák had occasionally inserted into his works a movement written in the form of a *dumka*, a Russian term for Slavic folk song. The term literally means lament or elegy. It is usually in two parts, one slow and generally melancholy, the other fast and high-spirited. Here, the entire work is made up of a series of six *dumky*. There is a constant alternation of slow and fast in the form, and there are psychological shifts in mood throughout. The six *dumky* are arranged in a carefully arranged sequence of keys and they are subtly varied in mood, yet are nonetheless cleverly interrelated. Dvořák turned them into four movements. The first three are played without pause, making them, in effect, a single large movement. The next three are separated. This gives the whole, in effect, the conventional number of four movements.

The moods in the first three of the first movement alternate: first there is a lament then a gay dance. The two sections of the first *dumka* are based on related thematic material. The movement opens slowly, Lento maestoso, and then almost doubles its speed to Allegro quasi doppio movimento. The second starts with a lament, Poco adagio, and transforms into a dancing and very fast

Vivace non troppo. The third has a single theme, and at its end, Dvořák brings back its opening music. The opening and closing music is Andante, plaintive and pensive; the middle, a lively Vivace non troppo.

The fourth *dumka*, again has varying speeds, but the dance part is more whimsical this time. A melancholy, lyrical Andante moderato alternates with an Allegretto scherzando and with a boisterous Allegro, after which the starting slow music returns. The fifth *dumka* is more or less the trio's scherzo, Allegro throughout, except for a few passages where recitative qualities predominate. The sixth *dumka* contrasts a tender Lento maestoso in a minor tonality with a fiery Vivace that becomes optimistically major and brings the work to a brilliant close. Dvořák never used this form in any of his other compositions, and as Arthur Cohn states: "It stands as one of the most perfect conceptions of folk art in chamber music."

Notes copyright © Susan Halpern, 2023.



Video Recording Schedule

The recording of the Hermitage concert is scheduled to be broadcast on the Brookdale Community College cable channel:

- Verizon FiOS – Channel 46
- Comcast – Channel 21

Note: the Brookdale channel is only available via Verizon and Comcast in the Monmouth County area.

Broadcast Schedule

- January 7, 2024, 4:30 PM
- January 8, 2024, 2:00 PM
- January 8, 2024, 7:30 PM
- January 12, 2024, 7:30 PM
- January 13, 2024, 7:30 PM

The recording will premiere on YouTube starting Sunday, January 7, at 4:30. You can access the YouTube recording at www.rbcms.org

Restaurant Partners

RBCMS has been working with restaurants in the area to provide special opportunities for RBCMS members.

Ristorante Giorgia is delighted to become a restaurant partner of The Red Bank Chamber Music Society. For the week after each concert, RBCMS patrons can bring their programs, and when they dine at the restaurant, be greeted with a ravioli sampler. The ravioli is prepared homemade each evening and all will be in for a treat!

The restaurant's website is: <http://www.ristorantegiorgia.com/>.

Its address: Ristorante Giorgia is located at [102 Ave. of Two Rivers, in the heart of Rumson, NJ](#), in a quiet neighborhood setting, a short distance from the beach.

Here is a greeting from Chef and owner, Francesco Panucci:

Allora, mangia bene, vivi bene, e buon appetite.

Artists

Now entering their second decade, the United States-based **Hermitage Piano Trio** has solidified its place as one of the world's leading piano trios, garnering multiple GRAMMY® Award nominations and receiving both audience and press accolades for their performances that *The Washington Post* singled out for “such power and sweeping passion that it left you nearly out of breath.”

The Trio is a champion of immense repertoire ranging from the works of the great European tradition to more contemporary American pieces. Hallmarks of the Hermitage Piano Trio are their impeccable musicianship, sumptuous sound and interpretative range, which have led to demand for many repeat performances. They have appeared on major chamber music series and festivals in Los Angeles, New York, Boston, Philadelphia, Miami, Washington, D.C., Tucson, Portland (OR), Tulsa, San Diego, Corpus Christi, Newport (RI), San Miguel de Allende (Mexico), Winnipeg (Canada), New Orleans, and many others. In addition to their extensive touring engagements, the Trio is involved in educational and outreach projects.

Hermitage Piano Trio began its multiple-album recording deal with Reference Recordings, debuting its CD titled “Rachmaninoff,” which featured Sergei Rachmaninoff’s two trios and his unforgettable Vocalise. Echoing many enthusiastic reviews of the “Rachmaninoff” recording, *The Strad* lauded the Trio’s “outstanding playing in intense, heartfelt performances,” and *American Record Guide* praised that “the Hermitage wants to burst forth with passion, to let the whole world know! I am

really glad that someone can still play that way in our utterly unromantic age.” Their next album release is slated for 2023 and will feature the music of 20th century Spanish romantic composers.



Since his New York Carnegie Hall début at age 11, violinist **Misha Keylin** has earned critical and popular acclaim for his exuberant musicality, keen interpretive insight, and rare tonal beauty. Noted for a wide range of repertoire, Keylin is attracting particular attention with his world-premiere complete CD series of the seven Henri Vieuxtemps violin concertos and showpieces, released by Naxos. These recordings have already sold hundreds of thousands of copies worldwide and garnered numerous press accolades and awards (such as “Critic’s Choice” by The New York Times, Gramophone and The Strad).

In a career already spanning forty-five countries on five continents, Misha Keylin has been guest soloist with the St. Petersburg Philharmonic, Leipzig Chamber Orchestra, NDR Philharmonic of Hannover, Budapest Philharmonic, Israel Sinfonietta, Bologna Philharmonic, and the Philharmonic Orchestra of Chile; in addition, he has performed with the National Symphony Orchestras of Ukraine, Latvia, Colombia, Costa Rica and other prestigious ensembles. United States concerto and recital appearances have brought him to the major venues across the country.



GRAMMY Nominated cellist **Sergey Antonov** enjoys a versatile career as a soloist and chamber musician. Critics throughout the world have hailed him as “destined for cello superstardom.”

After winning the Gold Medal in the 2007 International Tchaikovsky Competition in Moscow, Russia, Sergey has been touring extensively throughout Europe, Asia, North and South America performing in halls ranging from the Great Hall of Moscow Conservatory to Suntory Hall in Tokyo. He has collaborated with musicians such as Denis Matsuev, Bernadene Blaha, Kevin Fitz Gerald, Ekaterina Mechetina, Harve A’ Kaoua, Carl Ponten, Dora Schwartzberg, John Lenehan, Colin Carr, Cynthia Phelps, Martin Chalifour, David Chan, among others, as well as his permanent piano partner Ilya Kazantsev. The duo has recorded several CDs of traditional cello-piano repertoire as well as their own transcriptions, recorded in their CD album *Elegy*.

Antonov has been a recipient of the 2008 Golden Talent Award by the Russian Performing Arts Foundation as well as garnering top prizes at the Justuz Friedrich Dotzhauer Competition, Germany, David Popper International Cello Competition, Hungary, American String Teachers Association in Detroit. His chamber ensemble performances have also brought him honors from the Lyrica Chamber Music Series as their “Young Artist of the Year”, and First Prizes from the Chamber Music Foundation of New England and the Swedish International Duo Competition.



Ilya Kazantsev, a fresh and exciting presence on the international music scene, has been hailed by The Washington Post as “virtually flawless.” He has performed extensively with orchestras in Russia and the United States, as well as appearing in recital in Germany, Japan, Italy, France, Canada, Ukraine, Belarus, Russia, the United States, and Slovenia. His many awards and honors include first prize at the Nikolai Rubinstein International Competition (Paris); he also won the International Chopin Competition (Moscow) and the 2007 & 2008 World Piano Competitions (Cincinnati).

An enthusiastic advocate of contemporary music, Ilya has presented numerous premieres of works by contemporary American, Russian, and Eastern European composers, many of which have been dedicated to him. His advanced studies have included working with such prominent contemporary music specialists as Jay Gotlieb, Mark Ponthus and the legendary composer and conductor Pierre Boulez, who praised Ilya for his thoughtful performance of composer’s Douze Notations.

Ilya began his music studies in his native Moscow and at the age of nine was accepted as a student of Valeriy Pyasetsky at the Central Music School at the Tchaikovsky State Conservatory. Subsequently, he moved to the United States in 2002 to continue his studies at the Mannes College of Music and the Manhattan School of Music, working with Arkady Aronov. He currently resides in Boston, MA.



CONTRIBUTING MEMBERS

These free concerts are made possible through the generous contributions of our public-spirited members. The listing below includes all donations received within one year of the program print date. Please let us know of any errors and omissions

LEADERSHIP COUNCIL – \$2,000 & UP

William R. Barth	Ralph & Meta Wyndrum
Christina Hewitt	Anonymous
Joan Rechnitz	

SPONSOR'S COUNCIL – \$1,000 - \$1,999

Nancy & Martin Brilliant	Jane & George Schildge
Chris & Molly Foard	Wolfgang Schlosser
Anne & Daniel Ford	Carol Walther
S. Rehwinkel	

PATRON MEMBERS – \$500 - \$999

Joan Berzansky	Bruce Saylor
Tom & Joan Cox	Pat Jacobson & Frances Sullivan
Juliet Cozzi and Ron Gumbaz	Blake & Marian Wattenbarger
Christa & Herwig Kogelnik	Jerry Williamson
Palmyra McAllan	Anonymous
Andres & Annie Roda	

PARTNER MEMBERS – \$200 - \$499

Don & Gail Abrams	Jerald Schreiber &	Helen Kong
Loreen Beck	Connie Goddard	Linda Lipman
Helen Benham	Tom & Linda Goeddel	Jerry Mahood
Andre B. Bondi	Kemal & Patricia Goksel	Linda Muhlhausen
Jeanette & Hunter Corbin	Henry Green	Dick & Madeline Muise
Martin & Teresa Corbo	Nancy L. Greenbaum	Donald O'Donnell
Elaine S. Danzig	Daniel Heyman	Richard F. Oppenheim
Alan & Lynda Davis	Anna Grace Howie	Lois & Scott Poucher
Randall Willie & Lucy Easter	Mrs. K. Edward Jacobi	Robert & Betty Randall
	Andy & Karen Judkis	Marianne Sahar

James A. Schmitt
Morton Seligman

Randall Gabrielan &
Carol Stout
Eric Westerwick

Joan Zakanych
Linda Zucaro
Anonymous (3)

SUPPORTING MEMBERS – \$100 - \$199

Lisa McComsey &
Richard A. Askoff
Jules A. Bellisio
Kathleen & James Jones
Bishop
Melody & Michael
Blasenheim
Marilyn & Gordon Boak
Jacqueline Deprins-
Bradford
Ivan Gepner
Betty Greitzer
Mitchell Haller
Susan & James Harbison
Susan & Robert Hersey
Chris Hewitt

Mary Holland
Herb & Patty Smith
Honnold
Hagen Hottmann
Kevin Hall & Kim Kelly
Jennifer Kenyon
Alice Kessler
Richard Koch
Tina Behr & David Levy
Motoyasu & Machiko
Maki
Mark & Elizabeth Feuer
Susan Martin
Michele McNamara
Patricia & A. Roy
Medley

John Molta
Carl Muhlhausen
Thomas Curtis &
Barbara Nevius
Sarah Noecker
Marilyn Pearlman
Joan Reichert
Clare Resnick
Martha Schubert
Jeffrey Tarlow
Stephen & Gail
Warrenburg
Betsy Wattle & Hans
Zweerink
Anonymous (3)

PARTICIPATING MEMBERS – UNDER \$100

Harvey Cohen
Peggy Gaber-Casey
Ronald Grab
John Gunn
Marvin Koren
Charlotte Leigh
Mary Mackle

Mary & Chris Havens
Peggy Noecker
Karen Peck
Kimberly Rausch
Louis & Margot Rivera
Ronald Ruskai
Beth Rys

Nidhi & Manishwar
Singh
Martin & Patricia Torbert
Marcia Wyrzten
Anonymous (2)

Matching gifts have been received from the IBM Foundation
and the Pew Memorial Trust.

THE RED BANK CHAMBER MUSIC SOCIETY, INC.

The Red Bank Chamber Music Society is a non-profit corporation dedicated to the presentation of chamber music concerts for the benefit of the general public. Concerts of the highest professional level are provided at no ticket cost to audience members to encourage people of all ages and circumstances to discover and enjoy this most delightful of musical experiences.

The Society was founded in 1998 by Leon Knize, a visionary music lover and a fine musician himself. When Leon's health prevented his continued leadership, Bill Warters and John Karlin accepted the leadership challenge and further strengthened the Society. We are indebted to all three men for the Society's current ability to serve the music lovers of Monmouth County.

The Society maintains an active outreach program focused on students and the future audience for this music. The Society's activities are supported primarily by generous tax-deductible contributions from the public-spirited members listed in this program. If you are not yet a member, we invite you to join us. If you know of an organization that would like to participate in RBCMS outreach activities or for more information about RBCMS, write to us at PO Box 772, Red Bank NJ 07701 or email us at info@rbcms.org. Visit our website www.rbcms.org for information, news, concert schedule, and program notes for upcoming and past chamber music concerts.

Board of Trustees

Chris Foard, President
André Bondi, Treasurer
Loreen Beck, Secretary
Linda Muhlhausen

Blake L Wattenbarger, Vice President
Chris Hewitt
Carol Walther

Amanda Coluccio, Administrative Assistant

SPECIAL THANKS

The Board expresses its gratitude and appreciation to the Trinity Episcopal Church, and to its rector, Father John Lock, for generously providing us with concert space and support. Please keep in mind that vehicle parking is not provided or permitted on Church property at any time. Unauthorized parking on Church property will result in a parking ticket from the Red Bank Borough Police Department.

THE RED BANK CHAMBER MUSIC SOCIETY, INC.
2023-2024 SEASON

All concerts are Sundays 4:30 – 6:00 PM at Trinity Church Auditorium, 50 White Street, Red Bank. Programs are subject to change without notice.

September 17, 2023

Johan Halvorsen
Maurice Ravel
Richard Strauss
Astor Piazzolla
Vincenzo Bellini
Felix Mendelssohn

Frisson

Passacaglia (after Handel) for violin and cello
Sonata for violin and cello
Sextet from Capriccio, Op. 85
Oblivion
Concerto in E flat major for oboe and strings
Octet for Strings in E-flat, Op. 20

October 15, 2023

Joseph Haydn
Ludwig van Beethoven
Johannes Brahms

American Quartet with Richard Stoltzman

String Quartet in F, Op. 77 No. 2 Hob.III:82
String Quartet No. 16 in F, Op. 135
Clarinet Quintet in B minor, Op. 115

November 12, 2023

Joaquín Turina
Sergei Rachmaninoff
Mariano Perelló
Antonín Dvořák

Hermitage Trio

Piano Trio in B minor Op. 76
Trio élégiaque No. 1 in G minor
Tres impresiones
Piano Trio No. 4 in E minor Op. 90, “Dumky”

April 7, 2024

Joseph Haydn
Leoš Janáček
Franz Schubert

Escher Quartet

String Quartet in D, Op. 64 No. 5 “Lark”
String Quartet No. 2 “Intimate Letters”
String Quartet in D minor, D 810 “Death and the Maiden”

May 12, 2024

Johann Hummel
Rebecca Clarke
Johannes Brahms

Ardelia Trio

Piano Trio in F, Op. 22
Piano Trio
Piano Trio in B, Op. 8