



PRINCETON
UNIVERSITY
CONCERTS



Alexi Kenney

Violin

2022/23 SEASON

FROM ALEXI KENNEY

Shifting Ground

Dear Friends,

I must have been about 10 years old when I first heard the Bach Chaconne, introduced to me by my then-teacher Jenny Rudin. I remember first being overwhelmed by its magnitude, its complexity, its difficulty; then enchanted by its mysterious power to hold me enraptured and transported for a full 13 minutes. Over the years, the Chaconne has come to occupy perhaps the biggest and most important place of any piece of music in my life: It continues to be the piece I turn to when I need to get myself back into playing shape after taking breaks away from the violin; it provides a meditative landscape for me to think through creative thoughts; and, several years ago now, it was the only way that seemed to make sense to me to process the death of the same teacher who had taught it to me all those years ago. Through my lifetime of loving the Chaconne came the idea that inspired the program you hear tonight: Bach is connected to everything. Beyond his music's most important capacity to speak straight to the soul, Bach's influence ripples through time and transcends genre. The structures, harmonies, and counterpoint he mastered are present in just about every genre of music we listen to today and certainly have lived in the consciousness of almost all classical composers and performers who came after him.

Shifting Ground is a program whose titular word “ground” bears homage to Bach’s era, the Baroque, in which a bass line (or a “ground”) is repeated with embellishments and variations on top of it. This program is also an excavation of music’s roots and how they have manifested and developed through time. You will hear a kind of ground bass in Steve Reich’s hypnotic *Violin Phase*, in which the same two bars of music are progressively overlapped to create an ever-changing landscape of pattern; in Du Yun’s *Udātta*, which places an improvisational violin line above a repeating recorded mantra; and in the at once soothing and heartbreaking recording of a melting glacier that make up Matthew Burtner’s *Elegy*.

Above all, however, I’ve created this program out of a deep love and passion for all the music in it, and a belief that each piece not only connects to Bach in a way that makes sense, but in a way that feels right. I’m grateful you’ve chosen to join me tonight on what I hope will be a sort of spiritual journey for all of us.

—Alexi Kenney

Thursday, February 16, 2023 at 7:30PM • Richardson Auditorium, Alexander Hall

Alexi Kenney Violin

with lighting design by Jane Cox
and associate lighting design by Tess James

SHIFTING GROUND

*This program will be played in five sets without intermission.
Please hold all applause until the end of the program.*

JOHANN SEBASTIAN BACH (1685–1750)

Adagio from Sonata No. 1 in G Minor, BWV 1001 (1720)

GEORGE ENESCU (1881–1955)

Ménétrier from *Impressions d'enfance*, Op. 28 (1940)

J.S. BACH

Allemande from Partita No. 2 in D Minor, BWV 1004 (1720)

PAUL WIANCKO (b. 1983)

Allemande from *X Suite* for solo violin (2019)

DU YUN (b. 1977)

Under a Tree, an Udātta for violin and tape (2016)

ANGÉLICA NEGRÓN (b. 1981)

The Violinist for violin and electronics, story by Ana Fabrega (2023)

J.S. BACH

Allemande and Double from Partita No. 1 in B Minor, BWV 1002 (1720)

STEVE REICH (b. 1936)

Violin Phase for live-looped violin (1967)

J.S. BACH

Grave from Sonata No. 2 in A Minor, BWV 1003 (1720)

NICOLA MATTEIS (fl. c. 1670–1698)

Alla Fantasia (c. 1700)

SALINA FISHER (b. 1993)

Hikari for solo violin (2023)

J.S. BACH

Largo from Sonata No. 3 in C Major, BWV 1005 (1720)

MATTHEW BURTNER (b. 1971)

Elegy from *Muir Glacier, 1889–2009* for violin and
glacier sonification (2017/2020)

ANONYMOUS, arr. Alexi Kenney

Nitida stella (c. 1600)

J.S. BACH

Chaconne from Partita No. 2 in D Minor, BWV 1004 (1720)

For the health of our entire community of music lovers,
masks at our performances are strongly encouraged.



About the Program

By Lucy Caplan © 2023 • Program Annotator

Lucy Caplan is a Lecturer on History and Literature at Harvard University. In 2016 she received the Rubin Prize for Music Criticism.

The beauty of Bach's sonatas and partitas for solo violin is so profound, so incontrovertible, that many commentators have been tempted to describe them as the pinnacle of solo writing for the instrument. Yet this laudatory rhetoric, as deserved as it is, can have dissuasive implications: If Bach's music is at the apex, what else can come close to it? This evening's program celebrates Bach from a different vantage point, imagining his music not as uniquely exceptional but as generative and foundational—the "shifting ground" on which generations of other composers have cultivated their own voices.

“ The program celebrates Bach from a different vantage point, imagining his music not as uniquely exceptional but as generative and foundational—the “shifting ground” on which generations of other composers have cultivated their own voices.

By locating select movements from the sonatas and partitas alongside a wide variety of other works both old and new, the program invites unexpected connections to emerge across styles, centuries, and geographies. This more inclusive perspective also shifts the ground on which we typically encounter Bach: Uprooted from its usual location within a full suite of movements, a prelude or allemande might take on new resonances, inviting us to hear the urgent vitality that still remains within such well-loved works.

J.S. Bach, Adagio from Sonata No. 1 in G Minor, BWV 1001 (1720)

George Enescu, Ménétrier, from Impressions d'enfance, Op. 28 (1940)

J.S. Bach, Allemande from Partita No. 2 in D Minor, BWV 1004 (1720)

Paul Wiancko, Allemande from X Suite for solo violin (2019)

Du Yun, Under a Tree, an Udatta for violin and tape (2016)

The Adagio from Bach's Sonata No. 1 has a world-building stateliness: Its dignified pacing, sober harmonies, and expansive leaps across the violin's

register create a sense of scale which seems far vaster than a modestly sized instrument could possibly create. Yet at the same time, the movement retains an improvisatory inventiveness, as if we are witness to the step-by-step process of constructing that world. A similar spontaneity carries through to George Enescu's *Ménétrier*. The first in a series of ten impressionistic sketches for violin, the piece uses fragments of folksong to evoke a fiddling musician whom a child might stumble across in the street. In Bach's *Allemande* from the *Partita in D Minor*, we return to more stable terrain. The movement unfolds in a steady stream of sixteenth notes, an elegant dance characterized by somber restraint. Paul Wiancko's *Allemande*, composed three centuries later, refracts the momentum of Bach's music through a jagged lens, creating a kaleidoscopic variation on the form rife with upward-creeping figuration and eerie harmonies. Its laser-sharp exactitude could hardly be more different from the densely layered sounds of Du Yun's *Under a Tree, an Udātta*. Merging the sound of the violin with a recording of Vedic chanting that functions here as a drone, the piece amasses open-string drones, glamorous vibrato-laden melodies, and microtonal chords into a palimpsestic whole.

Angélica Negrón, *The Violinist for violin and electronics* (2023)

The Violinist, based on a story by New York-based comedian Ana Fabrega, paints an aural picture of an anxiety dream we've all had: finding ourselves doing something we have no idea how to do, in public. In this case it's Ana's dream, in which she (not a violinist) finds herself in a backstage dressing room about to play the Brahms violin concerto as soloist with the New York Philharmonic. Angélica Negrón's surreal electronic soundscape ingeniously interweaves Ana's voice (narrating her own story) and a sort of anxious trip-hop heartbeat, with the violin providing occasional melodramatic Brahmsian outbursts. *The Violinist* was commissioned by the Borletti-Buitoni Trust on behalf of Alexi Kenney.

J.S. Bach, *Allemande and Double from Partita No. 1 in B Minor, BWV 1002* (1720)

Steve Reich, *Violin Phase for live-looped violin* (1967)

Bach's *Partita in B Minor* stands out for its inclusion of a double for each movement: a French style of variation which retains the harmonic structure of the original but elaborates upon it in a new way. This pairing unites a flowing *Allemande*, replete with elegant dotted rhythms, with a hypnotically smooth double comprised entirely of running sixteenth notes.

Like Bach's paired movements, Steve Reich's *Violin Phase* offers an unbroken stream of sound; unlike Bach, it unmoors the listener from conventional phrases and structural gestures. The live-looping technique allows one violin to balloon into three or four; in the layers of sound that result, an array of patterns zigzag and collide. Reich has written that his goal is for the listener to develop an individualized, ephemeral response to the many sonic patterns that emerge: "Since it is the attention of the listener that will largely determine which particular resulting pattern he or she will hear at any one moment, these patterns can be understood as psychoacoustic by-products of the repetition and phase-shifting." From a quiet beginning, the piece grows exponentially and unpredictably, inviting us to listen with both care and creativity.

J.S. Bach, Grave from Sonata No. 2 in A Minor, BWV 1003 (1720)

Nicola Matteis, Alla Fantasia (c. 1700)

Salina Fisher, Hikari for solo violin (2023)

Sprawling leaps from high to low and back again characterize the opening moments of the Grave from Bach's Sonata No. 2. Exploratory to the point of seeming unsettled, the movement wanders through harmonic possibilities, resting every so often on a comfortable major-key chord before departing once again for the unknown. In Italian composer-violinist Nicola Matteis' *Alla Fantasia*, we step back in time to a moment just before Bach's sonatas and partitas. Perched in the violin's higher register, the piece's swirling, arpeggiated figures invoke the feeling of looking upward—perhaps toward the intricately crafted ceiling of a cathedral or to the stars above.

Hikari, by Salina Fisher, was commissioned by the Borletti-Buitoni Trust on behalf of Alexi Kenney. Salina Fisher writes: "'Hikari,' meaning light, brightness, or radiance, leans into the violin's natural resonance and brilliance. Its musical language integrates the instrument's expressive warmth and lyricism with more transparent timbres, in a constant search for light. The featured open string-crossing is an homage to Bach's Chaconne, a work that is both central to this recital and to my own relationship with the violin."

J.S. Bach, Largo from Sonata No. 3 in C Major, BWV 1005 (1720)

Matthew Burtner, Elegy from *Muir Glacier, 1889–2009* for violin and glacier sonification (2017/2020)

Anonymous, arr. Alexi Kenney, *Nitida stella* (c. 1600)

J.S. Bach, Chaconne from Partita No. 2 in D Minor, BWV 1004 (1720)

The repeated long-short rhythmic figure—a dotted eighth note followed by a sixteenth note—that opens the Largo from Bach’s C Major Sonata creates a feeling of blissful stasis. Firmly rooted in its C-major sonorities, the movement makes harmonic shifts by way of almost imperceptible steps. It proceeds with seeming inevitability, arriving at points of tension before exhaling into total release.

Yet the scope of Bach’s music seems comparatively small when located alongside Alaska-based composer Matthew Burtner’s *Elegy from Muir Glacier*, a work of sound art commissioned by the Anchorage Museum of Art to accompany the 1889 painting of the glacier by Thomas Hill. The majestic structure has since retreated from the location where Hill painted it, disappearing from view. Burtner’s work incorporates sound recordings taken from multiple glaciers—strikingly recognizable as watery ripples and creaking ice—to create a speculative imagining of what this process might have sounded like. Time speeds up again in Kenney’s arrangement of *Nitida stella*. An anonymous song composed in Italy around 1600, the multipart choral piece reappears here as a work which, like Bach’s music, emphasizes the solo violin’s ability to conjure a complete sonic universe. Full of stepwise harmonies and elongated phrases, it pulses forward with an elegant urgency.

Then there is the Chaconne. The form’s origins are wide-ranging: its rhythms and structure derive from a South American dance that made its way to Europe in the sixteenth century, while similarly downward-stepping bass lines can be found in laments from across European and Central Asian musical traditions. In Bach’s hands, it becomes a vessel for immense experimentation and range. Organized around a repeating bass pattern filled with pathos, the work begins with a grand chordal statement which is followed by more than thirty intricate variations, organized in a triptych of three overarching parts. An opening set of minor-key variations—uniformly virtuosic, and ranging in emotional character from subdued to anguished—gives way to the bliss of D major in the middle of the work, a glorious respite from earlier agitations. Then we circle back to the minor key for the work’s final section. The winding journey ends close to where it began, giving the Chaconne a sense of lifecycle-esque totality.

About THE ARTISTS



ALEXI KENNEY, Violinist

Violinist Alexi Kenney is forging a career that defies categorization, following his interests, intuition, and heart. He is equally at home creating experimental programs and commissioning new works, soloing with major orchestras in the United States and abroad and collaborating with some of the most celebrated musicians of our time. Alexi is the recipient of an Avery Fisher Career Grant and a Borletti-Buitoni Trust Award.

Following the 2021/22 season, which included solo appearances with The Cleveland Orchestra, Pittsburgh Symphony, Indianapolis Symphony, and l'Orchestre de la Suisse Romande, Alexi devotes the first part of 2023 to the debut of his new project *Shifting Ground*, bringing it to the Celebrity Series of Boston, Cal Performances, and the Phillips Collection, in addition to Princeton University Concerts.

In recent years, Alexi has performed as soloist with the Detroit Symphony, St. Paul Chamber Orchestra, Virginia Symphony, Orchestre de Chambre de Lausanne, and Sarasota Orchestra, as well as in a play-conduct role as guest leader of the Mahler Chamber Orchestra. He has played recitals at Wigmore Hall, on Carnegie Hall's Distinctive Debuts series, Lincoln Center's Mostly Mozart Festival, Philadelphia Chamber Music Society, 92nd Street Y, and the Isabella Stewart Gardner Museum. Winner of the 2013 Concert Artists Guild Competition and laureate of the 2012 Menuhin Competition, Alexi has been profiled by *Musical America*, *Strings* magazine, and *The New York Times*, and has written for *The Strad* magazine.

Chamber music continues to be a major part of Alexi's life, as he regularly performs at festivals including Caramoor, ChamberFest Cleveland, Chamber Music

Northwest, La Jolla Summerfest, Ojai, Music@Menlo, Ravinia, Seattle, and Spoleto, as well as on tour with Musicians from Marlboro and The Chamber Music Society of Lincoln Center. He is a founding member of Owls, a new quartet collective with violist Ayane Kozasa, cellist Gabriel Cabezas, and cellist-composer Paul Wiancko.

Born in Palo Alto, California in 1994, Alexi is a graduate of the New England Conservatory in Boston, where he received an Artist Diploma as a student of Miriam Fried and Donald Weilerstein. Previous teachers in the Bay Area include Wei He, Jenny Rudin, and Natasha Fong. He plays a violin made in London by Stefan-Peter Greiner in 2009 and a 19th-century bow by François-Nicolas Voirin. Outside of music, Alexi enjoys hojicha, modernist design and architecture, baking for friends, walking for miles on end in whichever city he finds himself, and listening to podcasts and Bach on repeat. This concert is Alexi's third appearance at Princeton University Concerts.



MATTHEW BURTNER, Composer

Matthew Burtner is an Alaskan-born composer, sound artist, and eco-acoustician whose work explores embodiment, ecology, polytemporality, and noise. His music has been performed in concerts around the world and featured by organizations such as NASA, PBS NewsHour, the American Geophysical Union, the BBC, the United States State Department under

President Obama, and National Geographic. He has published three intermedia climate change works including the IDEA Award-winning telematic opera, *Auksalaq*. In 2020 he received an Emmy Award for *Composing Music with Snow and Glaciers*, a feature on his *Glacier Music* by Alaska Public Media. His music has also received international honors and awards from the Musica Nova (Czech Republic), Bourges (France), Gaudeamus (Netherlands), Darmstadt (Germany), and The Russolo (Italy) international music competitions. He is the recipient of a National Endowment for the Arts Award for *The Ceiling Floats Away*, a large-scale collaborative work with US Poet Laureate and Pulitzer Prize-winning writer Rita Dove. Burtner holds the position of Eleanor Shea Professor of Music at the University of Virginia where he co-directs the Coastal Future Conservatory. He also is founder and director of the Alaska-based environmental music non-profit organization EcoSono.



JANE COX, Lighting Designer

Jane Cox is a lighting designer for theater, opera, dance, and music based in Princeton. She has been nominated for two Tony Awards, for her work on *Jitney* (2017) and on *Machinal* (2014). Jane has also been nominated for four Drama Desk Awards and three Lortel Awards, and in 2013, was awarded the Henry Hewes Design Award for her work on *The*

Flick. In 2016, Jane was awarded the Ruth Morley Design Award by the League of Professional Theatre Women and a British WhatsOnStage Award for her work on *Hamlet*. In 2020, she received a special citation from the Henry Hewes Design Awards as part of the design team for María Irene Fornés' *Fefu and Her Friends*. Jane has long-standing collaborations with directors John Doyle, Sam Gold, and Bill Rauch, among others. Jane has taught at New York University (Tisch School of the Arts) where she also received her MFA in theater design, at Vassar (drama department), and Sarah Lawrence (dance department), and has been teaching about light and theater design at Princeton University since 2007. Jane became Princeton University's Director of the Program in Theater in 2016.



SALINA FISHER, Composer

Salina Fisher is an award-winning New Zealand composer based in Te Whanganui-a-Tara Wellington. Her highly evocative music often draws on her Japanese heritage, as well as a fascination with the natural world. Her music has been commissioned by ensembles, including New Zealand Symphony Orchestra, International Contemporary Ensemble,

Marmen Quartet, New Zealand String Quartet, and NZTrio; and performed worldwide, including at Lincoln Center, Philharmonie Berlin, Walt Disney Concert Hall, and The Kennedy Center. She won the SOUNZ Contemporary Award for *Rainphase* (2016) and *Tōrino—echoes on pūtōrino improvisations by Rob Thorne* (2017) and has received awards from Fulbright, The Arts Foundation, Creative New Zealand, and Composers Association of New Zealand. She is a graduate of the Manhattan School of Music in New York City and the New Zealand School of Music—Te Kōkī at Victoria University of Wellington where she was composer-in-residence in 2019–2020 and is currently a teaching fellow in composition.

(continued on page 14)



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ANGÉLICA NEGRÓN, Composer

Angélica Negrón is a Puerto Rican-born composer and multi-instrumentalist. She writes music for voices, orchestras, and film, as well as robots, toys, and plants. Recent commissions include works for Opera Philadelphia, the Los Angeles Philharmonic, New York Philharmonic, Seattle Symphony, Sō Percussion, Kronos Quartet, Roomful of Teeth, and an original score for the HBO docuseries *Menudo: Forever Young*. Angélica has upcoming premieres with the Dallas Symphony Orchestra (featuring singer Lido Pimienta), Santa Rosa Symphony and Eugene Symphony (First Symphony project), and The Hermitage Artist Retreat (as the recipient of the 2022 Hermitage Greenfield Prize). Residencies have included WNYC's The Greene Space and the New York Botanical Garden. Angélica regularly performs solo shows and is a founding member of the tropical electronic band Balún. As an educator, Angélica has been a teaching artist with New York Philharmonic's Very Young Composers program (2013–2021) and with Lincoln Center Education (2014–2018). Angélica lives in Brooklyn, where she's always looking for ways to incorporate her love of drag, comedy, and the natural world into her work.



STEVE REICH, Composer

Steve Reich has been called “the most original musical thinker of our time” (*The New Yorker*) and “among the great composers of the century” (*The New York Times*). Starting in the 1960s, his pieces *It's Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers, mainstream musicians, and artists all over the world. *Double Sextet* won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned GRAMMY Awards. He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge Award in Madrid, the Debs Composer's Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters.

He has been named *Commandeur de l'Ordre des Arts et des Lettres* in France and awarded honorary doctorates by the Royal College of Music in London, The Juilliard School in New York, and the Liszt Academy in Budapest, among others. Several noted choreographers have created dances to his music, including Anne Teresa De Keersmaeker, Jirí Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing his *Music for 18 Musicians*. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history, and Steve Reich is one of them” (*The Guardian*).



PAUL WIANCKO, Composer

Paul Wiancko was recently featured in *The Washington Post*'s “22 for '22: Composers and Performers to Watch” and called “a restless and multifaceted talent who plays well with others,” a reference to Paul’s collaborations with artists ranging from Max Richter, Nico Muhly, Chick Corea, and Norah Jones to members of the Emerson, Guarneri, JACK, and

Kronos Quartets to bands like Arcade Fire, The National, Dirty Projectors, and Wye Oak. “Even with this chronically collaborative spirit,” the *Post* continues, “Wiancko maintains a singular voice as a composer.” Chosen as one of Kronos Quartet’s “50 for the Future,” Paul currently writes and performs as a member of the viola and cello duo Ayane & Paul and the quartet-collective “dream group” (*The New York Times*) Owls (with Alexi Kenney). This month he officially joins the Kronos Quartet as its cellist. Paul has been composer-in-residence at Spoleto Festival USA, Music From Angel Fire, Caramoor, Twickenham, and the Portland, Newburyport, and Methow Valley Chamber Music Festivals, and has composed works for the St. Lawrence, Kronos, Aizuri, Parker, Calder, and Attacca Quartets, yMusic, violinists Alexi Kenney and Tessa Lark, and many others. National Public Radio writes, “If Haydn were alive to write a string quartet today, it may sound something like Paul Wiancko’s *LIFT*”—a work that “teems with understanding of and affection for the string-quartet tradition” (*The New York Times*) and is featured on the album *Blueprinting*, one of NPR’s top 10 classical albums of 2018.



DU YUN, Composer

Du Yun, born and raised in Shanghai, China and currently based in New York City, works at the intersection of opera, orchestra, theatre, cabaret, musical, oral tradition, public performances, electronics, visual arts, and noise. Her body of work is championed by some of today's finest performing groups and organizations around the world.

Known for her “relentless originality and unflinching social conscience” (*The New Yorker*), Du Yun's second opera, *Angel's Bone* (libretto by Royce Vavrek), won the 2017 Pulitzer Prize in Music. She was nominated for a GRAMMY Award in the Best Classical Composition category for her work *Air Glow*. Her collaborative opera *Sweet Land* with Raven Chacon (for the opera company The Industry) was named the 2021 Best New Opera by the Music Critics Association of North America. Four of her feature studio albums were named *The New Yorker's* Notable Recordings of the Year in 2018, 2019, 2020, and 2021, respectively. A community champion, Du Yun was a founding member of the International Contemporary Ensemble; served as the Artistic Director of MATA Festival (2014–2018); conceived the Pan Asia Sounding Festival (National Sawdust); and founded *FutureTradition*, a global initiative that illuminates the provenance lineages of folk art and uses these structures to build cross-regional collaborations from the ground up. Du Yun was named one of 38 Great Immigrants by the Carnegie Foundation (2018) and “Artist of the Year” by the Beijing Music Festival (2019). Du Yun is Professor of Composition at the Peabody Institute and Distinguished Visiting Professor at the Shanghai Conservatory of Music.

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Presenting the world's leading classical musicians at Princeton University since 1894, Princeton University Concerts aims to enrich the lives of the widest possible audience. We are grateful to **Dan Trueman**, Chair and Professor of Music, and the **Department of Music** for its partnership in and support of this vision. For more information about the Department and its vibrant student- and faculty-led programming, please visit music.princeton.edu.



PRINCETON
UNIVERSITY
CONCERTS

22/23

SEASON



JESS GILLAM
Saxophone

CONCERT CLASSICS

Thursday, October 13 | 7:30PM

GENEVA LEWIS* Violin
AUDREY VARDANEQA* Piano

Thursday, November 3 | 7:30PM

BRENTANO STRING QUARTET

Sunday, November 20 | 3PM

VÍKINGUR ÓLAFSSON* Piano

Pre-concert talk by Professor Scott Burnham at 2PM

Thursday, February 16 | 7:30PM

ALEXI KENNEY Violin

Wednesday, March 8 | 7:30PM

LAWRENCE BROWNLEE Tenor
KEVIN J. MILLER* Piano

Thursday, March 30 | 7:30PM

JUPITER ENSEMBLE*

Thursday, April 6 | 7:30PM

ALINA IBRAGIMOVA* Violin
CÉDRIC TIBERGHEN* Piano

Thursday, April 27 | 7:30PM

EMERSON & CALIDORE STRING QUARTETS

PERFORMANCES UP CLOSE

Wednesday, October 26 | 6PM & 9PM

JESS GILLAM Saxophone
THOMAS WEAVER* Piano

Tuesday, December 13 | 6PM & 9PM

tenTHING BRASS ENSEMBLE*

Sunday, March 26 | 3PM & 6PM

CHIAROSCURO STRING QUARTET*

Wednesday, April 12 | 6PM & 9PM

CÉCILE McLORIN SALVANT* Vocals
SULLIVAN FORTNER* Piano

RICHARDSON CHAMBER PLAYERS

Sunday, November 13 & Sunday, March 5 | 3PM

SPECIAL EVENTS

Wednesday, February 1 | 7:30PM

JOYCE DiDONATO Mezzo-soprano
IL POMO d'ORO* Orchestra

Tuesday, February 21 | 7:30PM

MITSUKO UCHIDA Piano

HEALING WITH MUSIC

Thursday, September 29 | 7:30PM

INTRODUCING CLEMENCY BURTON-HILL
Exploring music's role in brain injury recovery

Wednesday, November 9 | 7:30PM

JOSHUA ROMAN Cello
Living with Long COVID as a musician

Thursday, February 9 | 7:30PM

FRED HERSCH* Piano
Exploring music's role after an AIDS-related coma

ALL IN THE FAMILY

Featuring The Chamber Music Society of Lincoln Center

Saturday, October 22 | 1PM

MEET THE MUSIC, for ages 6–12

Saturday, May 20 | 1PM & 3PM

CMS KIDS, for neurodiverse audiences ages 3–6

AT THE MOVIES

Tuesday, October 11 | 7:30PM

FALLING FOR STRADIVARI

Wednesday, February 8 | 7:30PM

THE BALLAD OF FRED HERSCH

LIVE MUSIC MEDITATION

Matthew Weiner, Meditation Instruction

Thursday, September 29 | 12:30PM

ALEXI KENNEY Violin

Wednesday, October 26 | 12:30PM

JESS GILLAM Saxophone

Thursday, February 9 | 12:30PM

FRED HERSCH Piano

*Princeton University Concerts debut

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