

92Y

2017-2018 Concert Season



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

Hanna Arie-Gaifman
Director, 92nd Street Y Tisch Center for the Arts
Biography

Hanna Arie-Gaifman's career and perspectives on culture reflect her experiences as a transnational citizen. As Director of 92nd Street Y's Tisch Center for the Arts, a 141-year old cultural organization and community center, she draws from her experience as a dedicated pianist, a literary scholar and an arts manager who has supervised orchestras, academic programs and music festivals. Her intellectual and geographic travels have led to relationships with some of this century's greatest cultural figures, including Václav Havel, Madeleine Albright, Allen Ginsberg, Arthur Miller, Vladimir Ashkenazy and Isaac Stern. Fluent in English, German, Hebrew, French, Czech and Russian, Arie-Gaifman (pronounced AH-ree-ay GIFE-mon) is able to speak with many of her artists in their native tongues.

Founded in 1874 by a group of visionary Jewish leaders, 92nd Street Y has grown into a wide-ranging cultural, educational and community center serving people of all races, faiths and backgrounds. One of 92nd Street Y's eight divisions, the Tisch Center began life as a concert series in 1934. Today, it presents concerts of classical music, American Songbook classics, and jazz. Through its celebrated Unterberg Poetry Center, founded in 1939, the Center offers readings by renowned authors and conducts a writing program ranging from introductory classes to literary seminars and advanced writing workshops. Arie-Gaifman played a vital role in launching the Unterberg Virtual Poetry Center, an on-line source of archival recordings of readings from some of the most renowned writers of our time.

Since her arrival in 2000, Arie-Gaifman has revitalized 92nd Street Y's concert series and carved a distinct place for it among the many first-rate presenters in New York. Her goal has been to give audiences new perspectives on the classical repertoire. She does this by offering unusual combinations of works that highlight subtleties of each piece, by pairing established and emerging artists to create an exchange of experience and energy, by presenting rarely heard international artists and underplayed repertoire, and by creating programs with scholarly commentary that shed light on the intellectual and historical roots of the repertoire.

During the past 15 years with 92Y, Arie-Gaifman has cultivated partnerships with major institutions in New York City to launch joint concert series with both the New York Philharmonic as part of its new-music series, *CONTACT!*; and with the downtown venue SubCulture to create the series 92Y Concerts at SubCulture. She has also introduced a number of series as part of 92Y's concert season within Kaufmann Concert Hall, including In Focus, Art of the Guitar, the Guitar Marathon, Words & Music and

Family Music, as well as naming the Tokyo String Quartet 92Y's String Quartet-in-Residence. She has presented such critically-acclaimed projects as a multidisciplinary exploration into the culture of Terezín/Theresienstadt, the Stefan Wolpe Centennial Celebration, an Erwin Schulhoff mini-festival, a three-year series of lectures and recitals by Charles Rosen, and a season-long focus on the music and literature of Hungary. In appreciation for her contribution to Hungarian culture, she was presented with the Pro Cultura Hungarica Award by the Consul General of Hungary in March 2010.

Under Arie-Gaifman's leadership, 92Y has commissioned new works from Lera Auerbach, Avner Dorman, Egberto Gismonti, John Harbison, Jennifer Higdon, Vijay Iyer, Phil Kline, David Ludwig, Betty Olivero, Charles Wuorinen, Ellen Taaffe Zwilich and others. While continuing to focus on 92Y's illustrious past, rich with long-time partnerships, she also fosters the careers of many artists, several of whom have made their debuts under her watch, including Jonathan Biss, Steven Isserlis, Alexander Lonquich, Alexandar Madžar, Alexander Melnikov and the classical music comedy duo Igudesman & Joo.

Arie-Gaifman has continued the Unterberg Poetry Center's successful reading series that presents novelists, poets, playwrights and biographers who read from and discuss their work. She also presents programs that examine the role of the critic, staged readings, verse dramas and dramatic adaptations of literary texts.

After spending her early years in Prague as the child of intellectual Jewish parents living under Communist rule, Arie-Gaifman, who was taking piano lessons from her mother, moved with her family to Israel. There, she studied piano at the Rubin Academy of Music in Jerusalem with Chaim Alexander, an Israeli composer and pianist who was a student of the avant-garde composer Stefan Wolpe, as well as with Alice Herz Sommer, who was a prisoner/musician in Theresienstadt and the oldest known survivor of the Holocaust. She earned an undergraduate degree in Russian studies and English literature at Hebrew University, a master's degree in Slavic Languages and Literature from Stanford University and a PhD in comparative literature from the Hebrew University of Jerusalem.

While pursuing her doctorate in comparative literature at Hebrew University, Arie- Gaifman worked for the Jerusalem Festival alongside Israeli arts administrator Avital Mossinsohn. As artistic advisor, she helped organize the Festival's first open-air concert at "Mishkenot Ha Shaananim." The 1978 event celebrated three decades of Israeli independence and featured Isaac Stern, Mstislav Rostropovich, Jean-Pierre Rampal and Leontyne Price. In 1990, Arie-Gaifman was asked to accompany Václav Havel on his trip to Israel as his translator because of her connections to the dissident community, her understanding of Havel's plays, which she had taught, and her fluency in both Hebrew and Czech.

In 1993 Arie-Gaifman returned to Prague specifically to serve as dean of the Mozart Academy for

a three-month period, but also to help recreate cultural life in the post-Communist era overall. Academy faculty serving at that time were musicians like Maurice Bourgue, the Panocha Quartet and members of the Czech Philharmonic. In 1996, Arie-Gaifman worked as director of artistic management and international relations of the Czech Philharmonic. She is credited with revitalizing the orchestra and convincing the renowned Vladimir Ashkenazy to become its chief conductor before she moved to the United States.

At the same time, she became director of Prague's annual Musica Judaica Festival. In that position, she worked to reinvigorate the strong tradition of Czech Jewish culture represented by historical figures like Franz Kafka and composer Alexander Zemlinsky, among others. She brought to Prague a wide variety of Jewish musicians including the Jerusalem Symphony, Pinchas Zukerman and the Klezmatics with Chava Alberstein. She also recruited the great Ashkenazi cantor Yosef Malovani to Prague, and presented the Kol-Tof duo from Israel, featuring Esti Kenan-Ofri in a program of early Ladino and Baroque Spanish music performed in Prague's historic Spanish Synagogue.

In the United States, Arie-Gaifman taught at University of California, Berkeley and at New York University. She lives in Manhattan with her husband, Chaim Gaifman, a professor of logic at Columbia University. She has two daughters, Milette and Morit.



KIRSHBAUM
ASSOCIATES INC.



FOR IMMEDIATE RELEASE:
February 13, 2017

92nd Street Y Announces
2017/18 Concert Season Programming
HANNA ARIE-GAIFMAN, DIRECTOR, TISCH CENTER FOR THE
ARTS

SEASON HIGHLIGHTS:

Opening Night, October 5

Cellist Mischa Maisky and Orpheus Chamber Orchestra combine forces to celebrate Maisky's 70th birthday, with music of Schubert and Tchaikovsky

New York premiere of Bryce Dessner's new work for guitar and string quartet co-commissioned by 92Y; World Premiere Performance of guitarist Jorge Caballero's *Midsummer Love*

Serenade at his 92Y recital debut; New York recital debut by the New York Philharmonic String Quartet; 92Y debuts— pianist Benjamin Grosvenor, harpsichordist Richard Egarr, guitarist Colin Davin, tenor Christoph Prégardien and pianist Julius Drake

“Bach Odyssey”

Pianist Angela Hewitt’s four-season traversal of Bach’s complete keyboard works continues in its second year with three recitals, including the Goldberg Variations

“Soundspace”—Schubert: Epic and Intimate

For the first time, Soundspace offers themed programs, surrounding music by Schubert. Inspired by the artistic salons of Schubert’s time, five one-hour, late-night concerts in 92Y’s intimate Buitensloot Hall include three performances by pianist Shai Wosner, who explores Schubert’s six final sonatas. Also included is a “Schubertiade” lieder performance by tenor Christoph Prégardien and a recital by New York Polyphony. Complimentary drinks round out the evenings.

Special Event, October 21

Flamenco guitarist Paco Peña performs a one-night-only presentation, "Esencias: The Music of Flamenco," a concert that highlights the power of the guitar to reveal the essence of this passionate art-form

Distinguished Artists

Four recitals feature violinist Leila Josefowicz with pianist John Novacek, flutist Emmanuel Pahud with pianist Alessio Bax, pianist Benjamin Grosvenor with musicians from the New York Philharmonic, and cellist Steven Isserlis with harpsichordist Richard Egarr, in his 92Y debut

Masters of the Keyboard

Featured pianists in recital include Nikolai Lugansky, Benjamin Grosvenor, Jeremy Denk and Inon Barnatan

Chamber Ensembles at 92Y

Series features four performances by a roster of world-renowned

ensembles, including the Orpheus Chamber Orchestra with Mischa Maisky, the Borodin Quartet, the New York Philharmonic String Quartet, and the Brentano String Quartet with soprano Dawn Upshaw

Art of the Guitar

This unique series showcases Sharon Isbin and special guest Colin Davin, in his 92Y recital debut; Jorge Caballero, in his 92Y recital debut; the Brazilian Guitar Quartet; and Benjamin Verdery with the St. Lawrence String Quartet

See below for full chronological listing of concerts

NEW YORK—92nd Street Y (92Y) and Tisch Center for the Arts Director **Hanna Arie-Gaifman** today announced concert programming for the 2017/18 season, which brings both the world's rising talent and most renowned artists to 92Y's intimate and acoustically rich Kaufmann Concert Hall. 92Y is proud to present unique musical initiatives and collaborations, in which artists can explore repertoire and embrace the creative connections that resonate strongly with them. As a result, audiences can engage more fully with the performers during a concert in a vibrant and intimate setting. The high level of excellence and an atmosphere in which musicians are nurtured are hallmarks of 92Y programming. In its commitment to reaching and developing new classical music audiences, 92Y has championed educational initiatives that engage a diverse group of New York City public school students, who are given the opportunity to see concerts free of charge and interact with the artists as part of a larger curriculum.

“Soundspace,” expands to a five-concert series with a unifying theme exploring Schubert's piano and chamber works.

Pianist Angela Hewitt returns for the second year of her **“Bach Odyssey”**—a four-year survey of the complete keyboard works by J.S. Bach.

The coming season also features **the New York premiere of a 92Y co-commission by Bryce Dessner**, and **debuts by five distinguished artists** who are new to 92Y's stages.

In addition, 92Y continues to present the broad array of subscription series that have become its signature, such as **“Distinguished Artists,” “Masters of the Keyboard,” “Chamber Ensembles”** and **“Art of the Guitar.”** These series continually reinforce 92Y's position as a presenter that collaborates closely with its performing artists to bring audiences engaging and passionately performed programs featuring a rich variety of repertoire from the past and the present.

“I am thrilled to launch a season of concerts that engages deeply with some of the greatest repertoire, both old and new,” said Ms. Arie-Gaifman. “I am looking forward to welcoming a range of vocal repertoire back to 92Y next season, and to sublime and daring performances by some of today's most exciting instrumentalists, ensembles and singers.”

92Y 2017/18 SEASON

Full program details are available in the chronological listing below.



OPENING NIGHT CONCERT

**Orpheus Chamber Orchestra and Mischa Maisky—
October 5, 2017**

The 2017/18 season at 92Y opens with a celebration of cellist Mischa Maisky's 70th birthday season as he partners with the Orpheus Chamber Orchestra for this special event. The program features Schubert's "Arpeggione" Sonata in A minor, for cello and string orchestra, arranged by D. Tabakova, and Tchaikovsky's Serenade for Strings, Op. 48. The remainder of the program will be announced at a later date.



SPECIAL EVENT: Paco Peña

October 21, 2017

Flamenco guitarist, composer, dramatist and producer Paco Peña performs a one-night-only special event at 92Y entitled "Esencias: The Music of Flamenco." "Esencias" spotlights the guitar as a solo vehicle for expressing the passionate flamenco art form. Additional special

guest performers will be announced at a later date.

“SOUNDSPACE”— Schubert: Epic and Intimate
February 16, April 13, May 4 & 11, June 8, 2018



Inspired by the artistic salons of Schubert's time, these one-hour, late-night (9:30 p.m.) concerts in 92Y's intimate Bittenwieser Hall this season explore Schubert's most personal music. Opening the series, in their 92Y debuts, are tenor **Christoph Prégardien**, with pianist Julius Drake, performing *Winterreise*. (February 16) Prégardien, a revered *lieder* singer, has been praised for his work by the *New York Times*: "His lyric tenor voice had a youthful glow, yet he sang with plaintive beauty and piercing insight."



In a series of three recitals (April 13, May 4 and 11) pianist **Shai Vosner** delves into Schubert's pioneering late piano sonatas, which Vosner says are "six great novels, rich with insights into the human condition." April 13's program features Sonatas in A and C minor, D. 845 and 958.

Vosner performs the "Gasteiner" Sonata in D major, D. 850 and Sonata in A major, D. 959. The final recital of the three in this season, on May 11, includes Sonata in G major, D. 894, Op. 78 ("Fantasie") and Sonata in B-flat major, D. 960. Vosner was described as a "Schubertian of unfaltering

authority and character” by *Gramophone* magazine in connection with this project.



The final Soundspace program of the 2017/18 season, on June 8, marks the 92Y recital debut of the vocal quartet, **New York Polyphony**, as they perform a selection of Schubert’s part-songs, as well as Saint-Saëns, Finzi, Ivan Moody, a “response piece” to Schubert’s Op. 17 part-songs by Gregory W. Brown, and more. Founded in 2006, the quartet has been praised for a “rich, natural sound that’s larger and more complex than the sum of its parts.” (National Public Radio)



“BACH ODYSSEY” –Angela Hewitt, piano
November 8, 2017; March 14 & 18, 2018

With a worldwide reputation as one of the world's foremost performers and interpreters of Bach's music, Angela Hewitt continues her four-season survey of his complete keyboard works in 2017/18. Three recital programs include the four partitas (November 8), the complete *Well-Tempered Clavier*, Book 1 (March 14) and Goldberg Variations (March 18).

DISTINGUISHED ARTISTS SERIES



Violinist Leila Josefowicz with John Novacek, piano—November 4, 2017

Violinist Leila Josefowicz, long known for her commitment to performing works from the 20th and 21st centuries, brings a recital program of music by Sibelius (*Valse Triste*, Op. 44, No. 1, arr. Friedrich Hermann) and Prokofiev (Violin Sonata No. 1 in F minor, Op. 80), along with John Adams's 1995 *Road Movies*, and, in honor of his 100th birthday year, Bernd Alois Zimmermann (Sonata for Violin and Piano).



Flutist Emmanuel Pahud and pianist Alessio Bax—February 17, 2018

Emmanuel Pahud—principal flute of the Berlin Philharmonic—has established a stellar solo career, and is known for not just performing classical repertoire, but also jazz and other genres. For his 92Y recital, Pahud is joined by pianist Alessio Bax in a program that includes Poulenc's Flute Sonata; Schubert's Sonata in A minor, D. 821, "Arpeggione;" Bach's Flute Sonata in E-flat major, BWV 1031; and Pahud's own arrangement of Mendelssohn's Violin Sonata in F Major (1838).



Pianist Benjamin Grosvenor with Musicians from the New York Philharmonic—April 10, 2018

Co-presented by 92Y and the New York Philharmonic the rising superstar pianist Benjamin Grosvenor—who makes his 92Y debut in recital earlier in the season—and his Philharmonic colleagues perform Brahms's Piano

Quartet No. 1 in G minor, Op. 25 and Schubert's famed Piano Quintet in A major, D. 667, "Trout." Keyboard winner of the 2004 BBC Young Musician Competition at the age of eleven, Grosvenor has since become an internationally regarded pianist. In 2016, he was named the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic.



Steven Isserlis, cello and Richard Egarr, harpsichord—April 29, 2018

Isserlis and Egarr, in his 92Y debut, offer a mostly Baroque-era program including repertoire by Bach, Boccherini, Handel and Scarlatti for both cello and for viola da gamba. He and Egarr are frequent collaborators, both in live

performance and on recordings. Familiar to 92Y audiences, Isserlis has been a regular guest for recitals, as well as educational and children's presentations.

MASTERS OF THE KEYBOARD SERIES



Nikolai Lugansky— October 29, 2017

The Financial Times wrote of Nikolai Lugansky, "Rachmaninov rarely comes with much more poise or patience than this." Lugansky brings Rachmaninoff's Selected Preludes, Opp. 23 & 32 to the first recital on the 2017/18 Masters of the Keyboard series at 92Y. Also

included are Schumann's *Kinderszenen* and Chopin's Barcarolle in F-sharp major, Op. 60 and Ballade No. 4 in F minor.

Benjamin Grosvenor (92Y debut)—November 15, 2017

Young British keyboard sensation Grosvenor makes his **92Y debut** in a program that spans the eras. He begins with Bach's French Suite No. 5 in G major, BWV 816 followed by Brahms's Four Pieces, Op. 119, which are interspersed with Brett Dean's 2013



work, inspired by Brahms, *Hommage à Brahms*. The second half of the program opens with Debussy's Prelude to *L'après-midi d'un faune*, arranged by Leonard Borwick and George Copeland, and is followed by Berg's Sonata, Op. 1. Ravel's *Gaspard de la nuit* concludes the performance.



Jeremy Denk—December 9, 2017

Winner of a MacArthur "Genius" Fellowship, the Avery Fisher Prize, and Musical America's Instrumentalist of the Year award, Jeremy Denk was elected to the American Academy of Arts and Sciences in 2016. A favorite of audiences worldwide and of *The New York Times*, which once wrote, "Mr. Denk, clearly, is a pianist you want to hear no matter what he performs." Denk returns to 92Y with a typically thoughtful and wide-ranging program of music, from Mozart's Rondo in A minor, K. 511, Denk moves to Prokofiev's *Visions fugitives*, and then Beethoven's Sonata No. 30 in E major, Op. 109. The second half comprises Beethoven's *An die ferne Geliebte* (trans. Liszt) and Schumann's Fantasia in C major, Op. 17, which quotes Beethoven's song cycle.

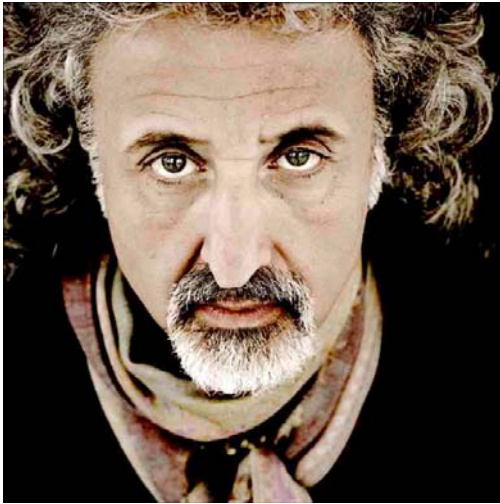


Inon Barnatan—March 3, 2018

Acclaimed as "One of the most admired pianists of his generation," by the *New York Times*, Israeli pianist Inon Barnatan offers an intriguing program of musical moments, by Schubert (*Moments Musicaux*, D. 780), Israeli composer Avner Dorman (*Two Moments Musicaux*)

and Rachmaninoff (*Six Moments Musicaux*, Op. 16).

CHAMBER ENSEMBLES



Orpheus Chamber Orchestra and Mischa Maisky—October 5, 2017

In honor of cellist Mischa Maisky, Orpheus Chamber Orchestra joins him in a salute to his 70th birthday season. Also the 92Y's opening night concert of the 2017/18 season, this presentation features Schubert's "Arpeggione" Sonata in A minor, for cello and string orchestra, arranged by D. Tabakova, and Tchaikovsky's Serenade for Strings, Op. 48. The remainder of the program will be announced in the coming months.

Borodin Quartet—October 24, 2017

Since its founding in 1945 in the Soviet Union, the Borodin Quartet has retained a distinct identity in its playing, which *The Telegraph* (London) pointed to in a review: "...listening to the Quartet play Shostakovich, it was impossible to resist an uncanny sense of being taken back to the root of something." In their 70-year history, the tradition of refinement and elegance in the quartet's playing seems to have always been a hallmark. They return to 92Y in 2017/18, with a program of music by Schubert (Quartet in C minor, D. 703, "Quartettsatz") and Tchaikovsky (*Album for the Young*, Op. 39, arr. R. Dubinsky), as well as a second half that features two of Shostakovich's quartets: No. 6 in G major, Op. 101 and No. 13 in B-flat minor, Op. 138.





New York Philharmonic String Quartet (NY recital debut)—

November 12, 2017

The newly-formed New York Philharmonic String Quartet—Concertmaster Frank Huang, Principal Associate Concertmaster Sheryl Staples, Principal Viola Cynthia Phelps, and Principal Cello Carter Brey—makes its **New York**

recital debut at 92Y in the fall, co-presented by the New York Philharmonic. The program includes Mendelssohn's String Quartet in F minor; Beethoven's String Quartet No. 4; and Dvořák's String Quartet in F major, "American."



**Brentano String Quartet and Soprano Dawn Upshaw—
December 3, 2017**

"Passionate, uninhibited and spellbinding," raves the *Independent* (London); the *New York Times* extols the Brentano Quartet's "luxuriously warm sound [and] yearning lyricism." For their 92Y appearance in the 2017/18 season, the Quartet is joined by internationally renowned soprano Dawn Upshaw for a unique program that plays with consonance and dissonance. Mozart's Quartet in C major, K.465, "Dissonance," opens the performance, followed by Upshaw and the Quartet performing Respighi's *Il tramonto*, for string quartet and soprano. Schubert's Five Minuets, D. 89, which are interspersed with Webern's Six Bagatelles, Op. 9 begin the second half; Schoenberg's Quartet No. 2 in F-sharp minor, for string quartet and soprano, Op. 10 concludes the program.

ART OF THE GUITAR SERIES

Benjamin Verdery, Artistic Director

The 2017/18 season marks the 17th year of the 92nd Street Y's acclaimed Art of the Guitar series, which champions classical guitar repertoire and performers from around the globe. The 2017/18 series includes four featured concerts, all with pre-concert discussions one hour prior to the performance.

Sharon Isbin and special guest Colin Davin— December 2, 2017

Acclaimed as one of the world's finest guitarists, Sharon Isbin brings a recital program of works inspired by the regions of Spain and Latin America, as well as the tradition of tango, including music by Howard Shore, Tan Dun, de Falla, Granados, Montaña, Tarrega, and others. Former student and rising star **Colin Davin makes his 92Y debut**, as a special guest playing duos on this program. Davin holds numerous top prizes in international competitions, including the Guitar Foundation of American International Solo Competition, and currently serves on the conservatory faculty at the Cleveland Institute of Music.



Jorge Caballero— February 10, 2108

Jorge Caballero, who makes his **92Y recital debut** in this recital, is the youngest musician and the only guitarist to win the Naumburg International Competition Award. Called "A masterly classical guitarist" by the *New York Times*, Caballero offers a program of music spanning

the eras from Bach to Rimsky-Korsakov to Albéniz and a **world premiere** of a work he composed himself, written as a love song for his wife, and which encrypts the letters of her name in musical pitches.



Brazilian Guitar Quartet—March 17, 2018

Winner of the 2011 Latin Grammy Award in the “best classical album” category, the Brazilian Guitar Quartet has established itself as one of world’s leading guitar ensembles. In its return to 92Y, the group—which includes regular six-string as well as extended-range eight-string guitars which allow them to perform a wider range of standard and unique repertoire—will announce its program in the coming months.



Benjamin Verdery with St. Lawrence String Quartet—May 10, 2018

The Art of the Guitar Series’s director since 2006, Benjamin Verdery, appears this season with the St. Lawrence String Quartet in the New York premiere of Bryce Dessner’s new work for guitar and string quartet, co-commissioned by 92Y. 92Y previously co-commissioned *Memorial* by Mr. Dessner, who previously studied under Mr. Verdery at Yale University, for classical guitar, viola and percussion, which premiered at 92Y in 2006. The remainder of the program will be announced in the coming months.

92Y Art of the Guitar is presented with major support by The D'Addario Foundation. Additional support is generously provided by The Augustine Foundation and The Leir Charitable Foundations in memory of Henry J. & Erna D. Leir.



Subscription ticket packages for 92Y's 2017/18 season are now on sale. For more information, please visit 92Y.org/Concerts or call the 92Y Box Office at 212-415-5500.

92nd STREET Y

2017/18 CHRONOLOGICAL LISTING OF CONCERTS

All Concerts this Season are in Kaufmann Concert Hall unless otherwise noted

at 1395 Lexington Avenue @ 92nd Street

Thursday, October 5, 2017, 8 pm

OPENING NIGHT CONCERT

Orpheus Chamber Orchestra

Mischa Maisky, cello

SCHUBERT: "Arpeggione" Sonata in A Minor, for cello and string orchestra (arr. D. Tabakova)

TCHAIKOVSKY: Serenade for Strings, Op. 48

Additional works to be announced

Saturday, October 21, 2017, 8:00 pm

Special Event

Esencias: The Music of Flamenco

Paco Peña, flamenco guitar

Guest guitarist to be announced

Paco Peña returns to the roots of his legendary flamenco company, in a concert that highlights the power of the guitar alone to reveal the essence of this passionate art-form.

Tuesday, October 24, 2017, 7:30 pm

Chamber Ensembles

Borodin Quartet

SCHUBERT: Quartet in C minor, D. 703, "Quartettsatz"

TCHAIKOVSKY: *Album for the Young*, Op. 39 (arr. R. Dubinsky)

SHOSTAKOVICH: Quartet No. 6 in G major, Op. 101

SHOSTAKOVICH: Quartet No. 13 in B-flat minor, Op. 138

Sunday, October 29, 2017, 3:00 pm

Masters of the Keyboard

Nikolai Lugansky, piano

SCHUMANN: *Kinderszenen*, Op. 15

CHOPIN: Barcarolle in F-sharp major, Op. 60

CHOPIN: Ballade No. 4 in F minor, Op. 52

RACHMANINOFF: Selected Preludes, Op. 23 & Op. 32

Saturday, November 4, 2017, 8 pm

Distinguished Artists

Leila Josefowicz, violin

John Novacek, piano

SIBELIUS: *Valse Triste*, Op. 44, No. 1 (arr. F. Hermann)

PROKOFIEV: Violin Sonata No. 1 in F minor, Op. 80

JOHN ADAMS: *Road Movies*

B. A. ZIMMERMANN: Sonata for Violin and Piano

Wednesday, November 8, 2017, 7:30 pm

Bach Odyssey (Year 2)

Angela Hewitt, piano

BACH:

Partita No. 3 in A minor, BWV 827

Partita No. 5 in G major, BWV 829

Partita in A major, BWV 832

Partita No. 6 in E minor, BWV 830

The second year of Angela Hewitt's 4-year survey of Bach's keyboard music

Sunday, November 12, 2017, 3 pm

Chamber Ensembles

New York Philharmonic String Quartet (**New York Recital Debut**)

BEETHOVEN: Quartet in C minor, Op. 18, No. 4

DVOŘÁK: Quartet in F major, Op. 96 "American"

MENDELSSOHN: Quartet No. 6 in F minor, Op. 80

Co-presented with the New York Philharmonic

Wednesday, November 15, 2017, 7:30 pm

Masters of the Keyboard

Benjamin Grosvenor, piano (**92Y debut**)

BACH: French Suite No. 5 in G major, BWV 816

BRAHMS: Four Pieces, Op. 119 *interspersed with*

BRETT DEAN: *Hommage à Brahms*

DEBUSSY: Prelude to *L'après-midi d'un faune* (arr. Leonard Borwick/George Copeland)

BERG: Sonata, Op. 1

RAVEL: *Gaspard de la nuit*

Saturday, December 2, 2017, 8 pm

Art of the Guitar

Sharon Isbin, guitar

With special guest Colin Davin, guitar **(92Y debut)**

HOWARD SHORE: Selections from *The Departed*

TAN DUN: *Seven Desires* for guitar

Works by DE FALLA, GRANADOS, MONTAÑA, TARREGA and others

Sharon Isbin presents a solo recital inspired by Spain, Latin America and tango, with duets with special guest Colin Davin, a former student and rising young star of the guitar world.

Pre-concert talk at 7pm with Benjamin Verdery

Sunday, December 3, 2017, 3:00 pm

Chamber Ensembles

Brentano String Quartet

Dawn Upshaw, soprano

MOZART: Quartet in C major, K. 465, "Dissonance"

RESPIGHI: *Il tramonto*, for string quartet and soprano

SCHUBERT: Five Minuets, D. 89, *interspersed with WEBERN:* Six Bagatelles, Op. 9

SCHOENBERG: Quartet No. 2 in F-sharp minor, for string quartet and soprano, Op. 10

Saturday, December 9, 2017, 8 pm

Masters of the Keyboard

Jeremy Denk, piano

MOZART: Rondo in A minor, K. 511

PROKOFIEV: *Visions fugitives*

BEETHOVEN: Sonata No. 30 in E major, Op. 109

BEETHOVEN (trans. LISZT): *An die ferne Geliebte*

SCHUMANN: Fantasie in C major, Op. 17

Saturday, February 10, 2018, 8:00pm

Art of the Guitar

Jorge Caballero, guitar **(92Y recital debut)**

BACH: Partita, BWV 1013

ALBÉNIZ: Five Pieces from "Suite Iberia"

JORGE CABALLERO: *Midsummer Love Serenade* **(world premiere)**

RIMSKY-KORSAKOV: *Capriccio espagnol*, Op. 34

All arrangements for solo guitar by the artist

Pre-concert talk at 7pm with Benjamin Verdery

Friday, February 16, 2018, 9:30 pm – Bittenwieser Hall

Soundspace

Schubert: Epic and Intimate

Christoph Prégardien, tenor (**92Y debut**)

Julius Drake, piano (**92Y debut**)

SCHUBERT: *Winterreise*, D. 911

Saturday, February 17, 2018, 8 pm

Distinguished Artists

Emmanuel Pahud, flute

Alessio Bax, piano

POULENC: Flute Sonata, FP 164

SCHUBERT: Sonata in A minor, D. 821, “Arpeggione”

BACH: Flute Sonata in E-flat major, BWV 1031

MENDELSSOHN: Violin Sonata in F major (1838) (arr. E. Pahud)

Saturday, March 3, 2018, 8 pm

Masters of the Keyboard

Inon Barnatan, piano

SCHUBERT: Moments Musicaux, D. 780

AVNER DORMAN: Two Moments Musicaux

RACHMANINOFF: Six Moments Musicaux, Op. 16

Wednesday, March 14, 2018, 7:30 pm

Bach Odyssey (Year 2)

Angela Hewitt, piano

BACH:

The Well-Tempered Clavier Book I, BWV, 846-869

The second year of Angela Hewitt's 4-year survey of Bach's keyboard music

Saturday, March 17, 2018, 8 pm

Art of the Guitar

Brazilian Guitar Quartet

Program to be announced

Pre-concert talk at 7pm with Benjamin Verdery

Sunday, March 18, 2018, 3 pm

Bach Odyssey (Year 2)

Bach Odyssey VI

Angela Hewitt, piano

BACH: Goldberg Variations, BWV 988

The second year of Angela Hewitt's 4-year survey of Bach's keyboard music

Tuesday, April 10, 2018, 7:30 pm

Distinguished Artists

Benjamin Grosvenor, piano

Musicians from the New York Philharmonic

BRAHMS: Piano Quartet No. 1 in G minor, Op. 25

SCHUBERT: Piano Quartet in A major, D. 667

Co-presented with the New York Philharmonic

Friday, April 13, 2018, 9:30 pm – Bittenwieser Hall

Soundspace

Schubert: Epic and Intimate

Shai Wosner, piano

Part 1

SCHUBERT:

Sonata in A minor, D. 845, Op. 42

Sonata in C minor, D. 958

Over three concerts, delve into the special world of Schubert's pioneering late piano sonatas, which for Shai Wosner are "six great novels, rich with insights into the human condition."

Sunday, April 29, 2018, 3:00 pm

Distinguished Artists

Steven Isserlis, cello

Richard Egarr, harpsichord (**92Y debut**)

BACH: Gamba Sonata No. 1 in G major, BWV 1027

BACH: Cello Suite No. 5 in C minor, BWV 1011

BOCCHERINI: Cello Sonata in G major, G. 5

SCARLATTI: Keyboard Sonata in D minor, K. 90

HANDEL: Keyboard Suite No. 5 in E major, HWV 430, "The Harmonious Blacksmith"

BACH: Gamba Sonata No. 2 in D major, BWV 1028

Friday, May 4, 2018, 9:30 pm - Bittenwieser Hall

Soundspace

Schubert: Epic and Intimate

Shai Wosner, piano

Part 2

SCHUBERT:

Sonata in D major, D. 850, Op. 53 "Gasteiner"

Sonata in A major, D. 959

Over three concerts, delve into the special world of Schubert's pioneering late piano sonatas, which for Shai Vosner are "six great novels, rich with insights into the human condition."

Thursday, May 10, 2018, 7:30 pm

Art of the Guitar

Benjamin Verdery, guitar
St. Lawrence String Quartet

BRYCE DESSNER: New work for guitar and string quartet (**New York premiere, 92Y co-commission**)

Other works to be announced

Friday, May 11, 2018, 9:30 pm

Soundspace

Schubert: Epic & Intimate

Shai Vosner, piano

Part 3

SCHUBERT:

Sonata in G major, D. 894, Op. 78 "Fantasie"

Sonata in B-flat major, D. 960

Over three concerts, delve into the special world of Schubert's pioneering late piano sonatas, which for Shai Vosner are "six great novels, rich with insights into the human condition."

Friday, June 8, 2018, 9:30 pm

Soundspace

Schubert: Epic and Intimate

New York Polyphony, vocal quartet (**92Y recital debut**)

**Part-songs by SCHUBERT, SAINT-SAËNS, FINZI, IVAN MOODY,
GREGORY W. BROWN, and others**

ABOUT 92Y

92nd Street Y is a center for the arts and innovation, a convener of ideas, and an incubator for creativity. Founded in 1874, it seeks to create, provide and disseminate programs of distinction that foster the physical and mental growth of people throughout their lives. From its New York headquarters, 92Y offers thousands of programs, including talks with leaders in every field; outstanding performing, visual and literary arts presentations and classes; fitness and sports programs; and activities for children and families. 92Y also creates community far beyond its four walls, bringing people from all over the world together through innovations like the award-winning #GivingTuesday and the Social Good Summit. Along with live webcasts and a growing online archive of free talks and performances, it's transforming the way people share ideas and translate them into action all over the world. All of 92Y's programming is built on a foundation of Jewish values, including the capacity of civil dialogue to change minds; the potential of education and the arts to change lives; and a

commitment to welcoming and serving people of all ages, races, religions and ethnicities.

For more information, visit www.92Y.org.



92nd Street Y

Historical Background

Founded in 1874 by prominent New York professionals and businessmen, the 92nd Street Y has grown into a wide-ranging cultural, educational and community center serving people of all ages, races, faiths and backgrounds. The 92nd Street Y's mission is to enrich the lives of the over 300,000 people who visit in person each year as well as those who visit virtually, through the Y's satellite, television, radio and Internet broadcasts.

The institution was founded as the Young Men's Hebrew Association; at its outset it offered classes in English, civics, and lectures on contemporary America to help integrate its members into life in the United States. In addition the Y offered Hebrew, Jewish history, and Jewish-themed classes and lectures. As the Y's membership demographic shifted away from recent immigrants in the years after World War I, the programming needs shifted, opening up the 92nd Street Y's resources and facilities to artistic ventures.

Through the generosity and guidance of Henry Kaufmann, the 92nd Street Y would come to house one of the finest concert halls in New York City. His donation of \$200,000 in 1927 capped a \$1.5 million building fund campaign, which was led by Young Men's Hebrew Association President Judge Joseph M. Proskauer. The campaign raised the resources needed to construct the building which houses the 92nd Street Y to this day. Mr. Kaufmann's donation was tied to the construction of a hall of the finest quality. This hall was the Theresa L. Kaufmann Auditorium, which paved the way for the Y to become a thriving cultural center. During the same period, tax-deductible donations became an attractive option to those with means and provided the opportunity for institutions including the 92nd Street Y, to flourish due to a significant rise in philanthropy.

Initially, the auditorium served primarily as a presentation hall for the 92nd Street Y's members and was woefully underutilized. The appointment of William Kolodney as head of the education department and director of the Kaufman Auditorium in 1934 marked a turning point in cultural programming at the Y. Mr. Kolodney, who served at the Y for 35 years, is credited with shaping the hall's musical aesthetic which began with a strong focus on modern dance and later grew to incorporate chamber music and solo recitals. Kolodney also created outstanding spoken word programs, including the Poetry Center, founded in 1939. The quality of the concert hall,

coupled with exceptional programming soon began attracting a greater audience to the Upper East Side. This early success resulted in the Kaufmann Auditorium welcoming countless world-renowned artists onto its stage and the Y came to be considered an important presenting organization outside of the traditional West Side theater and concert districts. The dance, music and spoken word programs introduced by Kolodney put the 92nd Street Y ‘on the map’ culturally, and the Y built a reputation as a bastion of culture and an intellectual ‘think tank’ ensconced in the fabric of New York’s Jewish and secular culture.

In 1973, Omus Hirshbein took over management of the performing arts programs and in this role he oversaw the conception of two series which are still in existence: Chamber Music at the Y with Jaime Laredo (1974) and the Distinguished Artists series (1976.) Mr. Hirshbein remained in his post at the Y for 20 years and under his direction, the Y continued to present progressive programming and promote new music and emerging artists.

In 2000, Hanna Arie-Gaifman became director of the 92nd Street Y Tisch Center for the Arts (established in 1990 as part of an institutional reorganization,) which comprises both the Y’s concert and literary programming. Under Ms. Arie-Gaifman’s direction, the 92nd Street Y’s Tisch Center for the Arts is now flourishing, producing and presenting first-class concerts of classical, world, folk, cabaret and jazz music along with lyric theater. The Center’s world-renowned Unterberg Poetry Center produces an unparalleled literary reading series that presents distinguished writers of our time and offers extensive educational programs for writers of all levels.

In addition to the programs of the Tisch Center, the 92nd Street Y offers comprehensive performing arts, film and spoken word events; courses in humanities, the arts, personal development and Jewish culture; activities and workshops for children, teenagers and parents; and health and fitness programs for people of every age. Committed to making its programs available to everyone, the 92nd Street Y awards nearly \$1 million in scholarships annually and reaches out to 7,000 public school children through subsidized arts education programs.

SEPTEMBER 2015—PLEASE DESTROY ALL PREVIOUSLY DATED MATERIALS



92nd Street Y Timeline

1936 - Revolution in dance launched. Martha Graham, Charles Weidman, Doris Humphrey, Anna Sokolow, Hanya Holm first perform at the 92nd Street Y.

1937 - Gregor Piatigorsky, Andrés Segovia, Josef Lhevinne appear; the Budapest String Quartet appears for the first time in the U.S.

1938 - Misha Elman and Artur Schnabel first perform at the Y.

1939 - Agnes De Mille, Emanuel Feuermann first come to the Y. The Poetry Center is founded under the direction of Norman MacLeod.

1940 - W.H. Auden, Langston Hughes and Marianne Moore appear for readings.

1941 - Nathan Milstein and Rudolf Serkin appear.

1942 - Yehudi Menuhin debuts at the Y.

1943 - Jascha Heifetz performs at the Y.

1944 - Josef Hofmann plays at the Y.

1945 - Anaïs Nin and Tennessee Williams read.

1946 - Isaac Stern, the Saitenberg Little Symphony and José Limón first appear.

1947 - Claudio Arrau first appears; Jennie Tourel, Maggie Teyte, Wanda Landowska first appear.

1949 - Myra Hess, Alexander Schneider first play at the Y.

1950 - Dylan Thomas, T.S. Eliot, Robert Frost, Robert Penn Warren, Wallace Stevens, Thornton Wilder read.

1952 - Pearl Lang, the Quartetto Italiano appear; Alexis Weissenberg plays; Carl Sandburg reads for the first time.

1953 - Amadeus String Quartet appears.

1957 - The New York Pro Musica first appears; Eudora Welty and Robert Lowell read.

1959 - The LaSalle Quartet, Jean-Pierre Rampal and the Beaux Arts Trio first appear.

1960 - Mieczyslaw Horszowski and Benno Moiseiwitsch first appear.

1962 - "Music In Our Time" first produced at the Y - Contemporary Chamber Ensemble first plays.

1965 - The Guarneri String Quartet and Peter Serkin first perform at the Y.

1966 - Elie Wiesel first appears at the Y.

1970 - Lyrics & Lyricists series created under the artistic direction of Maurice Levine.

1974 - Cellist Yo-Yo Ma plays New York recital debut; Pinchas Zukerman first performs at the Y; Chamber Music at the Y created with violinist Jaime Laredo as Artistic Director; Joseph Brodsky appears at the Poetry Center for the first time.

1976 - The Tokyo String Quartet performs the complete cycle of Bartók quartets; The Waverly Consort appears at the Y.

1977 - The "legendary" Lazar Berman first plays a recital in New York.

1978 - Emanuel Ax first performs at the Y.

1981 - The first Conference on Contemporary Music is held at the Y.

1983 - Isaac Bashevis Singer reads.

1984 - Alfred Brendel performs the complete piano concerti of Beethoven with Gerard Schwarz and the Y Chamber Symphony.

1985 - Harold Pinter reads from his plays for the first time in his career; Jazz in July summer festival created under artistic direction of jazz pianist Dick Hyman.

1986 - Eugene Ionesco and Italo Calvino read at The Poetry Center.

1987 - Julian Bream first performs at the Y; Richard Goode performs the complete Beethoven piano sonatas; Salman Rushdie is interviewed live by The Paris Review.

1988 - Wole Soyinka and Mario Vargas Llosa appear at the Poetry Center for the first time; Y launches Schubertiade, an unprecedented exploration of the complete works of Franz Schubert, including concerts, lectures and master classes over a 10 year period, under the direction of baritone Hermann Prey.

1989 - A 50th anniversary celebration of the Poetry Center, featuring Gwendolyn Brooks, Anthony Hecht, James Merrill, Adrienne Rich, May Swenson, Richard Wilbur and others; John le Carré reads for the first time; Umberto Eco reads from Foucault's Pendulum; Orion String Quartet makes its New York debut.

1990 - Joshua Bell first performs at the Y; Octavio Paz is interviewed live by The Paris Review just days before winning the Nobel Prize for Literature; Don DeLillo gives his first public reading.

1991 - Gil Shaham first performs at the Y; August Wilson reads scenes from Fences and Two Trains Running; Joseph Heller and William Styron discuss writing and WWII, on the 50th anniversary of Pearl Harbor; Tisch Center for the Arts is named with a generous gift from the Tisch family.

1992 - Borromeo String Quartet's New York debut; Yehuda Amichai reads from his work.

1993 - Maxim Vengerov's New York recital debut; Christian Tetzlaff first performs at the Y; András Schiff performs the complete Schubert piano sonatas; Philip Roth reads at the Poetry Center for the first time.

1994 - Hagen String Quartet's New York debut; Chinua Achebe appears at the Poetry Center for the first time; as does Sam Shepard. Sir Stephen Spender reads at the Poetry Center for the last time.

1995 - Lorraine Hunt, Leila Josefowicz and Truls Mørk make their New York recital debuts; Kazuo Ishiguro reads from his work.

1996 - Billy Whitelaw performs excerpts and reminisces about her work with Samuel Beckett.

1997 - Hermann Prey performs *Die schöne Müllerin*, *Winterreise* and *Schwanengesang* in one week; William Trevor reads from his work; as does W.S. Merwin.

1998 - Seamus Heaney reads; as do David Mamet, Haruki Murakami, Alice Walker, Yehuda Amichai; a Tribute to Eudora Welty.

1999 - 60th Anniversary of the Poetry Center; readings by Arthur Miller, Toni Morrison, Susan Sontag.

2000 - Jonathan Biss and Viviane Hagner make their New York recital debuts; V.S. Naipaul reads; as does Kurt Vonnegut, Margaret Atwood and José Saramago.

2001 - Pepe Romero first performs at the Y; A Tribute to Isaac Babel; readings by A.S. Byatt, Mary Oliver, Amos Oz and W.G. Sebald.

2002 - Wolpe Centennial festival; World Premiere of 18th-century Hebrew translation of Handel's oratorio *Esther*; Galway Kinnell reads from his work, as do Nadine Gordimer, Geoffrey Hill, Saul Bellow and John Ashbery.

2003 - Tokyo String Quartet begins ongoing residency; Schulhoff festival; Ian McEwan appears as does Tony Kushner, John Updike and Arthur Miller.

2004 - Norman Mailer and Doris Lessing appear; as does Nobel Prize winner Imre Kertész with András Schiff.

2005 - Bill Charlap becomes artistic director of Jazz in July; Janos Starker makes final New York appearance; Sheldon Harnick leads Lyrics & Lyricists program; Billy Collins appears; so do Joan Didion, Paul Muldoon, Frank McCourt, and David Hare.

2006 - Steven Isserlis makes his New York recital debut; Alexander Lonquich performs for the first time in New York; Zukerman ChamberPlayers launch residency; Richard Ford, Seamus Heaney, Sam Shepard read.

2007 - Tatyana Tolstaya, Adam Zagajewski and Don DeLillo read; Miklós Perényi and András Schiff, Christian Tetzlaff and Alexander Lonquich, and The Kalichstein-Laredo-Robinson Trio all perform Beethoven cycles; Joshua Bell, Marc-André Hamelin, David Russell and Nash Ensemble appear.

2008 - The Poetry Center presents Paul Simon for the first time, and celebrates Maurice Sendak's 80th birthday; Dave Eggers, Anne Carson, Toni Morrison read and John Adams is interviewed; Tokyo String Quartet launches 3-year Beethoven cycle; Emanuel Ax, Lang Lang, Garrick Ohlsson and Peter Serkin perform in recital; World Premieres of commissions by Charles Wuorinen and Betty Olivero; New York Premiere of J.S. Bach's *Alles mit Gott*, BWV 1127.

2009 - Festival celebration of Heinz Holliger's 70th and Elliott Carter's 100th birthdays and friendship; Pinchas Zukerman, Steven Isserlis and Dave Brubeck perform; World Premiere of commission by Ellen

Taaffe Zwilich. Isabel Allende, Junot Díaz and Ursula K. Le Guin read. Milan Kundera's 80th birthday is celebrated in a collaboration with The Cleveland Orchestra.

2010 - "Hungarian Accents" festival includes performances by Keller Quartet and Dénes Várjon; Sir András Schiff explores Haydn for "In Focus" series; Richard Goode, Shai Wosner, Chick Corea, The Romeros and Los Angeles Guitar Quartet perform; Adrienne Rich, Chinua Achebe, John Irving, and Patti Smith read; Lucie Arnaz celebrates the Desi Arnaz orchestra and the musical "Latin invasion" on *Lyrics & Lyricists*.

2011 - Jennifer Koh launches three-part "Bach & Beyond" series, including commission by Tal Rosner set to Esa-Pekka Salonen's music; "In Focus" pays tribute to the many musical facets of Leon Fleisher; Ben Verdery curates a tribute concert to the guitar music of Cuban composer Leo Brouwer; Gil Shaham, Jeremy Denk, Piotr Andrszewski with the Scottish Chamber Orchestra, and Takács Quartet perform. Joyce Carol Oates and Jonathan Franzen appear.

2012 - Multi-disciplinary festival on the music and culture of Terezín (Theresienstadt); Kalichstein-Laredo Robinson Trio and Sting give World Premiere performance of Stanley Silverman's "Piano Trio No. 2, 'Reveille'" in commemoration of the 10th anniversary of 9/11; celebrates Elliott Carter's 103rd birthday with World Premiere of "A Sunbeam's Architecture"; Kirill Gerstein, Sabine Meyer, The Knights, Paul Lewis, Eliot Fisk, Quatuor Mosaiques perform. Jennifer Egan, Jeffrey Eugenides, Marilynne Robinson, and Kay Ryan read.

2013 - Sir András Schiff performs the complete *Well-Tempered Clavier* as part of the "Bach Project;" three-part "In Focus" explores the music of Jörg Widmann;" Tokyo String Quartet's farewell season includes a Bartók cycle and a co-commission by Lera Auerbach; Inon Barnatan, Michala Petri and Marc-Andre Hamelin perform; Audra McDonald appears on a celebration of Michael John LaChiusa's works. Michael Chabon, Zadie Smith, Tom Wolfe, Mary Oliver, Orhan Pamuk, and Junot Díaz read.

2014 - Hagen Quartet complete Beethoven cycle; Brentano String Quartet, Kremerata Baltica, Yefim Bronfman, Eliot Fisk and Paco Pena perform; launches co-presented concerts with SubCulture and *CONTACT!* concerts with the New York Philharmonic; Emanuel Ax & Patrick Stewart collaborate on rare performance of R. Strauss' melodrama "Enoch Arden;" all-star tribute concert to Marian McPartland; Derek Walcott, Edward P Jones, Philip Roth, and David Grossman read as part of the Unterberg Poetry Center's 75th anniversary.

2015 - Christian Tetzlaff opens season with complete Bach for solo violin; launches "Sir András Schiff Selects: Young Pianists" series, in tandem with European presenters; Alisa Weilerstein, Nikolai Lugansky, Jerusalem Quartet, Sergio & Odair Assad perform; multi-disciplinary events with Joshua Bell, Ian Bostridge, Dick Hyman and the Al Hirschfeld Foundation. Marlon James and Colm Tóibín read; Dylan Thomas' *Under Milk Wood*, directed by and starring Michael Sheen, performed to celebrate the poet's centenary; Cécile McLorin Salvant and Pedrito Martinez make 92Y debuts; launches Concerts Schools Project to provide cost-free enrichment programs and concert tickets for New York City public high school students.

OCTOBER 2015—PLEASE DESTROY ALL PREVIOUSLY DATED MATERIAL

92Y Commissions and Premieres**October 29, 2000**

PAUL BOWLES (1910-1999): *Romantic Suite* (1939) (world premiere)

The EOS Orchestra

Jonathan Sheffer, artistic director & conductor

January 11, 2001

MICHAEL HERSCH (b. 1971): *Tramontane* for Piano (2000) (world premiere, 92nd Street Y commission)

Michael Hersch, piano

JOHN HARBISON (b. 1938): *Gatsby Etudes* (1999) (NY premiere)

Ken Noda, piano

JOHN HARBISON (b. 1938): *Four Songs of Solitude* (1985) (NY premiere)

Rose Mary Harbison, violin

JOHN HARBISON (b. 1938): *North and South* (2000) (NY premiere)

Janice Felty, mezzo-soprano; John Harbison, piano

January 11, 2001

MARIO DAVIDOVSKY (b. 1934): String Quartet No. 5, "Dank an Opus 132" (NY premiere)

Mendelssohn String Quartet

March 4, 2001

NORA KROLL-ROSENBAUM (b. 1979): *Purim Masque* (2000) (world premiere)

Margaret Kampmeier, piano

The Kinor Ensemble

The New York Concert Singers

Judith Clurman, conductor

April 28, 2001

NORA KROLL-ROSENBAUM (b. 1979): *Two Songs from e.e. cummings* (2001) (world premiere, 92nd Street Y commission)

MICHAEL TORKE (b. 1961): *Song of Ezekiel* (2001) (world premiere)

JOHN TAVENER (b. 1944): *Glory to God for this Transient Life* (2001) (world premiere, 92nd Street Y commission)

ELENA KATS-CHERNIN (b. 1957): *Un-labelled* (2001) (world premiere)

The Young People's Chorus of New York City

Francisco J. Núñez, conductor

Jon Holden, piano

Pablo Cohen, guitar

Alan R. Kay, clarinet

October 13, 2001

SEAN FERGUSON (b. 1962): *Heiligenstadt* (2000-01) (world premiere)

I Musici de Montréal

Yuli Turovsky, conductor

Anton Kuerti, piano

October 27, 2001

RICHARD MEALE (1932-2009): String Quartet No. 2 (1979) (US premiere)
Goldner String Quartet

February 26 & 27, 2002

GEORGE FREDERIC HANDEL (1685-1759): *Esther* (1719-20, rev. 1732) (world premiere of Hebrew libretto by J. Saraval, 1759; after manuscripts found in Amsterdam, Venice and London)

Il Gardellino

Oslo Baroque Soloists

Shalev Ad-El, conductor

Suzie LeBlanc, soprano

Michael Chance, countertenor

Charles Daniels, tenor

Njål Sparbo, bass

April 13, 2002

NICHOLAS MAW (1935-2009): *Narration* for Solo Cello (2001) (US premiere)
Ralph Kirshbaum, cello

October 27, 2002

STEFAN WOLPE (1902-1972): *Schöne Geschichten* (1927-29) (US premiere)

Werner Herbers, conductor

Capriccio Chamber Players

Young People's Chorus

Romain Bsichoff, baritone

Harry van der Kamp, bass

November 6, 2002

TIGRAN MANSURIAN (b. 1939): *...and then I was in time again* for Viola and Orchestra (NY premiere)

Munich Chamber Orchestra

Christoph Poppen, music director

Kim Kashkashian, viola

November 23, 2002

TAN DUN (b. 1957): *Seven Desires Solo Guitar* (2002) (world premiere)

Sharon Isbin, guitar

February 25, 2004

ROBERTO SIERRA (b. 1953): *Prelude, Habanera and Perpetual Motion* (2003) (US premiere)

Manuel Barrueco, guitar

Michala Petri, recorder

March 8, 2004

STEPHEN PAULUS (b. 1949): *Hester Prynne at Death* (2002) (world premiere)

Elizabeth Dabney, soprano

David Heiss, cello

Nathan Williams, clarinet

Warren Jones, piano

James Baker, percussion

Members of the Asheville Lyric Opera Chorus

Gary S. Fagin, conductor

Ben Levit, stage director

March 13, 2004

DAVID SHOHL (b. 1960): *Written in Water* (2002) (world premiere)
Los Angeles Guitar Quartet

March 30 & 31, 2004

JOAN TOWER (b. 1938): *For Daniel* (2003) (NY premiere)
The Kalichstein-Laredo-Robinson Trio

April 3, 2004

MARC NEIKRUG (b. 1946): Piano Quintet (2004) (NY premiere)
Orion String Quartet
Marc Neikrug, piano

November 6, 2004

YEHUDI WYNER (b. 1929): *Commedia* (2002) (NY premiere)
Richard Stoltzman, clarinet
Jeremy Denk, piano

February 13, 2005

JOHN DUARTE (1919-2004): *Joan Baez Suite*, Op. 144 (2002) (NY premiere)
Sharon Isbin, guitar

April 19 & 20, 2005

KATHERINE HOOVER (b. 1937): *El Andalus* (NY premiere)
Sharon Robinson, cello
Joseph Kalichstein, piano

October 23, 2005

FABIAN MÜLLER (b. 1964): *Labyrinth* (2004) (NY premiere)
Zurich Chamber Orchestra
Howard Griffiths, music director

December 10, 2005

JEFFERSON FRIEDMAN (b. 1974): *Lucid* (2005) (NY premiere)

ASHLEY FURE (b. 1982): *Inescapable* (2005) (NY premiere)

MARCUS KARL MARONEY (b. 1976): *Rhythms* (2005) (NY premiere)

JENNIFER HIGDON (b. 1962): *Zango Bandango* (2002) (NY premiere)
eighth blackbird

April 29, 2006

AVNER DORMAN (b. 1975): String Quartet No. 2, "Mirage" (2004) (NY premiere)
Jerusalem Quartet

December 9, 2006

MICHAEL DAUGHERTY (b. 1954): *Bay of Pigs* (2006) (NY premiere)
Manuel Barrueco, guitar
Cuarteto Latinoamericano

February 14, 2007

JENNIFER HIGDON (b. 1962): *String Poetic* for Violin and Piano (2006) (92nd Street Y co-commission, NY premiere)

Jennifer Koh, violin
Reiko Uchida, piano

October 13, 2007

EGBERTO GISMONTI (b. 1947): *Contos de Cordel: Seven Miniatures* for Two Guitars (2007) (world premiere, 92nd Street Y commission)

Sérgio & Odair Assad, guitars

October 27, 2007

LERA AUERBACH (b. 1973): *Primera Luz* for String Quartet (2006) (NY premiere)

Tokyo String Quartet

February 7, 2008

BETTY OLIVERO (b. 1954): *Neharót Neharót* for Viola, Strings, Accordion, Percussion and Tape (2006) (world premiere of revised version, 92nd Street Y commission)

Amsterdam Sinfonietta
Candida Thompson, artistic leader
Kim Kashkashian, viola

February 9, 2008

TOSHIO HOSOKAWA (b. 1955): *Blossoming* for String Quartet (2007) (NY premiere)

Tokyo String Quartet

March 1, 2008

FREDERIC HAND (b. 1947): *For Julian* (2008) (world premiere)

Frederic Hand, lute

March 18/19, 2008

RICHARD DANIELPOUR (b. 1956): *The Book of Hours* for Piano and Strings (2006) (NY premiere, 92nd Street Y co-commission)

The Kalichstein-Laredo-Robinson Trio
Michael Tree, viola

April 5, 2008

CHARLES WUORINEN (b. 1938): *Scherzo* for Piano (2007) (world premiere, 92nd Street Y commission)

Peter Serkin, piano

April 10, 2008

JOHANN SEBASTIAN BACH (1685-1750): *Alles mit Gott*, BWV 1127 (1713) (NY premiere)

FELIX MENDELSSOHN (1809-1847) / ARIBERT REIMANN (b. 1936): *"...oder soll es Tod bedeuten?"* (1996) (NY premiere)

Juliane Banse, soprano
Rosetti String Quartet
Brian Zeger, piano

December 6, 2008

MARTIN BRESNICK (b. 1946): *Joaquin is Dreaming* for Guitar (2008) (NY premiere)

INGRAM MARSHALL (b. 1942): *The Mentioning of Love* for Alto Flute and Guitar (2008) (world premiere)

BENJAMIN VERDERY (b. 1955): *Tears for Peace* for Guitar (2002, rev. 2004) (NY premiere)

Benjamin Verdery, guitar
Rie Schmidt, flute

December 11, 2008

JONATHAN KEREN (b. 1978): *On the Bridge of Words: A Triple Concerto* for Narrator, Clarinet, Piano and Chamber Orchestra (2008) (world premiere, 92nd Street Y commission)

The Suedama Ensemble
David Greilsammer, artistic director, piano
Guy Feder, guest conductor
Gilad Harel, clarinet
Ethan Herschenfeld, narrator

December 13, 2008

CHARLES WUORINEN (b. 1938): *Second Piano Quintet* (2008) (NY premiere)

Brentano String Quartet
Peter Serkin, piano

April 21, 2009

HEINZ HOLLIGER (b. 1939): *String Quartet No. 2* (dedicated to Elliott Carter) (2007) (US premiere)

Zehetmair Quartet

April 28 & 29, 2009

ELLEN TAAFFE ZWILICH (b. 1939): *Septet for Piano Trio and String Quartet* (world premiere, 92nd Street Y co-commission)

The Kalichstein-Laredo-Robinson Trio
Miami String Quartet

January 31, 2010

GYAN RILEY (b. 197?): *Stream of Gratitude, in response to Bach's Suite for Lute in C minor, BWV 997* (2009) (world premiere, 92Y co-commission)

Gyan Riley, guitar

April 10, 2010

BENJAMIN VERDERY (b. 1955): *Now and Ever* for Guitar (dedicated to D. Russell) (2007) (NY premiere)

David Russell, guitar

October 16, 2010

DANIEL KELLOGG (b. 1976): *Soft Sleep Shall Contain You: A Meditation on Schubert's "Death and the Maiden"* for String Quartet (2010) (NY premiere, 92Y co-commission)

Takács Quartet

November 18, 2010

BENJAMIN VERDERY (b. 1955): *What He Said* for Two Guitars (2010) (world premiere, 92Y co-commission)

Sérgio & Odair Assad, guitars

January 30, 2011

ESA-PEKKA SALONEN (b. 1958): *Lachen verlernt* for Solo Violin (2002) (NY premiere of video by TAL ROSNER, 92Y co-commission)

Jennifer Koh, violin

March 19, 2011

STJEPAN ŠULEK (1914-1986): *The Troubadours Three* for Guitar (1983) (NY premiere)

REX WILLIS (b. 1956): *Serenata del mar* for Guitar (2007) (NY premiere)

Ana Vidovic, guitar

April 2, 2011

DAVID LUDWIG (b. 1972): *Five Bagatelles* for Piano (2010) (world premiere, 92Y commission)

Benjamin Hochman, piano

April 16, 2011

AVNER DORMAN (b. 1975): *Sonata No. 3* for Violin and Piano, “Nigunim” (2010) (world premiere, 92Y co-commission)

Gil Shaham, violin

Orli Shaham, piano

September 14 & 15, 2011

STANLEY SILVERMAN (b. 1938): *Piano Trio No. 2*, “Reveille” (2010) (world premiere)

The Kalichstein-Laredo-Robinson Trio

Sting, vocals

December 8, 2011

ELLIOTT CARTER (b. 1908): *String Trio* for Violin, Viola and Cello (2011) (world premiere)

Rolf Schulte, violin; Richard O’Neill, viola; Fred Sherry, cello

ELLIOTT CARTER (b. 1908) *Trije glasbeniki* for Flute, Bass Clarinet and Harp (2011) (US premiere)

Marie Tachouet, flute; Virgil Blackwell, bass clarinet; Bridget Kibbey, harp

ELLIOTT CARTER (b. 1908) *Retracing III* for Solo Trumpet (2009) (US premiere)

Peter Evans, trumpet

ELLIOTT CARTER (b. 1908) *Double Trio* for Trumpet, Trombone, Percussion, Piano, Violin and Cello (2010) (US premiere)

Rolf Schulte, violin; Mike Truesdell, percussion; Jim Pugh, trombone; Peter Evans, trumpet; Fred Sherry, cello; Stephen Gosling, piano; Ryan McAdams, conductor

ELLIOTT CARTER (b. 1908) *A Sunbeam’s Architecture* for Tenor and Chamber Orchestra (2010) (world premiere)

Nicholas Phan, tenor; Ryan McAdams, conductor; Marie Tachouet, flute/piccolo; Stephen Taylor, oboe; Charles Neidich, clarinet; Virgil Blackwell, clarinet/bass clarinet; Peter Kolkay, bassoon/contrabassoon; Jim Pugh, trombone; Stephen Gosling, piano; Mike Truesdell, percussion I; Gordon Gottlieb, percussion II; Aaron Boyd, Miranda Cuckson, Tai Murray, Katie Hyun, violin; Richard O’Neill, David Fulmer, viola; Michael Nicolas, Jay Campbell, cello; Donald Palma, Jeremy McCoy, double bass

December 10, 2011

CHARLES WUORINEN (b. 1938) *Adagio* (2011) (New York premiere, 92Y co-commission)

Peter Serkin, piano

January 19, 2012

HANS KRÁSA (1899-1944) *Instrumental Suite from the Opera Brundibár* for Piano, Flute, Clarinet and String Quartet (1938) (arr. David Matthews, world premiere, co-commissioned by 92nd Street Y and the Nash Ensemble)

Nash Ensemble

January 29, 2012

CARLO BOCCADORO (b. 1963) Sonata (dedicated to Emanuele Segre) (New York premiere)
Emanuele Segre, guitar

PINO FORASTIERE Selected Etudes for Solo Guitar (New York Premiere)
Pino Forastiere, guitar

February 4, 2012

JOHANNES MÖLLER (b. 1981) When Buds Are Breaking... for Two Guitars (2009) (New York premiere)
Eden Stell Guitar Duo

November 11, 2012

BRIGHT SHENG (b. 1955) Dance Capriccio for Piano and Strings (New York premiere)
Peter Serkin, piano; Shanghai Quartet - Weigang Li, violin; Yi-Wen Jiang, violin;
Honggang Li, viola; Nicholas Tzavaras, cello

January 26, 2013

LERA AUERBACH (b. 1973) String Quartet No. 6, "Farewell" (2012) – (US premiere, 92Y co-commission)
Tokyo String Quartet

January 30, 2013

MARC-ANDRÉ HAMELIN (b. 1961) Variations on a Theme by Paganini (2011) (New York premiere)
Marc-André Hamelin, piano

February 9, 2013

CARLOS RAFAEL RIVERA (b. 1970) Yambé (2012) (world premiere, 92Y co-commission)

MATTHEW DUNNE (b. 1959) Cuba Libre (2012) (New York premiere)
Los Angeles Guitar Quartet: John Dearman, Matthew Greif, William Kanengiser, Scott Tennant

March 2, 2013

PHIL KLINE (b. 1953) Dead Reckoning (2012) (New York premiere, 92Y co-commission)
Jennifer Koh, violin

March 9, 2013

TAN DUN (b. 1957) Eight Memories in Watercolor (1978) (trans. Barrueco, New York premiere)
Beijing Guitar Duo: Meng Su, Yameng Wang

ROBERTO SIERRA (b. 1953) Sonata (2007-10) (New York premiere)
Manuel Barrueco, guitar

SÉRGIO ASSAD (b. 1952) The Enchanted Island (2009) (New York premiere)
Manuel Barrueco and Beijing Guitar Duo, guitar

April 28, 2013

THOMAS LARCHER (b. 1963) Poems: 12 Pieces for Pianists and Other Children (2009) (New York premiere)
Lars Vogt, piano

December 3, 2013

CHEN YI (b. 1953) Shuo Chang (US premiere)
Xuefei Yang, guitar

January 13, 2014

MARC NEIKRUG (b. 1946) Passions, Reflected for Solo Piano (2008) (World premiere)
Yefim Bronfman, piano

POUL RUDERS (b. 1949) String Quartet No. 4 (2012) (US public premiere)
Fiona Simon, violin; Sharon Yamada, violin; Robert Rinehart, viola; Eileen Moon, cello

February 8, 2014

ERIC MOE (b. 1954) Of Color Braided All Desire for Soprano and String Quartet (2011) (New York premiere)
Brentano String Quartet: Mark Steinberg, violin; Serena Canin, violin; Misha Amory, viola; Nina Lee, cello

March 1, 2014

VIJAY IYER (b. 1971) Time, Place Action for Piano and Strings (New York premiere, 92Y co-commission)
Vijay Iyer, piano; Brentano String Quartet

March 10, 2014

TAMAR MUSKAL (b. 1965) Frederic Variations (2013) (world premiere)
Benjamin Hochman, piano

April 1, 2014

GEORGE TSONTAKIS (b. 1951) String Quartet No. 6 (2013-14) (New York premiere)
Cypress String Quartet Cecily Ward, violin; Tom Stone, violin; Ethan Filner, viola; Jennifer Kloetzel, cello

April 12, 2014

FELIPE LARA (b. 1979) Archi Elastici for String Quintet (New York premiere, 92Y co-commission) (2014)
Brentano String Quartet

May 10, 2014

CHARLES WUORINEN (b. 1938) Intrada (New York premiere, 92Y co-commission)
Peter Serkin, piano

June 3, 2014

PAOLA PRESTINI (b. 1975) Eight Takes for Solo Cello (World premiere, New York Philharmonic commission)
Sumire Kudo, cello

ERIC NATHAN (b. 1983) As Above, So Below for Solo Trombone (World premiere, New York Philharmonic commission)

Joseph Alessi, trombone

OSCAR BETTISON (b. 1975) Threaded Madrigals for Solo Viola (2014) (World premiere, New York Philharmonic commission)
Rebecca Young, viola

RYAN BROWN (b. 1979) Four Pieces for Solo Piano (2010) (New York premiere)
Eric Huebner, piano

MICHAEL HERSCH (b. 1971) Of Sorrow Born: seven Elegies for Solo Violin (World premiere, New York Philharmonic commission)
Yulia Ziskel, violin

CHRIS KAPICA (b. 1986) Fandanglish for Solo Clarinet (World premiere, New York Philharmonic commission)
Pascual Martinez Forteza, clarinet

October 26, 2014

ROMAN HAAS (b. 1980) Multicultural Suite for Piano Trio (New York premiere)
Smetana Trio: Jitka Čechová, piano; Jirí Vodička, violin; Jan Páleníček, cello

November 17, 2014

TIMO ANDRES Early to Rise (NY/EAST COAST PREMIERE) (2013)
Musicians from the New York Philharmonic

January 31, 2015

JOHN HARBISON (b. 1938) For Violin Alone (World premiere, 92Y co-commission)
Jennifer Koh, violin

February 9, 2015

AVNER DORMAN: Jerusalem Mix (New York premiere)
Musicians from the New York Philharmonic

February 21, 2015

MARC-ANDRÉ HAMELIN (b. 1961) Chaconne (2013) (New York premiere)
Marc-André Hamelin, piano

February 28, 2015

GARY SCHOCKER (b. 1959) Hypnotized for Harp and Guitar (New York premiere)

KEITH FITCH (b. 1966) Knock on Wood for Harp and Guitar (2012) (New York premiere)
Jason Vieaux, guitar; Yolanda Kondonassis, harp

March 9, 2015

YAIR KLARTAG: A Villa in the Jungle (US premiere)

AYAL ADLER: Colors of Dust (US premiere)

Meitar Ensemble: Roy Amotz, Flute; Dan Erdman, Clarinet; Moshe Aharonov, Violin; Jonathan Gotlibovitch, Cello; Amit Dolberg, Piano; Yuval Zorn, Conductor

May 11, 2015

VITTORIO MONTALTI: Passacaglia for Marimba and Cello (US premiere)
Maria Kitsopoulos, cello; Daniel Druckman, marimba

SALVATORE SCIARRINO: tre duetti con l'eco for Flute, Bassoon and Viola (US premiere)
Dawn Hannay, viola; Yoobin Son, flute; Kim Laskowski, bassoon

LUCA FRANCESCONI: Encore da capo for Flute, Clarinet, Vibraphone, Piano, Violin and Cello (US premiere of transcr. by L. Francesconi)
Quan Ge, violin; Sumire Kudo, cello; Yoobin Son, flute; Anthony McGill, clarinet; Daniel Druckman, vibraphone; Eric Huebner, piano

OCTOBER 2015—PLEASE DESTROY ALL PREVIOUSLY DATED MATERIAL



The New York Times

March 7, 2017

Pianists Dominate Next Season at the 92nd Street Y

By Sara Aridi



Benjamin Grosvenor, who will make his 92nd Street Y debut on Nov. 15 with works by Bach and Brahms.

Carnegie Hall remains the most eminent home for pianists in New York, but the 92nd Street Y is making a strong play for silver in its 2017-18 season.

Angela Hewitt, known for her rich portfolio of Bach recordings, will return to the Y's Kauffman Concert Hall for three concerts to continue her four-season survey of his complete keyboard works, beginning on Nov. 8. Also in three concerts,

Shai Wosner will play Schubert's six final sonatas as part of the Soundspace series, which will explore Schubert's piano and chamber works.

Benjamin Grosvenor, the 24-year-old British pianist whom David Allen, in a New York Times review, called "a boy lord of the piano," will make his Y debut on Nov. 15, with works by Bach and Brahms. Other keyboard recitalists will include Nikolai



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

Lugansky, Jeremy Denk and Inon Barnatan. The Italian pianist Alessio Bax, a recipient of the 2009 Avery Fisher Career Grant, will perform with the flutist Emmanuel Pahud on Feb. 17, 2018.

The season opens on Oct. 5 with the Orpheus Chamber Orchestra and the

cellist Mischa Maisky. Other highlights include the violinist Leila Josefowicz on Nov. 4, and the New York premiere of Bryce Dessner's new work for guitar and string quartet on May 10. More information is at 92y.org.

92Y

The National Herald

A WEEKLY GREEK-AMERICAN PUBLICATION

October 1-7, 2016

O Mikros, O Megas by G. Tsontakis Premieres

By Eleni Sakellis

NEW YORK- O Mikros, O Megas a new work by award-winning composer George Tsontakis will premiere in New York on October 15 at the 92Y. Renowned pianist Jeremy Denk and the Saint Paul Chamber Orchestra (SPCO) will perform the work opening the remarkable 2016/17 classical concert season at 92Y. Tsontakis' previous work with the orchestra on three world premieres earned a prestigious Grawemeyer Award and a Grammy nomination. Denk, a 2013 MacArthur Fellow and an Artistic Partner of SPCO since 2014, will also perform Mozart's Piano Concerto in A Major as a soloist. Also on the program, Schubert's Symphony No. 2 in B-flat major will be performed by SPCO. O Mikros, O Megas premieres at Dartmouth on October 14.

Tsontakis spoke with The National Herald about his Greek roots and his new work. His grandparents were from Chania and Sfakia in Crete, he told TNH. His parents were both born in the United States, though he noted that while his father was "more Greek" than his mom, the language and traditions were kept up by the family living in Astoria where Tsontakis was born and later attended Greek school. He recalled that at the time there weren't as many Greeks in Astoria, though they soon arrived in greater numbers. Reflecting on the changing neighborhood, Tsontakis mentioned his late aunt who still lived in a house in Astoria up until her passing about five years ago and that since then the house was razed for a new luxury apartment building. When asked if he al-

ways wanted to be a composer, Tsontakis said no, he started out playing the violin, studied acting, and worked at various jobs before music became the priority. His parents were both musical, he noted, though not professionally trained, they would "harmonize Gounaris in the car." Tsontakis cited the restless "Greek spirit" that pushes him to try something else. He wants to act more and write his memoirs, but classical composing has been a lucrative business for Tsontakis. Following the classical composition path, he has found the commissions keep coming in and working with gifted musicians like Denk and SPCO has produced wonderful results, awards, and Grammy nominations.

Tsontakis has also had the opportunity to work with the talented opera singer Eleni Calenos early on in her career. She sang on the recording of Tsontakis' Mirologhia in 2008. He noted her recent performance as Desdemona and observed that she has "blossomed into a great opera singer." In 1982, the Greek Theater and the Metropolitan Chorale presented the sold-out premier production of Tsontakis' Erotokritos at Lincoln Center's Alice Tully Hall. Grigoris Maninakis, leader of the Mikrokosmos Ensemble, who Tsontakis called "the Xylouris of Astoria," sang Erotokritos. The Greek influences and especially his love for Cretan music are strong even though the poetry is perhaps more influential lately rather than Greek music directly.

The inspiration for his new work is the poem Axion Esti by Odysseas Elytis.



ANDREA CABANE

George Tsontakis

Tsontakis spoke about his work in Broadway World, "My title, O Mikros, O Megas was inspired by the opening lines of Axion Esti, by the great contemporary Greek poet, Odysseas Elytis: 'Aftos O Kosmos, O Mikros, O Megas' ('This tiny world, this enormous world'). There are no direct literal connections to the words, only the feeling of the intended ambiguity; certainly no superficial dynamic nor density parallels. In fact, it is to me that within the quietest and most inwardly moments of the work, the world seems to fully impose its power and enormity. At the same time, the figurative 'flip-side' of my work's title could well be 'This tiny fleeting life, this huge eternal life' - a reflection on recent world circumstances including the tumbling world, loss of friends and my own personal

advancement into the foothills of an ageless maturity."

He told TNH about the connections to poetry in three of his latest pieces, last year's world premiere of the Boston Symphony Orchestra-commissioned work Sonnets was inspired by several Sonnets by Shakespeare, this year's new work by the Elytis poem, and an upcoming piece by the work of Anglo-American poet T.S. Eliot. It seems Tsontakis is testing the quote by 19th century English critic Walter Pater that "All art constantly aspires towards the condition of music," by writing music inspired by the art of poetry. Tickets to the New York premiere of O Mikros, O Megas at 92Y are available online at www.92y.org.



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

92Y

The New York Times

January 27, 2011

Famed Ghosts And Their Diligent Keeper

By Steve Smith



Hanna Arie-Gaifman, director of the Tisch Center for the Arts at the 92nd Street Y in Manhattan, in Kaufmann Hall.

LOOK toward the ceiling from your seat in the Kaufmann Concert Hall at the 92nd Street Y, and you encounter a roll call of heroic names, etched in gold on the walnut paneling along the top edges of the walls. David, Moses and

Isaiah appear over the stage. To the right, Jefferson, Shakespeare, Dante, Goethe and Maimonides. To the left, Washington, Lincoln, Beethoven, Bach and Brahms. Behind you, Emerson, Einstein and



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

Spinoza. The list is a constant reminder of the mission of the Y, which was founded in 1874 as a nonprofit Jewish community and cultural center.



The cellist Steven Isserlis performing at the 92nd Street Y in 2007.

But the institution also has a second pantheon, comprising Artur Schnabel, Andrés Segovia, the Budapest String Quartet and other legendary musicians, who began to appear there in the 1930s: its ghosts, as Steven Isserlis, an English cellist who frequently performs at the Y, put it in his introduction to a guide to concert halls.

“You feel this sort of spirit,” Mr. Isserlis said by telephone from London. “It can happen quite quickly. In quite a new hall you can already get the feel of ghosts: the atmosphere of exciting concerts that have happened and the people who’ve played there. I feel that in the Y, and I love that. It’s just a sense of history.”

Tending to the Y’s ghosts, and to their living successors, has waxed and waned over the years. Since 2000, their care has been entrusted to Hanna Arie-Gaifman, who was appointed that year as the director of the Tisch Center for the Arts. Her mandate was to revitalize the Y’s musical offerings, both classical and popular, while nurturing the health of its successful Unterberg Poetry Center.

Ms. Arie-Gaifman (pronounced AH-ree-eh-GAYF-mahn), now 61, was ideally qualified for that dual task. A pianist, scholar and administrator born in Czechoslovakia, she earned degrees in literature at the Hebrew University of Jerusalem and Stanford University, and held executive posts at the Czech Philharmonic, the Sandor Vegh Chamber Music Academy and the Musica Judaica Festival in Prague.

Erudite, quick-witted and insatiably curious, Ms. Arie-Gaifman, in a recent interview, cited what she viewed as the core values behind the Y’s mission: “enrichment, growth, enjoyment and what’s called tikkun: improvement of the world.”

“And ultimately,” she added, “there is always the method of learning, which in Judaism is asking questions. It’s the question answered which leads to another question.”

That tradition shapes her artistic planning, she said. “If you want to program interestingly, you have to constantly question if what we’re doing is the right thing.”

Evidence suggests that Ms. Arie-Gaifman has asked the right questions over the last decade as she put her stamp on the Y’s offerings. Her dual expertise in music and literature helped to foster striking collaborations between musicians and writers, like a 2010 event shared by the pianist Andras Schiff and the author Peter Esterhazy.

The Y has become a valuable resource for underexposed ensembles like the Nash Ensemble and the Scottish Chamber Orchestra and a home for strong personalities like the pianist and

scholar Charles Rosen, the oboist Heinz Holliger and Mr. Isserlis, who regularly presents both illuminating recitals and engaging children's concerts based on

of unaccompanied works at the Y on Sunday. And since 2001, Benjamin Hochman, an eloquent pianist (and Ms. Koh's husband), has appeared



The pianist Benjamin Hochman, performing at the 92nd Street Y in 2010.

his books for young readers.

"For me, it's sort of a New York version of the Wigmore Hall," Mr. Isserlis said, referring to the renowned London establishment. "It's very different in many ways, but there's that sort of seriousness of programming. And I think the audiences are getting better and better."

He cited the concert he gave with the pianist Jeremy Denk in December. Much of the program consisted of demanding modern works, including pieces by the Hungarian composer Gyorgy Kurtag.

"It's almost inaudible music, and I don't know that many places where the audience would have listened as quietly as they listened at the Y," Mr. Isserlis said. "That's not something that struck me at first when I played at the Y. I think that's something that's grown."

Ms. Arie-Gaifman has nurtured a new generation of performers as well. Jennifer Koh, a vibrant, inquisitive violinist, will present a daring program

repeatedly in a variety of settings, including concerts with the violinist Pinchas Zukerman, the cellist Miklos Perenyi and the baritone Sanford Sylvan. "It's rather unusual to find a presenter who identifies young performers and really supports their careers," Mr. Hochman said by telephone. "Not only does she engage young artists, but she also makes an effort to sustain her interest in artists over time."

For Mr. Hochman's solo recital this April, the Y commissioned a new piece by the composer David Ludwig at Mr. Hochman's request.

Sol Adler, the executive director of the Y, credits Ms. Arie-Gaifman's innovations with having helped to steady the organization's fortunes during uncertain economic times. When he went to the Y as a comptroller in 1978, he said, subscriptions accounted for 80 percent of ticket sales.

"You can't really sell a distinguished-artists series the way we used to, where

people would buy 12 concerts many months before the season started,” he said. “Today, each and every day, there are enormous distractions, there are enormous other opportunities, and so it’s much more competitive. Hanna has kept us doing very well in that new environment.”

Ms. Arie-Gaifman’s programming for the 2011-12 season, to be announced imminently, shows that she has no intention of playing things safe. Included are concerts by the engrossing pianist Paul Lewis and the distinguished period-instrument ensemble Quatuor Mosaïques. Mr. Isserlis will offer a Beethoven cycle with the fortepianist Robert Levin. Especially close to Ms. Arie-Gaifman’s heart is “Will to Create, Will to Live: The Music of Terezin,” an

extensive multidisciplinary series in which the Nash Ensemble and other performers will play music by composers who were imprisoned in the Terezin internment camp in Czechoslovakia during World War II, many of whom later perished at the Nazis’ hands.

That most of the musicians imprisoned at Terezin — including Ms. Arie-Gaifman’s piano teacher, Alice Herz-Sommer, at 107 the world’s oldest Holocaust survivor — were Jews speaks to the Y’s mission, Ms. Arie-Gaifman noted. But in this, as in everything she presents, she takes a broader view.

“I think it’s something that people need to know,” she said. “It’s a program honoring something that we all could learn from.”



The Jewish Week
SERVING THE JEWISH COMMUNITY OF GREATER NEW YORK

February 3, 2015

N.Y. Phil Puts Israeli Classical Music In The Spotlight

The program displays the richness of the contemporary creative scene of Israel as well as Israeli composers living abroad, says Hanna Arie-Gaifman of the 92Y.

By Robert Goldblum



Hanna Arie-Greifman: "Richness" in Israeli classical scene. Joshua Bright

In what is being described as a first, the New York Philharmonic will present a program of contemporary Israeli classical music by some of that country's leading composers. The "New Music From Israel Program," which takes place Monday, Feb. 9 (7 p.m.), is a co-presentation with the 92nd Street Y and

is part of the N.Y. Phil's CONTACT! series. The composers on the program are Josef Bardanashvili, Yotam Haber, Shulamit Ran and Avner Dorfman. The Jewish Week discussed the program with its brainchild, Hanna Arie-Gaifman, director of the 92Y's Tisch Center for the Arts. The interview was



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

conducted via email.

Q: Can you explain a little about the collaboration between the N.Y. Phil and the 92Y on this effort to spotlight modern Israeli composers?

A: When the programming teams of N.Y. Phil and 92Y decided to program CONTACT! with living Israeli composers, we looked at works that would represent some of the richness of the contemporary creative scene of Israel as well as Israeli composers living abroad. The choices made are quite representative although of course far from exhaustive.

We've heard so much about Israeli jazz musicians and modern dancers in New York. Israeli classical composers seem to be under the radar. What is it about Israeli classical music that made you approach the N.Y. Phil about spotlighting the country's composers?

Israeli composers, like Israeli artists, are both very deeply rooted in the cultural mixture of the Eastern European, the Middle Eastern North African or South American musical heritage. They are so typical of Israel, and at the same time very much part of the international musical scene.

There are two generations of very active composers on the program: Josef Bardanashvili and Shulamit Ran, both in their 60s, and Avner Dorman and Yotam Haber, not yet 40. In fact, Dorman studied with Bardanashvili in Israel before coming to New York to study with John Corigliano.

What ties these composers together is their personal way of referring to their roots, whether cultural or religious. Bardanashvili refers in his works to

Georgian musical elements (the country of his origin), as well as Latin hymns, tango and jazz rhythms which are very meaningful to him, while Dorman finds his inspirations in the sounds, melodies, smells and tastes of Jerusalem.

Shulamit Ran's "Mirage" awakens in me the sensation of the Negev desert during a hamsin [hot, dry wind]. Haber's reference to Benedetto Marcello's settings of the Psalms ties the worlds of the Western Jewish tradition and the Italian music together. All that said, each of the composers brings his or her own mixture of Jewish and Israeli culture, their very own voice and distinct artistic identity.

Is there such a thing as an "Israeli" classical sound, in the way Aaron Copland is seen as having an "American" sound?

I would have hard time pinpointing the Israeli equivalent to Aaron Copland, although various composers — among them Stephan Volpe, in the 1930s — attempted to create music of the land of Israel that would be rooted more in the Sephardic and Middle Eastern musical tradition than the European one. It is actually now that these varied kinds of sounds and melodies meet in works by composers like Avner Dorman or Betty Olivero.

More broadly, we keep hearing that classical music in America is suffering. True?

The declarations of classical music in America is suffering seem to me self-defeating and actually not true. The creative scene is so live and so vibrant, and there is certainly a lot of interest among the young people that I see, and I see many.



The New York Times

April 8, 2017

THAT DECISIVE MOMENT

This Week's 8 Best Classical Music Moments

In addition to reviews, features and news during the week, our critics and reporters collect the best of what they've heard: notes that sent shivers down their spines, memorable voices, quotations that cut to the heart of the story.

Bach Breathing Free

ANGELA HEWITT, APRIL 4

By James R. Oestreich

In her “Bach Odyssey” recital at the 92nd Street Y, you knew that this excellent pianist would get there eventually, but it took a moment for her personality to blossom. The early movements of the first work, Bach’s B-flat Partita (BWV 825), sounded ever so slightly stiff and studious. But after injecting a modest embellishment here and another there, she finally let loose with a flourish in the Sarabande that seemed to strike even her own fancy and germinate into a freedom that greatly benefited the rest of the work, especially the concluding Giga.



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

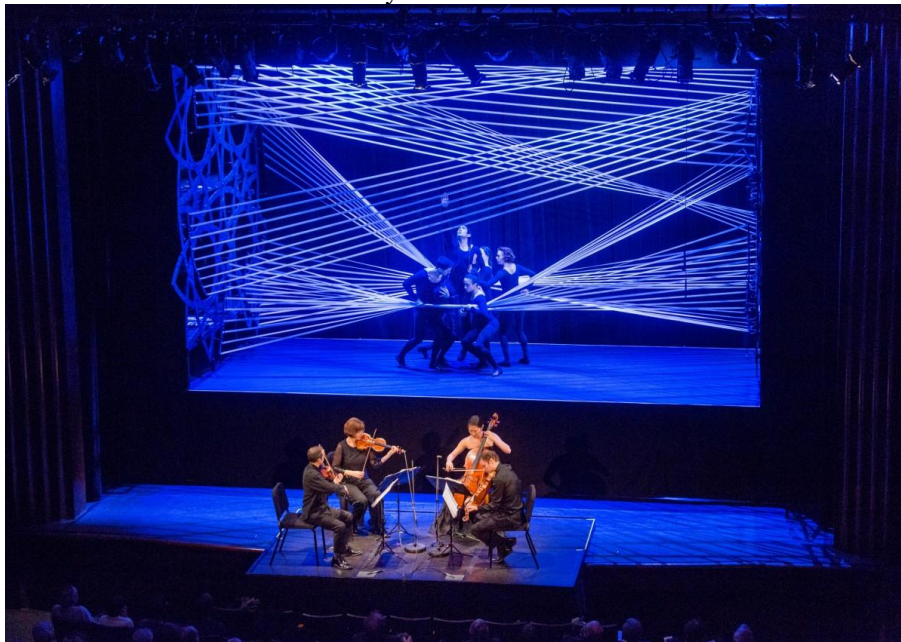
92Y

Forbes

January 30, 2016

New Festival Focuses On The Intersection Of Music And The Visual Arts

By Jane Levere



This moving installation by architect Gabriel Calatrava illuminated and interpreted a performance January 30 of Bach's "The Art of the Fugue" by the Brentano String Quartet.

The intersection of music and the visual arts is the focus of a "Seeing Music" festival at the 92nd Street Y in New York this month and next.

The festival features two visual art commissions: In the first, having its premiere January 30, dancers will manipulate a moving installation by architect Gabriel Calatrava to illuminate and interpret a live performance of Bach's *The Art of the Fugue* by the Brentano String Quartet.

In the second, on February 6, violinist Julian Rachlin and pianist Di Wu will perform four Beethoven violin sonatas, accompanied by Clifford Ross' new *Digital Waves* video commission; this video and Ross' *Hurricane Wave* series, on display at MASS MoCA, reflect his longstanding fascination with the power of moving water.

The ocean is also the focus of a February 18 performance by the Australian Chamber Orchestra. This will feature



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

works by composers ranging from Bach, Rameau and Shostakovich to George Crumb, Iain Grandage, Mark Atkins and Alice in Chains, accompanied by an original film shot on the UNESCO-listed Ningaloo Reef in Western Australia.

On January 31, pianist Garrick Ohlsson will perform Granados' *Goyescas*, inspired by the art of Francisco Goya, and Mussorgsky's *Pictures at an Exhibition*, a musical tribute to ten paintings by Viktor Hartmann. A talk by Tim Barringer, an art history professor at Yale University, will precede the recital.

Mark Steinberg, a member of the Brentano String Quartet whose conversation several years ago with Hanna Arie-Gaifman, director of 92Y Tisch Center for the Arts, was an inspiration for the festival, said the quartet's Bach performance would offer "a feast of analogies so that the sense of fugue might resonate with all of our listeners. We can consider how a fugue might seem like a cubist painting, where multiple perspectives can coexist and expand our perception. Or how it is like

the magic in our own cells. Or how a conversation can take a postulate and examine it as it bounces off variations of itself in moving toward a conclusion."

Calatrava said his installation for the Bach performance "visualizes the relationships between the four different musical voices of Bach's fugues, and is inspired by those fugal lines, the strings of the instruments and the children's game of Cat's Cradle. It uses these elements to express playfully Bach's music spatially and visually." He described himself as a "huge Bach fan," and said his father, the architect Santiago Calatrava, was similarly inclined; he said his father had introduced him and his siblings to classical music when they were children. Arie-Gaifman predicted the festival would create a "new artistic language that transforms separate genres, creates something richer," and said she hoped it would take place as a biennial going forward.

Excerpts of some of the performances may be available online at a later date.

THE WALL STREET JOURNAL.

January 15, 2015

**Opera Singer Deborah Voigt:
An Anti-Diva Bares It All***The Singer Offers Backstage Observations and Details About Her Own Struggles*

By Jennifer Maloney



When Deborah Voigt was 5 years old, she gave in to an urge to down an entire jar of green olives, juice and all. The indulgence made her ill and enraged her father, who strictly monitored what she—and her mother—ate. It was her first experience with binging.

Over the following decades, as she rocketed to opera stardom, Ms. Voigt struggled with her weight and with addictions—to food, sex and alcohol. In 2004, Ms. Voigt drew world-wide

attention when she revealed that the Royal Opera House in London had fired her because she was too large for the production's "little black dress." The discussion she sparked ultimately led to her new memoir, "Call Me Debbie: True Confessions of a Down-to-Earth Diva," to be released Jan. 27 by Harper.

The book's lighthearted moments include backstage observations of diva behavior. Covering for Jessye Norman, for example, she learns the soprano

**KIRSHBAUM
ASSOCIATES INC.**

must have the air in front of her misted with water to remove the dust as she walks onstage. ("I'm afraid that is not a fact," Ms. Norman told *The Wall Street Journal*.)

On Feb. 26, Ms. Voigt will bring her one-woman show, featuring songs and stories from the book, to New York's 92nd Street Y. She sings "The Merry Widow" at Detroit's Michigan Opera Theatre in April.

Below, an edited interview:

There are painful—and embarrassing—episodes in this book. Why did you write it?

I think it's a book that will speak to a lot of people—women in particular. Is there a woman on this planet that doesn't have issues about the way they look or their size? I would be lying if I said I'm not worried. I know that I'm going to be judged. But in a way, I've been judged my whole career.

Was there something you were particularly apprehensive about sharing publicly?

I think the whole six-to-eight-month phase of being very promiscuous, kind of living my youth at an older age, that was a part that really felt like, well, should I? But I think it's kind of a critical element to the idea of addictions. Whether it be food or clothes or gambling, I think all of us to a certain extent have an addiction to something. I had to include that because it did feed some kind of a hole inside of me.

You say that you haven't mastered the trick of dating the good boys rather than the bad boys. Are you in a relationship now?

No, I'm not. I haven't given up, but I think, finally, my life becomes more fulfilling on my own. I don't feel that need that I have to have somebody, or have to hang on to this one no matter how bad he is. So I think that's progress. But also, it's very hard to meet people. I leave my eyes open all the time. I try to be friendly. I tell my friends I'm single. But it's very difficult in my profession in general. You don't come into contact with so many eligible bachelors.

You consider yourself an anti-diva. What do you mean by that?

It probably has to do with some of the behavior I saw as a young person—the very self-centered sort of behavior, the very grandiose. The walking into a dark theater wearing sunglasses.

You share a lot of diva anecdotes in the book—and you name names. Is this kind of thing still common?

It's still going on. These are stories the opera public doesn't get to hear, these funny little things that go on. Don't you think the HD cameras would just love to see Jessye Norman walking on stage with air being spritzed in front of her?

Is there a double standard for men and women in opera?

I think that there maybe is a double standard. That being said, in general opera has become so much more visually oriented. And so you don't necessarily see someone who is obese, and that was my problem. The problem was not that I was a little heavy. I was obese. Anybody who has a fantastic voice today, they're going to rise to the top, no matter what their size is. But there were roles that I knew I wouldn't be considered for because of my weight.

You had been thinking about gastric-bypass surgery before the 'little black dress' episode, but ironically the Royal Opera House cancellation gave you the money—and the time off—to do it.

Exactly. It was like the universe came together and said OK, this is what you should do. It's time.

It was a risk in terms of what might happen to your voice. What did it feel like to sing after the surgery?

When I started losing weight, my instrument started to change. I didn't know how much to engage the abdominal muscles. Because when you have all that weight on you, it happens automatically. It took a good couple of years to feel comfortable. But at the same time, I was suddenly fitting into clothes that I never imagined I would wear and was looking so much more

beautiful on stage and feeling so much more able to express myself on stage.

Some critics said your voice wasn't what it was before. Did it change for the worse?

I don't know. I know that the color of it has changed. But I don't know that that's necessarily all because of weight loss. It could be hormones, it could be the fact that I have been singing dramatic repertoire for 20 years. I don't think different necessarily means worse. And I think I bring so much more in terms of a total package artistically than I did before.

One night at 2 in the morning, not long before he was diagnosed with pancreatic cancer, you received an unexpected call from Luciano Pavarotti. He asked you about your gastric-bypass surgery.

I was stunned. Without us having to say it, I knew we had both experienced the same thing, the same sort of frustration with weight and feelings of helplessness and I got that, the minute he said why he was calling. I felt bad. He's Luciano Pavarotti! It was an amazing moment.

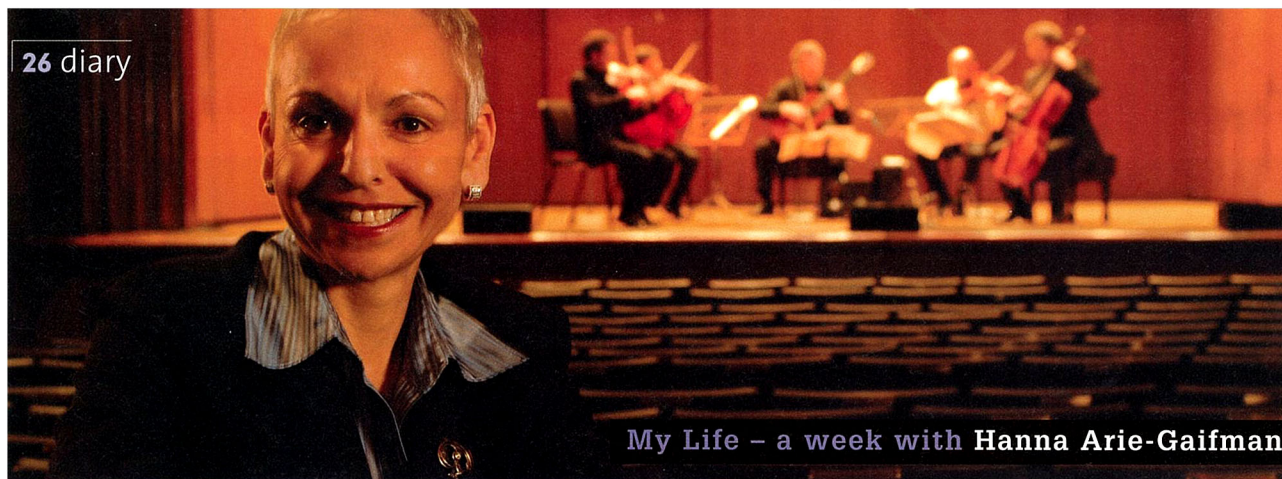
92Y

INTERNATIONAL

artsmanager

November 22-December 5, 2012

26 diary



My Life – a week with Hanna Arie-Gaifman

Monday

I know it's fall when I find myself walking across Central Park from my apartment to work nearly every morning – instead of taking a bus or taxi. The turning of the leaves only lasts a short while. I need to make the most of it and this is my best opportunity. Ahead is a full day of meetings on budgets, programming, performance logistics – it's nonstop.

Tonight I will attend Orhan Pamuk's reading at 92Y. His new art book / catalogue, *The Innocence of Objects*, takes readers inside the actual Museum of Innocence in Istanbul and is based on his novel of the same name (which I recently reread). I'm currently reading *The Hare with the Amber Eyes*, an enthralling novelistic memoir by Edmund de Waal. I can't seem to put it down.

Tuesday

Today I call cellist Steven Isserlis (one of the artistic pillars of 92Y) to talk about a programme revolving around Marcel Proust for the 2013-14 season. Steven is such a creative personality – brainstorming with him always results in something interesting.

At 1pm I meet with 92Y leadership concerning the visit of a group from Migvanim Ramat HaSharon, a cultural centre in Israel. We have a wonderful partnership that allows us to 'trade' staff for a short while and give insight into each other's approach to cultural initiatives. This weekend, Migvanim's staff will visit us (we visited them a couple of years ago).

Tonight we will launch the series 'Conversations with Music', which I'll be moderating. The intimate and informal setting of a board member's house really welcomes you into the classical music world. The evening is focussed on Beethoven. Pianist Shai Wosner performs the *Waldstein Sonata*, and we discuss arts patronage and Beethoven's prominence at 92Y.

In 1930 – this week, in fact – 92Y's Kaufmann Concert Hall was dedicated and the first concert featured Beethoven. Shai and I end the day with Mexican food at Café Frida (one of my favourites).

Wednesday

Meetings with the staff of 92Y's Unterberg Poetry Center consume much of my time. Next year is the Center's 75th Anniversary and we want to make it a special one.

Tonight is the opening reception for the new exhibit of Romare Bearden works in the Weill Art Gallery (92nd Street Y's Unterberg Poetry Center is currently celebrating its centenary).

These multidisciplinary initiatives are some of my favourite projects to work on because the crossover engages nearly every artistic area at 92Y.

Thursday

92nd Street Y's first concert of the season is fast approaching: pianist András Schiff will be performing *Book I* of JS Bach's *The Well-Tempered Clavier* and preparations for the concert and reception are coming along.

Today pianist Inon Barnatan (another 92Y artist) was at Kaufmann Concert Hall trying out the house piano before it was loaded out to make way for the piano Schiff will use. We are only two days away from opening night and there is still so much to do.

Friday

Today is extremely busy. Opening night is tomorrow and we are sold out – even so, people are practically breaking down my door for tickets. Schiff can sure draw a crowd. Kaufmann Concert Hall has 900 seats and finding just one that hasn't been taken is, to put it mildly, impossible.

In the afternoon, I meet with our in-house PR and marketing departments. This serves to bring the departments together to coordinate efforts for all of the multidisciplinary goings-on at 92Y.

This, I've found, is the best forum to discuss the complementary responsibilities of each department and figure out how everyone can work to better serve the community with each current and upcoming project.

Later, I am happy to get home in time for *Shabbat* dinner – it almost didn't happen.

Saturday

After running across the park to work this morning, I go straight to the Hall to listen to Schiff's rehearsal. It isn't until 10am (on the button) after watching him sit down and play through Bach, that I realise this is finally going to happen. It's peculiar how you can be so worked up about an event and then feel freed of any anxiety by the simple act of listening.

At 7pm our esteemed guest sits down once again, this time in front of a full house, and begins to play that series of arpeggios that nearly everyone on the planet knows. He continues for about an hour (without sheet music and without pause) before taking an intermission and then performing for another hour. I'm not sure I've ever seen a more attentive audience.

The post-concert reception was perfect: drinks with friends, conversations about music and art. Bach's music remains with me.

Sunday

So, Hurricane Sandy is coming for us. New York City's public transportation system closes down at 7pm tonight, but before that happened, I made it to the Metropolitan Museum of Art with a couple of visiting artists where we enjoyed a little feast of beauty before the storm.

Back at home, my husband and I fill up some water containers and brought out candles in case the power goes out. It most likely will. I'm really sorry for our visitors from Migvanim – they certainly weren't expecting a hurricane!

Since opening night was yesterday, we seemed to have dodged a bullet. Furthermore, the storm should pass by next Thursday, in time for Schiff's second scheduled recital. A lucky escape.

HANNA ARIE-GAIFMAN IS THE DIRECTOR OF 92ND STREET Y TISCH CENTER FOR THE ARTS
www.92y.org/Uptown/Tisch-Center-for-the-Arts.aspx



KIRSHBAUM
ASSOCIATES INC.



THE WALL STREET JOURNAL.

April 8, 2015

Young Musicians Can't Fake It to Make It

Are competitions or mentorship better for jump-starting a career?

By Stuart Isacoff

Young classical musicians have a tough time of it these days. Sixty or 70 years ago, with the right kind of talent and temperament, top performers simply swept into view like forces of nature. Vladimir Horowitz, Rudolf Serkin, Glenn Gould and Byron Janis made their places in history without the accouterments of a competition medal or a glitzy marketing ploy. Lang Lang is the latest in that line. But he's a tough act to follow. Most in this overcrowded field face a serious dilemma.

Of the options available for jump-starting a career, winning a competition seems less effective year by year. Van Cliburn, who at 23 won the first Tchaikovsky Competition in Moscow in 1958 and promptly produced the first classical recording to sell a million copies, became the unrepeatable model. In the years since, international musical contests have exploded in number. In 1945, there were only five major international piano competitions. Today there are at least 750.

Now there seems to be a new trend emerging: Young musicians mentored by established artists. Renowned pianist Richard Goode shared the stage in Carnegie Hall's Zankel Hall this February and March with musicians he had mentored at the Marlboro Music Festival over several seasons. A similar approach has been brewing at the 92nd Street Y, the outgrowth of a conversation between Sir András Schiff and Hanna

Arie-Gaifman, the Y's director of the Tisch Center for the Arts. Sir András suggested choosing three pianists he had heard in master classes, giving them the right kind of exposure to enhance what they had already started by presenting them in New York, Berlin and elsewhere.

The mentoring route is attractive for many reasons: The endorsement of a well-established artist can make a world of difference; the musicians don't face psychological pressures to be solicitous of a jury; and, unlike the sometimes burdensome repertoire requirements of competitions, each pianist chooses his own program. This last element "tells us something about the taste and the self-critical ability of the player," explains Sir András.

Yet despite composer Béla Bartók's observation that they are for horses not people, competitions offer advantages, too. They test the performers' mettle and give them the opportunity to measure themselves against the field. And when the prize includes both significant money and career development, as it does in the American Pianists Association events, which alternate between classical and jazz contests, the payoff can be enormous.

To find out which path led to the most musically satisfying results, I attended two of the three recitals presented by the Y at the Greenwich Village venue SubCulture in February and March, and



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

listened to a recording of the third. Then I joined the audience at the finals of the APA jazz competition in Indianapolis on March 27-28.

Sir András had chosen musicians with a variety of sensibilities. They included Kuok-Wai Lio, “a sensitive pianist with a strong affinity to Mozart and Schubert,” he said; Roman Rabinovich, “who is full of imagination, with playing that is communicative and joyous”; and Adam Golka, “a highly intelligent player who is not afraid of challenges.”

For a listener, the outcome was mixed. Any performer is faced with certain challenges: recognizing a work’s historical context, using all the technical resources needed to bring it to life, maintaining the integrity of the composer’s idea and yet investing it with a personal vision.

Mr. Lio’s ideas seemed lost in a sea of excessive caution and politeness. He simply did not bring enough of himself to the table. Mr. Rabinovich’s performance ranged from a very dry Bach, a bit lacking in structural cohesiveness, to splendidly jazzy Bartok, where the cranking repetitive phrases built steam like a locomotive chugging its way into action. His Brahms nicely balanced Romantic fervor and classical restraint, with dollops of quirky playfulness. But to my ears his rendition of Bedrich Smetana’s Czech Dances, though creative and colorful, sometimes lost sight of the underlying dance.

On the other hand, Mr. Golka, whose program consisted of two huge works—Brahms’s First Piano Sonata and Beethoven’s “Hammerklavier” Sonata—was something to cheer about. This was playing with dramatic flair and

conviction, bold yet musical, filled with risk-taking. He threw himself into the performance with abandon, and he had the skill to pull it off. (Make what you will of the fact that Mr. Golka is a previous winner of the American Pianists Association classical competition.)

At the APA jazz finals, the pianists—Christian Sands, Sullivan Fortner, Emmet Cohen, Zach Lapidus and Kris Bowers—were all of such a high quality that it made the judge’s task impossibly hard. “If you had a contest in which the pianists were Herbie Hancock, Keith Jarrett, Chick Corea and Bill Evans,” one of the jurors, Bill Charlap, confided to me afterward, “how would you choose?”

The organization’s brilliant director, Joel Harrison, gave the finalists challenges that would have proved daunting to almost anyone. There were sets of solo and trio playing in the intimate setting of a local jazz club, in contrast to the next evening’s program in a large theater. The effects of those different venues on the players was enlightening, and the second night also provided the opportunity to hear these very original talents in collaboration with mastersinger Dianne Reeves, as well as with the Buselli-Wallarab Jazz Orchestra.

The performances with Ms. Reeves were the highlight for me. They demonstrated the power of spontaneous communication between improvisers working at the top of their game, and provided moments of exquisite beauty. In the end, Mr. Fortner was declared the winner. But there were no losers in this group.



January 28, 2015

Jennifer Koh Concludes Her Six-Year Bach and Beyond Series

By Laurie Niles

Why is Bach still relevant today?

This has been the subject of a six-year project for Grammy-nominated violinist Jennifer Koh, called *Bach and Beyond*, initially inspired by Bach's 325th birthday in 2010. The project took the form of a three-part series of recital programs that Jennifer devised, exploring the history of the solo violin repertoire by pairing Bach's Six Sonatas and Partitas with related modern-day works and new commissions.

This weekend she celebrates the third and final installment of this series with a concert at 8 p.m. Saturday at 92Y in New York. She will take the recital program on the road, with "Bach and Beyond, Part III" recitals this spring at Oberlin College, at Strathmore Hall in North Bethesda, for the University Musical Society in Ann Arbor, for Cal Performances at UC Berkeley, and at the Athanaeum Music and Arts Library in La Jolla.

"My initial hope for this project was to create programs that highlighted the rich possibilities for solo violin recitals," Jennifer said, "My personal goal was to make programs that create a historical journey that illustrates Bach's influence over repertoire written for solo violin and to expand that repertoire through new commissions."



The new commission for Saturday is the world premiere of John Harbison's "For Violin Alone," co-commissioned by 92Y. "I think there is definitely influence of Bach's Partita form, as there are dance movements which are inspired by an array of American influences like folk and blues," Jennifer said of the new



KIRSHBAUM
ASSOCIATES INC.

work. The program also includes Bach's Sonatas No. 2 and 3, and Berio's Sequenza VIII.

Importantly, Jennifer's "Bach and Beyond" project has been the inspiration and showcase for some wonderful new music and music-related projects, featuring the following world premieres over the last six years:

- Tal Rosner (video artist)
 - Ligeti Synergy: Video art collaboration with Ligeti's Violin Concerto, Poeme Symphonique, and Le Grande Macabre using motion capture with Tal Rosner, video artist (2016)
 - Violin/video collaboration project of Salonen's lachen verlernt as part of Bach & Beyond Part 1 (Oct. 2009)
- Kaija Saariaho
 - Recording of Frises for violin and electronics on Bach & Beyond Part Two (Spring 2015)
- John Harbison
 - For Violin Alone as part of Bach & Beyond Part 3 at 92nd Street Y (Jan. 2015)

- Phil Kline
 - Dead Reckoning: Partita for solo violin as part of Bach & Beyond Part 2 (Nov. 2012)
- Missy Mazzoli
 - Recording of Dissolve, O my Heart for violin on Bach & Beyond Part 1 (Oct. 2012)
- John Zorn
 - Passagen for solo violin at Miller Theatre (Dec. 2011) -- performing in Bach and Beyond Part Three

"I think my relationship with Bach is constantly evolving, and I am grateful to the new works from all the composers," Jennifer said. "I was incredibly happy to see how each composer took singular aspects of Bach and then made those works completely their own. It is inspiring to realize that everyone has truly individual responses to Bach's music, whether it be composers, listeners or players. It's a great testament to the depth in Bach's music, but maybe even more importantly, it's a testament to the evolution and relevancy of music."

92Y

The New York Times

January 31, 2015

Schubert, Then and Now

Shai Vosner and the Parker Quartet at the 92nd Street Y

By James R. Oestreich



The pianist Shai Vosner at the 92nd Street Y.

The pianist Shai Vosner is probably sick of hearing that he bears a certain physical resemblance to Schubert (though his choice of eyeglasses only fosters the notion). His identification with the composer, however, clearly runs much deeper, as he showed in a superb rendition of the late Sonata in A (D. 959) at the 92nd Street Y on

Wednesday evening. The performance was part of a two-concert series, "The Schubert Effect," which Mr. Vosner, its curator, is sharing with the Parker Quartet.

The idea behind the series — juxtaposing Schubert's music with more or less related works by living composers — dates at least as far back as



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

2013, when, in a brief recital at the Santa Fe Chamber Music Festival in New Mexico, Mr. Wosner paired the great B flat Sonata (D. 960) with Jörg Widmann's "Idyll and Abyss: Six Schubert Reminiscences."

Here, Mr. Wosner opened with Missy Mazzoli's "Isabelle Eberhardt Dreams of Pianos" (2007), a meditation on a Swiss adventurer who, in Ms. Mazzoli's words, "abandoned a comfortable aristocratic life for a nomadic existence in North Africa" and died in 1904, at 27, during a flash flood in the Algerian desert. Understandably captivated by the tale, Ms. Mazzoli returned to it in a chamber opera, "Song From the Uproar" (2012).

In "Isabelle Eberhardt," the piano enters tentatively over initially faint, diffuse electronics, and the whole builds to an exuberant climax before dissolving into the placid, otherworldly theme of the Andantino from the A major Sonata. This set a tone of concentrated listening

that Mr. Wosner sustained beautifully throughout the sonata itself. The effect can be heard on Mr. Wosner's splendid new CD on the Onyx label, which offers those two works and Schubert's "Moments Musicaux" (D. 780).

In the second half of Wednesday's concert, the young Parker Quartet players — Daniel Chong and Ying Xue, violinists; Jessica Bodner, violist; and Kee-Hyun Kim, cellist — tried something similar, opening with Gyorgy Kurtag's "Aus der Ferne V" ("From Afar V") and pushing directly into Schubert's "Death and the Maiden" Quartet. These were good performances, though the group showed that it has room to grow in its corporate sound and its interpretive acuity.

But some sense of anticlimax was perhaps inevitable, after Mr. Wosner's transcendent achievements in the first half.

92Y

The New York Times

November 17, 2014

You Seem Sad, Janacek. Cheer Me Up, Schubert.

Jeremy Denk Knits a Dialogue in His 92nd Street Y Recital

By David Allen



Jeremy Denk, a pianist who plays by different rules to maximize personal expression, Saturday at the 92nd Street Y.

"Oh, there are loads of rules," Nick Hornby wrote of mixtapes in the novel "High Fidelity." Jeremy Denk predictably broke them all in a series of

piano works by Janacek and Schubert in his very satisfying recital at the 92nd Street Y on Saturday.

Mr. Denk called it a "mixtape" in a brief program note, but a "shuffle" from the stage. They imply different things, as do words perhaps more apt, like "suite" or "collage." Anyway, the idea came from two C flats strewn across nearly a century, one nagging at an E flat major piece from Janacek's "On an Overgrown Path" (Book II, No. 1), another more naturally part of a tiny Schubert Ländler in E flat minor (D. 366, No. 12). From those beginnings, a half-hour journey took in six more pieces from the Janacek books, interwoven with digressions on Ländler and two of the six "Moments Musicaux" (D. 780).

Schubert and Janacek do share moods of tension and ambivalence, even if, to my ear, Schumann has more in common with the latter. Mixes are all about transitions, and they worked here, particularly the last, from the silly Schubert C major "Grazer Galopp" (D. 925) to the devastated C minor of the last of Janacek's pieces (Book II, No. 5). But it cohered, because Schubert was at his least fretful under Mr. Denk's fingers, waltzing along for the most part and constantly undercut by unexpected phrasing or harmonic emphasis. All that gave Janacek's hollow desperation space



**KIRSHBAUM
ASSOCIATES INC.**

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

for entrancing.

If the rest of the program was less inventive, it was a reminder still that Mr. Denk is no ordinary pianist. He plays by different rules — someone has to — by aiming not for simple control or technical wizardry but for the most direct and personal expression. Take Mozart's Rondo in A minor (K. 511), here a mad scene without the release of a denouement.

Idiosyncratic? Perhaps, but you know it's Mr. Denk, and you know he's going

to make you laugh. He revealed an innate wit as amusing as anything in Beethoven in Haydn's C major Sonata (Hob. XVI:50), in form and in phrasing. Schumann's "Carnaval" was echt-Denk, too, insouciant and impulsive as ideas ran amok in "Arlequin" and "Pantalon et Colombine," dreamy and visionary in brief mirages like "Eusebius" and "Chiarina." And the same combination makes him a fine Ivesian, as shown by "The Alcotts" from the "Concord" Sonata, an unexpected encore.

92Y

The New York Times

November 19, 2014

Stylistically Diverse, but United by One Soul

Contact! Series Opens With John Adams's Choices

By Anthony Tommasini



The cellist Nathan Vickery playing with musicians from the New York Philharmonic as part of the Contact! series at SubCulture.

For the composer John Adams, hosting the New York Philharmonic's Contact! program at SubCulture in the East Village on Monday night must have felt like getting back to basics in contemporary music. Two days earlier, the Metropolitan Opera had presented the final performance of Mr. Adams's opera "The Death of Klinghoffer," which at the start of its run drew hundreds of protesters angry over this ruminative

work's attempt to grapple with a brutal terrorist act. The last performance played to a sold-out house; Mr. Adams and the cast received a prolonged ovation.

On Monday, though, Mr. Adams had the happy task of presenting five works by four composers he had selected for the opening concert in this season's Contact! series. This was the first of three Contact! programs presented by the



**KIRSHBAUM
ASSOCIATES INC.**

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

Philharmonic and the 92nd Street Y at SubCulture, the appealingly intimate basement performance space. (The two others in the series will be at the Metropolitan Museum of Art.)

Speaking to the audience on Monday, Mr. Adams said he was “horrificed” to see a photograph of himself in the program book. This evening “is not at all about me,” he emphasized.

Yet, in a way it was, since he had put together this program of stylistically diverse and fascinating works. Three of the composers — the Americans Timo Andres and Missy Mazzoli and the Icelander Daniel Bjarnason — are in their mid-30s or younger. At 72, the American composer Ingram Marshall was the “*éminence grise*” of the evening, Mr. Adams said, adding that, unfortunately, Mr. Marshall was ill and unable to attend.

The program opened with Mr. Bjarnason’s “Bow to String,” a 2009 work originally written for solo cello with multilayered electronic elements. The version played here, by members of the Philharmonic with a few guest artists, is for solo cello and nine instrumentalists. The first movement is pulsing, thick and frenetic, with aggressive, Bartok-like chords, given extra punch by a thumping piano. The second movement is like a fractured, jittery dance, at once cosmic and sensual. In the slow, subdued final movement, the elegiac solo cello is comforted by hazy, plush, pungent chords.

“Mahler would be envious,” Mr. Adams said. Nathan Vickery was the formidable cello soloist; the impressive ensemble was conducted by the dynamic Jayce Ogren.

Mr. Marshall’s “Muddy Waters” (2004) uses a tune from the Bay Psalm Book of

1692, which is put through extraordinary transfigurations during this atmospheric, involving work, scored imaginatively for cello, bass, electric guitar, bass clarinet, marimba and piano.

Ms. Mazzoli wrote “Dissolve, O My Heart” as a solo work for the violinist Jennifer Koh, part of Ms. Koh’s Bach & Beyond project, in which she asks composers to write pieces that spin off in some way from Bach. This one begins with the “iconic opening chord,” as Ms. Mazzoli said, of Bach’s stunning Chaconne in D minor for solo violin, then ventures impetuously into excursions of runs, riffs and teeming outbursts. Ms. Mazzoli explained that her intriguing concept here was to suggest a piece that “keeps trying to become a chaconne” but “keeps failing.” It was played brilliantly by Anna Rabinova.

There was another work by Mr. Bjarnason, “Five Possibilities” for clarinet (Pascual Martínez Forteza), cello (Patrick Jee) and piano (Eric Huebner), a quirky suite of short, epigrammatic movements in various moods.

The program ended with an intensely dramatic account of Mr. Andres’s compact, densely packed “Early to Rise,” a string quartet of four sections integrated into one episodic movement. Mr. Andres uses a five-note motif from a Schumann piano piece as a “seed,” as he said, “hardly anything,” yet “just enough” to suggest all manner of things that can be done with it.

Afterward, as is the tradition at SubCulture, the artists and the audience mingled over drinks and snacks by the space’s inviting bar.



Sequenza 21/

The Contemporary Classical Music Community

January 9, 2013

Hanna Arie-Gaifman – collaborative workings at the 92 Street Y

By Ilona Oltuski

As the Director of the 92nd Street Y's Tisch Center for the Arts, overseeing the 92Y's concert series and Unterberg Poetry Center endowed by the Tisch Family, Hanna Arie-Gaifman indulges her deep love and knowledge of literature and music. "I came to the 92Y in 2000," shares Gaifman, sitting at her small desk, loaded with papers, messages, and catalogues, in her office on the 4th floor of the Y. The building she works in inhabits a Lexington Avenue city block between 92nd and 93rd street, and represents a staple of its surrounding community, as well as a buzzing cultural center. "It is an amazing combination of everything I love, in its presentation of excellence in literature and music. It has a long history and tradition of being true to itself, carrying on its own integrity with an honest search for changing responsibilities within its community and reaching out beyond its margins, to society at large."

Having studied piano at the Rubin Academy in Jerusalem, Gaifman certainly could have considered a career in music performance herself, but did not, feeling that her skills could allow her to make a bigger difference in other areas of the music field. It is precisely her talent for bringing concepts and cultures together that has shone through the many different roles she held as

music presenter, long before making her impact at the 92Y.

As dean of the Mozart Academy in Prague, director of artistic management and international relations of the Czech Philharmonic, and director of Prague's annual Musica Judaica Festival from 1993 -2000, Gaifman showed her skill for international cooperation and management, as well as her keen talent for enriching cultural life in post-communist Czechoslovakia.

"I was able to change some of the Czech Republic's liaisons with the Western world in general, and in particular change some of the perceptions, for example for what the needs of the performers were— still today, the Czech Philharmonic is one of the most underpaid orchestras in the world," she explains. As director, Gaifman was able to bring in some under-writing banks for additional funding to the Philharmonic, and she was able to procure the eminent conductor Vladimir Ashkenazy for the illustrious group.

"My friends started Musica Judaica," says Gaifman, whose mother languages were Czech and German, then Hebrew, "and it just made sense for me to run the festival. I was greatly inspired by the new spirit that swept through the cultural institutions that had existed before and had started to flourish once again, reorganized." She had always had



**KIRSHBAUM
ASSOCIATES INC.**

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

a neck for the synthesis between general culture and music-culture – but also a great love for reviving Jewish cultural life, which Prague had been such a particular stronghold of.

“I have always presented music, since I am in my early twenties, starting in 1975 with the Jerusalem Festival” (which became the Israel Festival in 1978), says Gaifman. At the 92Y, Gaifman finds herself a part of something that its founders, the German Jewish entrepreneurs who started the “Young Men and Women’s Hebrew Association,” had set out to gain in a quest for excellence, and genuine concern for the state of the world: “We hope to present concerts with special content or present artists we believe in, who are not necessarily presented on New York’s stages, enough. We take a look at different Jewish cultural aspects and present a variety of themes within the rich tradition of content oriented programs, often represented through interdisciplinary art forms. But we also just have great performers, masters at their instrument, and ...we do have one of the concert halls with the best acoustics in New York City, seating 917 attentive, often enthusiastic listeners.”

Gaifman’s programs have gained a reputation for excellence in both performance and content. One of her specialties is crafting programs that transform genres into interdisciplinary exchanges, with a unique penchant for bending borders between literature and music—both of Gaifman’s great passions. Combined performances under the same roof in a community-friendly environment like the Y helps restore meaning to the arts as the building blocks of culture and community. It takes experience, vision, and the kind of hands-on enthusiasm Gaifman provides when she collaborates closely with her artists, to create the extraordinary programming apparent in her classical concert series.

Gaifman’s expertise in both the fields of literature and music is impressive. She has earned undergraduate degrees in Russian studies and English literature at Hebrew University, a master’s degree in Slavic languages and literature from

Stanford University, and a PhD in Comparative Literature from Hebrew University. She has taught at University of California, Berkeley and New York University.

Gaifman frequently makes use of her many language and people skills, dialoguing with her audience, but she notes that her ability to fluently converse in English, German, French, Hebrew, Czech and Russian has been an indispensable help in being able to meaningfully understand many of the international artists she brings in.

“I enjoy tremendously creating these programs with a wonderful team. I am always looking for artists I can work with together, interchanging ideas. The more interesting artists will have a strong vision of what they want to present perhaps, but there is always a lot of teamwork necessary if you want to present a program at the 92Y.



We have our own input and agendas and have to be able to communicate well together.” She goes on to describe the intimacy of the planning and performance process she went through with the renowned *Tokyo String Quartet*, which will soon split ways, and plans to hold one of their final performances at the 92Y on **January 26th** with a program, which will include **Lera Auerbach’s Farewell**, which was commissioned by the 92Y. The quartet maintained a residency at the 92Y for ten years. “They called me their fifth member, since I always had so much input, discussing the programs,” she laughs.

Now in her 13th year, Gaifman’s programming for the classical music series has moved away from a potpourri of material towards more directed

programs that fulfill individual needs, like the commissioning and premiering of new works like Lera Auerbach's aforementioned piece. Her vision grows with expanding possibilities. At the moment, Gaifman feels that, with the artists' permission, the recordings made of all the Y's performances for documentation purposes could be put to good use if they were released into the public domain. The last recording the Y actually participated in co-producing and releasing was Claudio Arrau's last live performance at the 92Y in 1976. "Some events are already being broadcasted by NPR and WWFM. But I would love to have a 'live' concert hall, with live-streaming of all events," she says. Gaifman manages to sustain her broad and open-minded view while simultaneously focusing on minute programming details. She tirelessly searches for new ways to expand her audiences' will to explore, and attract new audiences. Gaifman's desire to expand will most certainly include branching out into new locations, incorporating downtown performances into her programs' near future.

Gaifman plans well ahead, curating around forty classical and forty popular concerts a year, and mapping out the majority of events around a year and a half in advance. She negotiates times and coordinates her programming with a wide range of educational and outreach programs that share the space. Her personal participation is remarkable, as she attends almost all of the many events that she plans. She says of her avid patronage: "if I don't

enjoy it, why should the audience?"



On **February 11th**, the **92Y** will present one of Gaifman's favorite cross-illuminating literary and musical events that she has planned. Pianist **Jeremy Denk**, who is a passionate performer of the work of Charles Ives and an ardent published writer with an outstanding blog, *ThinkDenk*, will perform sections of Ives' transcendental movement of his *Concord Sonata*, famously depicting historical literary figures like Emerson, Thoreau, the Alcotts, and Hawthorne; his performance will be accompanied by **readings** from these writers' works.

"For me, it is about serving curious people, the quality that will win them over to enjoy culture and experience actively. Already when I taught literature, I was thinking to myself, if I just attract the interest of one curious student and stir a passion for the literature I love, I have made a difference. Here at the 92Y is the one place in the world, that focuses on the both worlds I love and understand—music and literature—and where I can make that difference, and contribute."

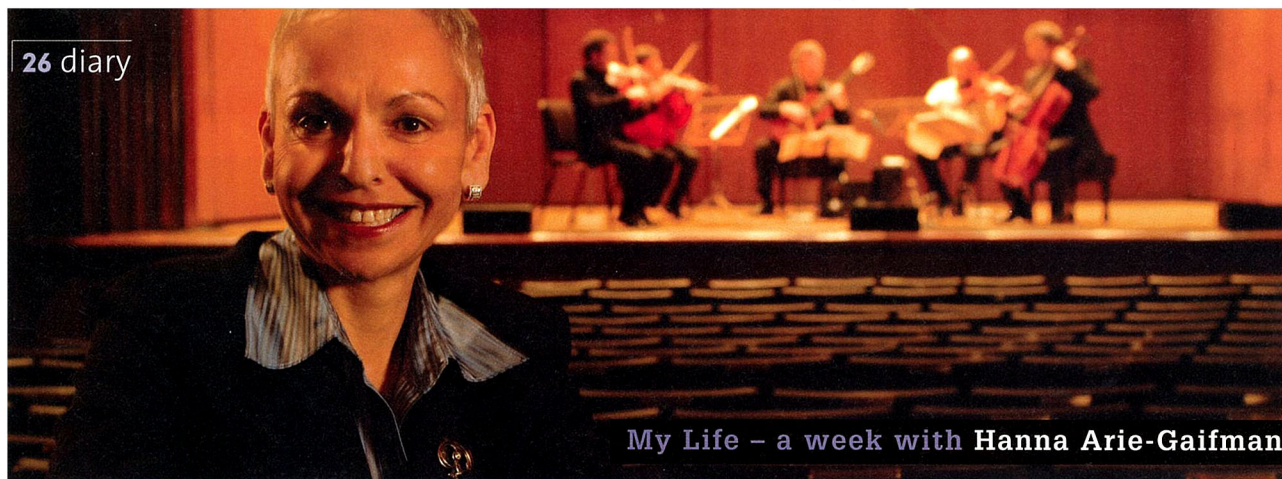
92Y

INTERNATIONAL

artsmanager

November 22-December 5, 2012

26 diary



My Life – a week with Hanna Arie-Gaifman

Monday

I know it's fall when I find myself walking across Central Park from my apartment to work nearly every morning – instead of taking a bus or taxi. The turning of the leaves only lasts a short while. I need to make the most of it and this is my best opportunity. Ahead is a full day of meetings on budgets, programming, performance logistics – it's nonstop.

Tonight I will attend Orhan Pamuk's reading at 92Y. His new art book / catalogue, *The Innocence of Objects*, takes readers inside the actual Museum of Innocence in Istanbul and is based on his novel of the same name (which I recently reread). I'm currently reading *The Hare with the Amber Eyes*, an enthralling novelistic memoir by Edmund de Waal. I can't seem to put it down.

Tuesday

Today I call cellist Steven Isserlis (one of the artistic pillars of 92Y) to talk about a programme revolving around Marcel Proust for the 2013-14 season. Steven is such a creative personality – brainstorming with him always results in something interesting.

At 1pm I meet with 92Y leadership concerning the visit of a group from Migvanim Ramat HaSharon, a cultural centre in Israel. We have a wonderful partnership that allows us to 'trade' staff for a short while and give insight into each other's approach to cultural initiatives. This weekend, Migvanim's staff will visit us (we visited them a couple of years ago).

Tonight we will launch the series 'Conversations with Music', which I'll be moderating. The intimate and informal setting of a board member's house really welcomes you into the classical music world. The evening is focussed on Beethoven. Pianist Shai Wosner performs the *Waldstein Sonata*, and we discuss arts patronage and Beethoven's prominence at 92Y.

In 1930 – this week, in fact – 92Y's Kaufmann Concert Hall was dedicated and the first concert featured Beethoven. Shai and I end the day with Mexican food at Café Frida (one of my favourites).

Wednesday

Meetings with the staff of 92Y's Unterberg Poetry Center consume much of my time. Next year is the Center's 75th Anniversary and we want to make it a special one.

Tonight is the opening reception for the new exhibit of Romare Bearden works in the Weill Art Gallery (92nd Street Y's Unterberg Poetry Center is currently celebrating its centenary).

These multidisciplinary initiatives are some of my favourite projects to work on because the crossover engages nearly every artistic area at 92Y.

Thursday

92nd Street Y's first concert of the season is fast approaching: pianist András Schiff will be performing *Book I* of JS Bach's *The Well-Tempered Clavier* and preparations for the concert and reception are coming along.

Today pianist Inon Barnatan (another 92Y artist) was at Kaufmann Concert Hall trying out the house piano before it was loaded out to make way for the piano Schiff will use. We are only two days away from opening night and there is still so much to do.

Friday

Today is extremely busy. Opening night is tomorrow and we are sold out – even so, people are practically breaking down my door for tickets. Schiff can sure draw a crowd. Kaufmann Concert Hall has 900 seats and finding just one that hasn't been taken is, to put it mildly, impossible.

In the afternoon, I meet with our in-house PR and marketing departments. This serves to bring the departments together to coordinate efforts for all of the multidisciplinary goings-on at 92Y.

This, I've found, is the best forum to discuss the complementary responsibilities of each department and figure out how everyone can work to better serve the community with each current and upcoming project.

Later, I am happy to get home in time for *Shabbat* dinner – it almost didn't happen.

Saturday

After running across the park to work this morning, I go straight to the Hall to listen to Schiff's rehearsal. It isn't until 10am (on the button) after watching him sit down and play through Bach, that I realise this is finally going to happen. It's peculiar how you can be so worked up about an event and then feel freed of any anxiety by the simple act of listening.

At 7pm our esteemed guest sits down once again, this time in front of a full house, and begins to play that series of arpeggios that nearly everyone on the planet knows. He continues for about an hour (without sheet music and without pause) before taking an intermission and then performing for another hour. I'm not sure I've ever seen a more attentive audience.

The post-concert reception was perfect: drinks with friends, conversations about music and art. Bach's music remains with me.

Sunday

So, Hurricane Sandy is coming for us. New York City's public transportation system closes down at 7pm tonight, but before that happened, I made it to the Metropolitan Museum of Art with a couple of visiting artists where we enjoyed a little feast of beauty before the storm.

Back at home, my husband and I fill up some water containers and brought out candles in case the power goes out. It most likely will. I'm really sorry for our visitors from Migvanim – they certainly weren't expecting a hurricane!

Since opening night was yesterday, we seemed to have dodged a bullet. Furthermore, the storm should pass by next Thursday, in time for Schiff's second scheduled recital. A lucky escape.

HANNA ARIE-GAIFMAN IS THE DIRECTOR OF 92ND STREET Y TISCH CENTER FOR THE ARTS
www.92y.org/Uptown/Tisch-Center-for-the-Arts.aspx



The New York Times

November 7, 2012

Elliott Carter, Master of Complexity

By Anthony Tommasini



Elliott Carter shaking hands with Glenn Dicterow, concertmaster of the New York Philharmonic, at Avery Fisher Hall in 2006.

Concerts celebrating the birthday of a major composer are common. But 103? It happened last December, three days before Elliott Carter's 103rd birthday, when an eager crowd packed the auditorium at the 92nd Street Y in Manhattan for a concert of his works, performed by an impressive group of esteemed veterans and rising younger artists. Miraculously, Mr. Carter was there. And this program, organized by the cellist Fred Sherry, was no retrospective tribute but a fresh presentation of mostly recent works,

including five scintillating pieces Mr. Carter had composed that year. There was also the premiere of a major 12-minute work for tenor (here the fine young singer Nicholas Phan) and 19-piece chamber ensemble, "A Sunbeam's Architecture," a song cycle with settings of six poems by E. E. Cummings. Mr. Carter wrote this restless, bracing score in 2010, back when he was just 101. Mr. Carter died in Manhattan on Monday at 103, and it is impossible to overstate the significance of his astonishing longevity. Here was a



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

towering contemporary composer enjoying a renewed burst of creativity that started in his 90s and kept him going almost to the end. Mr. Carter had long been a formidably complex modernist who never expected to win popularity with the general public. Many of his densely intricate and rhythmically pathbreaking pieces from the 1960s through the '80s, the decades of his greatest influence, could confound musicians as well as audiences.

Yet in those last 15 years or so Mr. Carter's music, while still brilliant, became more inviting, open and lyrical. The new spontaneity and ease with which he was composing came through in every piece. This may have been a rare case of an ingenious composer's having lost a little edge in his late years in a way that actually benefited his music.

There are many Carter works from earlier decades that I revere, starting with his exciting, essentially Neo-Classical yet steely and stunning Piano Sonata, completed in 1946; or the arresting Double Concerto for harpsichord, piano and two chamber orchestras of 1961. But Mr. Carter's music could be exasperatingly complex. His five string quartets, which I heard the impressive Pacifica Quartet play in an endurance test of a program at Columbia University's Miller Theater in 2002, offer a road map to the development of a composer who wrote in an unapologetically intellectual style.

The First Quartet, completed in 1951, was a breakthrough work, a cram-packed 45-minute score in which you sense a composer in his early 40s giving vent to pent-up ideas and finding his inimitably astringent harmonic language. Its bold innovation comes in Mr. Carter's use of what he called metric modulation, which he likened to shifting gears. It basically entails giving each instrument its own independent rhythmic profile. The piece evolves like a constantly moving dialectic, in fits and bursts.

The Second Quartet, composed in 1959 and lasting only 25 minutes, seems like a stunning distillation of the techniques explored in the First. This is music of concision and compressed intensity. But the Third Quartet (1971) is where Mr. Carter loses me. The players are divided into combative duos, and the music unfolds in dizzying thickets of overlapping lines and jittery rhythmic explosions.

When Mr. Carter entered his 90s, he seemed to realize he had nothing more to prove. He lightened up and became emboldened to take chances. He finally wrote an opera, for example, the one-act "What Next?," with a libretto by the critic Paul Griffiths (formerly of The New York Times). Mr. Carter, no opera buff, did not pay attention to "La Bohème" until he was nearly 70 and left the performance unimpressed.

But collaborating with Mr. Griffiths, he had an enticing scenario to work with, an existential comedy about six people who are survivors or ghostly victims of an auto accident. (It is never clear which.) The characters arise from the wreckage and try to make sense of what has happened. Mr. Carter found his own path to opera in this 40-minute work, which had its New York stage premiere in 2007 at the Miller Theater, an imaginative production directed by Christopher Alden. Though the score abounds with Mr. Carter's trademark complexity, the music is transparent, glittering, witty and downright theatrical.

Then there was "Interventions," the work for piano and orchestra that, about a week after its premiere in Boston, received its New York premiere at Carnegie Hall on the day of Mr. Carter's 100th birthday in 2008. James Levine conducted the Boston Symphony Orchestra with the pianist Daniel Barenboim, two Carter champions who had jointly requested the piece. Mr. Carter, in a slightly impish mode, wrote an 11-minute score that is like a dialogue for piano and orchestra. Except that here the orchestra keeps trying to

play a sinewy, discursive line, and the feisty piano keeps intervening, provoking and sometimes discombobulating the orchestra.

Mr. Levine ended that program with Stravinsky's "Rite of Spring," a piece the 15-year-old Elliott Carter first heard at Carnegie Hall in its 1924 New York premiere. It was performed by the Boston Symphony Orchestra conducted

by Pierre Monteux, who had conducted the shock-inducing 1913 world premiere in Paris. Hearing the "Rite" had an overpowering impact on the young Mr. Carter. And here he was, on his 100th birthday, at Carnegie Hall, hearing it again, after mounting the stairs to take a bow during the standing ovation for "Interventions."

Talk about longevity.

92Y

The New York Times

November 2, 2012

Completing a Bach Marathon That Would Probably Have Amazed Even Bach

Andras Schiff Performs Bach's 'Clavier' at the 92nd Street Y



Andras Schiff performing Book 2 of Bach's "Well-Tempered Clavier" at the 92nd Street Y on Thursday.

Last Saturday, in one of the highlights of this or any concert season, the pianist Andras Schiff gave a magnificent performance of Bach's "Well-Tempered Clavier," Book 1, at the 92nd Street Y. That Mr. Schiff, 58, has studied, played and inhabited this music for about a half-century came through in his probing and vibrant performances of the 24 preludes and fugues, in every major and minor key.

On Thursday, just five days later, Mr.

Schiff was back at the 92nd Street Y to perform Book 2, in another exhilarating performance. Book 2 of "The Well-Tempered Clavier" is, over all, even harder and definitely longer. (Not counting the intermissions, Mr. Schiff's account of Book 1 took just under two hours; Book 2 was about 2 hours 20 minutes.)

Bach's contrapuntal writing is more intricate and experimental in the later collection. Many of the fugue subjects,



KIRSHBAUM
ASSOCIATES INC.

711 WEST END AVENUE SUITE 5KN NEW YORK NY 10025 (212) 222-4843 TEL (212) 222-7321 FAX WWW.KIRSHBAUMASSOCIATES.COM

like the halting, fragmented one of the Fugue in F sharp minor, are quirky, clipped and strange. It is as if Bach had intentionally set himself the challenge of developing elaborate fugues from unwieldy themes.

Though New York was still reeling from Hurricane Sandy, the 900-seat auditorium at the 92nd Street Y was nearly filled. Listening to Mr. Schiff performing Bach so beautifully, I thought about what an out-of-body experience it would have been for Bach to attend these concerts.

Hearing his preludes and fugues, which were written for the harpsichord, played on the piano would have been the least of it. Though he was critical of early fortepianos, he had positive things to say about an instrument he tried on a visit to Berlin in 1747, three years before he died. Besides, no keyboard works are more all-purpose and reduced to the essentials of music than Bach's preludes and fugues.

But what would have stunned him would be the sight of all those people sitting in an auditorium listening to "The Well-Tempered Clavier" being performed. Though many of these pieces are dazzling, even charming, this is formidably complex music. Bach thought of "The Well-Tempered Clavier" as a kind of treatise, the ultimate demonstration of the workings of counterpoint, as well as an exploration, almost a manifesto, on behalf of a system of tuning that made it possible to explore the chromatic nooks and crannies of all the major and minor keys.

Most of all, Bach would have been flabbergasted that Mr. Schiff had played the complete 48 preludes and fugues from memory. The very idea would never have occurred to Bach. In his day there was composed music, which was performed from printed scores, or there

was improvised music. My guess is that Bach would have found it easier to improvise a new prelude and fugue in A flat than to play this intricate work from memory.

There was much talk during intermission about Mr. Schiff's feat of memory, which was awesome. Still, there are different kinds of talent and genius. That Mr. Schiff played this music from memory so comfortably is what can happen after decades of study and immersion.

But it also suggested that the wiring of Mr. Schiff's brain was suited to Bach's highly contrapuntal style. I would have been just as impressed by Mr. Schiff's brilliant playing had he performed the "Well-Tempered Clavier" using the printed scores.

I still feel, as I did after hearing Mr. Schiff play Book 1, that he may go too far in his resolve to perform these works on the piano without using the sustaining pedal at all. He made a strong case for his choice in a recent interview in The New York Times, yet now and then, just a touch of pedal would have lent the sound some lingering richness and hazy colorings, as in the tender Prelude in G from Book 2. Still, Mr. Schiff brought fresh, prickly clarity and rhythmic vitality to that prelude.

Over all, he has found a way to make his no-pedal approach work. I would not be surprised, though, if in future years he rethought this issue.

For now, those who were not at the 92nd Street Y have Mr. Schiff's new ECM recording of "The Well-Tempered Clavier" to savor. And in April Mr. Schiff's Bach Project continues in New York when he plays the complete French and English Suites at Alice Tully Hall and two concertos with the New York Philharmonic at Avery Fisher Hall. All, of course, from memory.



ConcertoNet.com

February 23, 2012

New York's Worst-Kept Musical Secrets

By Harry Rolnick



Atop the same wooden stage which launched Martha Graham and Doris Humphreys, where Anais Nin, Dorothy Parker, and Tennessee Williams delighted audiences, where Truman Capote introduced an ailing Carson McCullers...

Atop that same stage, András Schiff was finishing a blueberry muffin, drinking coffee and speaking of Bach, India and literature two mornings ago.

Somehow, nothing seems uncommon at the 92Y—a.k.a. the 92nd Street Y, a.k.a. the Young Men's Hebrew Association, though nobody ever calls it that any more. But the rarity of its performances is rarely displayed to out-of-towners.

Inevitably, visitors to New York gravitate to Lincoln Center—the Met and the Phil—or might actually go out to the Brooklyn Academy of Music for drama and shows. 92Y is still a secret.

But this week, the announcement of its 2012-2013 series would make any serious concertgoer jump with anticipation. Opening will be András Schiff launching the 92Y's season with two concerts of "the 48" preludes and fugues. The great Hungarian pianist couldn't contain his pleasure during the announcement this week.

"To begin the day with Bach," he said, "is like starting the day with a spiritual exercise. You need nothing else." This is Schiff's "Bach Project", which he will continue with more Bach that he will conduct and play with the New York Philharmonic later in the year.

Bach, though, notes Hanna Arie-Gaifman, director of the Tisch Art Center, the concert/lecture division of 92Y, "is a continual theme throughout the season." Performers include Marc-André Hamelin, Jennifer Koh, recorder player Mchala Petri and guitarists Raphaella Smits and Benjamin Verdery. But 92Y is as well known for its speakers and symposia, so one whole morning next March will be devoted to a conference on interpreting Bach. NY Phil conductor Alan Gilbert, the week before conducting the B Minor Mass will join Masaaki Suzuki three days before he conducts Bach with the Phil and his Bach Collegium Japan, and Jennifer



KIRSHBAUM
ASSOCIATES INC.

Koh, after her Bach concert at the 92Y. The Bach Project is the 92Y's homage to the past. The future encompasses 24 living composers playing their own works (including the New York premiere of Hamelin's own Paganini Variations). Outside of large orchestras, the musical treasures of 92Y are so numerous that they must be confined in their own bijoux boxes. The polymathic Ms. Arie-Grafman—she is a serious pianist, literary scholar, linguist and artistic manager—divides them into categories for the next season.

First is the aforementioned “Bach Through the Season,” highlighting Schiff, Koh, Hamelin and several guitarists. Next is “Masters of the Keyboard”, Peter Serkin (who plays with the Shanghai Quartet, including a premiere by Bright Sheng), Inon Barnatan, Hamelin and Lars Vogt. “Chamber Music” highlights the wondrous Jaime Laredo in three concerts, playing with Andre Watts, Pamela Frank and his own Kalichstein-Laredo-Robinson Trio. “Contrasts” highlights Christian Tetzlaff and his colleagues in three concerts.

The 92Y has a quartet-in-residence, the Tokyo String Quartet, premiering a work commissioned by 92Y, by Leon Auerbach, as well as Haydn and Bartók. For an organization which began in 1868 to help poor Jewish immigrants, the 92Y has been literally transformed. Not a single writer, poet or musician of note has failed to appear here over the past 80 years. Musically, András Schiff explains its “special place” as due to “the perfect size, the fine acoustics, the intimate atmosphere”, but as a sometime habitu  , I remember two occasions.

One as a 12-year-old child listening to Dylan Thomas performing his own Under Milk Wood on this stage, with four other actors, then shaking his hand in the lounge after. The other just this year, listening to a 103-year-old Elliott Carter verbally dueling with Heinz Holliger on the meaning of music and Mozart in the same auditorium. Somehow, only the 92Y has the eclectic and electrifying artists to make this possible.

THE WALL STREET JOURNAL.

January 17, 2012

Still, the Music Played On

By Barbara Jepson



A concert poster from the World War II transit camp at Terezín.

The Czech garrison town of Terezín, which became a Nazi-controlled ghetto and transit camp for Jews destined for the gas chambers, was a place of wrenching contradictions. Of about 140,000 men, women and children interned there during World War II, 33,000 reportedly died of malnutrition or disease, and 88,000 perished after deportation to Auschwitz. Fewer than one in five survived.

Yet in this brief interval before death or deliverance, the Terezín (pronounced Tehr-eh-ZEEN, aka Theresienstadt) inmates developed a bustling cultural life. The detainees, who included composers, instrumentalists, actors and visual artists, staged productions of "Carmen," "Turandot," "The Bartered Bride" and other operas to piano accompaniment. Verdi's Requiem was performed with 150 singers. About 2,400 lectures were offered. Plays, chamber music, jazz and cabaret were presented regularly; the last, under actor Kurt Gerron, who co-starred in the world premiere of Kurt Weill's "The Threepenny Opera."

"When I asked harpsichordist and Terezín survivor Zuzana Růžicková whether she had gone to a particular composer's concerts," recalled Michael Beckerman, chairman of the music department at New York University, "she said, 'What, and miss my Greek lessons?'"

Now the 92nd Street Y is presenting "Will to Create, Will to Live: The Culture of Terezín." At the heart of this sprawling, five-week undertaking—which encompasses documentary films, panel discussions and an exhibition of arts memorabilia—is a four-concert chamber series beginning Tuesday. Featuring London's Nash Ensemble, Austrian baritone Wolfgang Holzmair and other artists, it brings together music written by 12 Terezín composers

at the camp or prior to their arrival. Seven works will receive what is believed to be their U.S. premieres.

Of special interest are pieces by Pavel Haas, Gideon Klein, Hans Krása and Viktor Ullmann—a lost generation of talented, primarily Czech composers. The multifaceted Klein, an excellent pianist, was only 22 when he was sent to Terezín. The others were established figures whose careers suffered under German occupation. After the war ended, their music languished.

During the past few decades, an increasing number of performers have championed the works of the Terezín composers. Hanna Arie-Gaifman, director of concert and literary programming at the 92Y, was impressed by a highly praised weekend festival of music from Terezín conceived and presented by the Nash Ensemble in 2010 at London's Wigmore Hall. There were lullabies, cabaret songs, string

quartets and more. "They showed the variety of music performed in the ghetto," she said, in the context of its relationship to Czech forebears like Leoš Janáček.

The "Will to Create" concerts at the 92Y reprise and expand those London programs, adding a war-themed recital by Mr. Holzmair and Israeli pianist Shai Wosner to illustrate the breadth of music performed in the camp. It includes a rarely heard melodrama by Ullmann, written during his internment. Complementing these events is the first public screening in North America of a BBC documentary, "The Music of Terezín," on Saturday.

About 40 miles from Prague, Terezín was built during the 18th century for about 6,000 individuals. During World War II, it held up to 58,000 people at times, cramming them into barracks, attics and rooms. The Nazis used the initially surreptitious artistic activities of the detainees for propaganda designed to hide the Third Reich's extermination scheme. Prior to a Red Cross inspection in 1944, inmates were ordered to temporarily spruce up the place,

renovating housing, constructing a coffeehouse and planting gardens. Cultural events were staged for the visitors. To mitigate the crowded conditions, 7,500 individuals were deported to Auschwitz before the Red Cross's arrival.

This raises larger, more complex questions. "A lot of the people involved in art and culture had opportunities that the rest of the camp didn't have," observed Mr. Beckerman, who on Jan. 30 joins Ms. Arie-Gaifman at the 92Y in a dialogue about artistic activity at Terezín. "Once it became clear that the Nazis were using the camp for propaganda purposes, would it have been just as ethical not to compose as to compose?"

Then again, he added, several works written near the end of the war may attempt to depict the true nature of Terezín. Klein's "String Trio," for example, contains quotations of pieces like Mahler's "Kindertotenlieder" ("Songs on the Death of Children"). "To me," Mr. Beckerman said, "that suggests he could have been saying, 'Look, there are dead children here.'"

Although there were reportedly enough musicians at the camp to populate two symphony orchestras, instruments were scarce. This made for some unusual scorings, like the "Three Songs for Baritone, Clarinet, Viola and Cello" by Krása on the Thursday concert program. "The dark sounds of the clarinet, cello and baritone are really very touching," Nash Ensemble cellist Paul Watkins said.

Works by other composers, some of them amateurs, may vary in overall achievement. But Ullmann's accomplishments have already been recognized. And there are noteworthy compositions on the programs that merit a place in the standard repertoire. Two of the Haas works—"Four Songs on Chinese Poetry for Voice and Piano" and the second String Quartet, "From the Monkey Mountains"—have been hailed as masterpieces. Mr. Watkins and his violist colleague Larry Power cited Krása's "Passacaglia and Fugue" and

"Tanec" ("Dance"), both for string trio, as pieces they particularly admire. Mr. Watkins said that "some of the harmonies and the wildness of the rhythms" in "Tanec" have elements of a dance of death. Yet he views this short piece as "extraordinarily joyful" and imaginative.

Ms. Arie-Gaifman, a Czech Republic native whose mother's relatives were killed at Auschwitz after detention at Terezín, noted that the lives of some ghetto internees were prolonged by

snafus in the disposal of dead bodies at Auschwitz.

But not long enough. In October 1944, about seven months before the camp was liberated, Haas, Klein, Krása and Ullmann were transported to Auschwitz and subsequently murdered. "Will to Create, Will to Live" will help provide broader exposure for the music of the Terezín composers, and serve as a reminder of the powerful drive to create beauty and meaning in the shadow of death.