First and foremost, I want to thank you, our Phillips Music supporters, for your generosity and heartfelt commitment. Your contributions strengthen our goal to set the highest standards of quality and creativity across the season. That’s great news for our audiences and for musical life in Washington. It sets The Phillips Collection apart as an internationally leading venue and is a great testament to everything we have collectively achieved at the museum. Each season is the result of your collective giving—without your friendship, donations, and legacy gifts we would be unable to plan a schedule as ambitious or as wide-ranging as the 2018/2019 season, and for that we are very grateful. It will be wonderful to be “home” again in our 1897 House, where we have successfully accomplished one of our key initiatives as we head toward our centennial in 2021: the total thermal upgrade of this historic structure. With this in mind, I hope you will enjoy everything that our new season has to offer, which kicks off with performers from some of the countries of our major fall exhibition Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821–2018.

Dorothy Kosinski, PhD
VRADENBURG DIRECTOR & CEO
The visceral thrill of live music that our audiences experience is quite extraordinary. Musicians relish the atmosphere in our Music Room—they appreciate its intimacy, the surrounding artworks, and the ease of communicating with those present. A communion is felt by many of us; in one giant musical phrase—figuratively, from the beginning to the end of a concert—a live performance can momentarily lift us out of our everyday lives and carry us through a personal journey. I often witness physiological signs of these journeys, evidenced by the lift of a closed-eye gaze, a chuckle, eyes welled up with tears caused by the wonder of a certain moment. I have found nothing more rewarding as I enter my tenth season as Director of Music and am very grateful to each of you who come to our concerts.

The Phillips Music team is eager for you to join us this season as we return to a refreshed Music Room. Following one year of renovation, we can now enjoy improved acoustics, new artwork (now including sculpture), an impressively quiet HVAC system, a cash bar prior to concerts and during intermissions, and . . . seat cushions!

Caroline Mousset
DIRECTOR OF MUSIC

MUSIC STAFF
Caroline Mousset | Director of Music
Caitlin Meredith | Phillips Music Coordinator
Edward J. Kelly | Recording Engineer
Roberto Alcaraz | Music Operations Assistant
A BRIEF HISTORY OF PHILLIPS MUSIC

Duncan Phillips was fascinated by the relationship between music and visual art and incorporated music in the museum’s activities from the beginning. In the 1930s, the Washington Chamber Music Society put on concerts in the Music Room, and it was an obvious step for the Phillips to start its own series. A series of 30 or more concerts began in 1941, running throughout World War II with military musicians providing the solace of music during dark times. The Sunday Concerts are now the longest continuously running series in Washington, DC.

Offering a platform to young musicians was always an important aspect of the concerts and among them was Canadian pianist Glenn Gould, who made his sensational US debut at the Phillips in 1955, giving a typical Gould recital with works by Gibbons, Sweelinck, five three-part inventions by J. S. Bach and the G Major Partita, Beethoven’s Sonata Op. 109, the Webern Variations Op. 27, and the Berg Sonata. Chief Critic Paul Hume wrote in The Washington Post: “Glenn Gould is a pianist with rare gifts for the world. It must not long delay hearing and according him the honor and audience he deserves. We know no pianist anything like him of any age.” Phillips Music has been a catalyst in the professional careers of such artists as Gary Graffman, Emanuel Ax, Jessye Norman, Jean-Yves Thibaudet, Lynn Harrell, and Hilary Hahn.

From 1941 until 1972, the Director of Music at the Phillips was Elmira Bier who encouraged artists to present unusual and challenging programs. Bier was followed by Charles Crowder who retired in 1997. His successor, Mark Carrington, commissioned new works from composers such as Bright Sheng. In 2009, Caroline Mousset became the fourth Director of Music. Inspired by Duncan Phillips’s vision for introducing new artists and works to Washington audiences, Mousset pioneered the Leading European Composers series (now called Leading International Composers) in partnership with embassies in Washington, and as of 2016 also with the University of Maryland. Further innovation came in the 2012/2013 season with the establishment of the Phillips Camerata, a chamber orchestra in residence with a flexible roster of some of the East Coast’s leading instrumentalists.

Today, diverse audiences are brought together through Phillips Music to hear Washington and US debut performances of the finest musicians from around the world, remaining true to Bier’s concept for the series: “The byline of the Gallery is ‘A Gallery of Modern Art and Its Sources.’ This is as exciting in music as it is in painting.”

—Nigel Simeone

Performances begin promptly at 4 pm unless otherwise noted. Please note the museum’s Sunday hours of noon–6:30 pm. General admission seating is first-come, first-served beginning 45 minutes prior to concert start time.

Tickets are $45, $25 for members, $20 for students with ID, and $5 for youths 8–18; museum admission for that day is included in the ticket price. Advance reservations are strongly recommended; tickets may be reserved online until 12 hours before each concert.

Please note the ticket release date listed next to each concert description. Season Sponsors and Phillips Chamber Society members may reserve their guaranteed seats in advance for any concert of the 2018/2019 season beginning August 1.

All artists and programs are subject to change. Visit PhillipsCollection.org/music for up-to-date concert details and ticket policies.
The opening concert of the 2018/2019 season brings together three of Sweden’s most distinguished musicians. Violinist Ulf Wallin was awarded the Robert Schumann Prize in 2003 for his outstanding contribution to musical life in Germany and beyond, while cellist Torleif Thedéen won the Casals and Rostropovich cello competitions before embarking on a successful career. Both have made acclaimed recordings with pianist Roland Pöntinen including the Sonatas by Schumann and Prokofiev featured in this concert. Pöntinen has a large solo repertoire ranging from Liszt to Ligeti. All three musicians come together for the final item on the program: Eduard Steuermann’s arrangement for piano trio of Schoenberg’s astonishingly beautiful Verklärte Nacht.

OCTOBER 7 | Ulf Wallin, violin, Torleif Thedéen, cello & Roland Pöntinen, piano | DC DEBUT | ON SALE AUGUST 1

2018/2019 SEASON OPENING CONCERT

Finnish pianist Paavali Jumppanen has attracted international attention for his performances of Beethoven’s Piano Sonatas and has recorded the complete cycle for the Ondine label. Jumppanen has also made a special study of French music, ranging from Debussy to Pierre Boulez (whose three sonatas he recorded after working on them with the composer himself). In the first half of this concert, he plays Book I of Debussy’s Préludes: 12 pieces evoking different times, places, and sensations, from Ancient Greece and modern Spain to Arctic cold and a legendary sunken cathedral. His program ends with the grandest and mightiest of Beethoven’s solo piano works: the Hammerklavier Sonata.

OCTOBER 14 | Paavali Jumppanen, piano | PHILLIPS DEBUT | ON SALE AUGUST 1

Born in Sarajevo, Pedja Mužijević studied there before continuing his education at the Curtis Institute and the Juilliard School. His concert reflects a fascination with creative and adventurous programming, juxtaposing old and new, and placing well-known works such as Scarlatti’s Sonatas and Debussy’s L’Isle joyeuse alongside rarities like George Antheil’s La Femme 100 têtes (composed in 1933 and inspired by a book of etchings by Max Ernst), and contemporary pieces by composer and sound artist James Joslin, whose Cadaquésan Landscape (2017) took Salvador Dali’s Persistence of Memory (1931) as its starting point. Mužijević’s concert ends with Schumann’s Carnaval, subtitled “Little Scenes on Four Notes”—full of self-references, portraits of friends, and ending with the stirring “March Against the Philistines.”

OCTOBER 21 | Pedja Mužijević, piano | PHILLIPS DEBUT | ON SALE AUGUST 1
A versatile musician of enormous vitality whose repertoire ranges from Monteverdi to Gilbert and Sullivan, Richard Egarr is a harpsichordist and conductor best known for his performances of Baroque music, whether as Music Director of the Academy of Ancient Music or as a keyboard soloist with a particularly distinguished series of J. S. Bach recordings. After studying music at Cambridge, he studied with Gustav Leonhardt, and believes that Baroque music should set the senses on fire. He said: “You only have to read a tiny bit about what music meant to people in the 17th century, about the way people reacted, to know this was supposed to be seriously emotional stuff. There are so many examples of people bursting into tears. . . . Why should we soften the edges now?” His Phillips Music recital is comprised of three Bach Partitas and one French Suite.

Violinist Tai Murray was born in Chicago and made her debut with the Chicago Symphony when she was just nine years old. She later studied at Indiana University and the Juilliard School. From 2008–10 she was a BBC New Generation Artist, and plays as a chamber musician at the Marlboro Festival and Chamber Music Society of Lincoln Center. As a soloist, she appears regularly on both sides of the Atlantic, with concerts in Britain and Germany as well as with leading American orchestras. Her acclaimed debut recording for harmonia mundi of the Six Sonatas for Solo Violin by Eugène Ysaÿe was described in Gramophone as “superlative.” Her solo violin recital will pay homage to some of the great violinists in history such as NathanMilstein and Fritz Kreisler.
NOVEMBER 18 | Trio Zadig | US DEBUT | ON SALE SEPTEMBER 1

Founded in 2014, Trio Zadig is comprised of violinist Boris Borgolotto, cellist Marc Girard Garcia, and pianist Ian Barber. The Trio gained critical praise for their impressive 11 international competition prizes, including first prize at the Fnacpc Competition and second prize at the Fischoff National Chamber Music Competition in the US. Currently, the Trio is Ensemble-in-Residence at the Queen Elisabeth Music Chapel in Belgium where they are mentored under the direction of the Artemis Quartet. Their DC debut will include Ravel’s Piano Trio in A minor, Bernstein’s Fantasy on themes from West Side Story, and works by Toulouse-born composer Benjamin Attahir.

This concert is presented in partnership with the Queen Elisabeth Music Chapel and the Embassy of Belgium, Washington DC.

NOVEMBER 25 | Youlan Ji, piano | DC DEBUT | ON SALE SEPTEMBER 1

At age 19, pianist Youlan Ji won first prize at the 2018 New York International Piano Competition in June. Presented by the Stecher and Horowitz Foundation, the New York International Piano Competition held its ninth biennial competition with the six finalists appearing at Carnegie Hall. Born in Beijing and based in New York City, Youlan Ji is currently pursuing a degree at the Juilliard School. She also won the Bronze medal in the inaugural Van Cliburn Junior Competition in 2015. Her program will include the Washington, DC, premiere of Toccata by American composer Gregory Spears, commissioned especially for the Competition.

DECEMBER 2 | Patricia Kopatchinskaja, violin & Polina Leschenko, piano | DC DEBUT | ON SALE OCTOBER 1

When the Royal Philharmonic Society in London named Patricia Kopatchinskaja as its Instrumentalist of the Year in 2014, the citation described her as “an irresistible force of nature.” Born in Moldova, she first attracted international attention when she won the Henryk Szeryng Competition, and since then has worked with many of the world’s leading conductors and orchestras, including period instrument specialist Philippe Herreweghe. A passionate advocate of new music, she has worked with contemporary composers Fazıl Say, Péter Eötvös, and Mark-Anthony Turnage. Encouraged by Martha Argerich, pianist Polina Leschenko has a successful career as a soloist, but is also noted for collaborations with artists such as Sol Gabetta and Alexander Sitkovetsky. Leschenko and Kopatchinskaja recently made an acclaimed recording of three of the works featured in this concert. Writing about their album of Bartók, Poulenc, and Ravel, The Guardian wrote that the performance was “always alive—and [was] always going somewhere . . . [it] glows with mercurially changing color.”
Swedish clarinetist Magnus Holmander, born in 1993, began to play the instrument at age 10 and continued his studies at the Royal College of Music in Stockholm. He makes his US debut at the Phillips with a program that includes music by Brahms, Poulenc, and Anders Hillborg, who has written that “despite his young age, he is already a remarkably mature musician.” In 2014, Holmander appeared with the Philharmonia Orchestra in London as the soloist in Hillborg’s clarinet concerto Peacock Tales. Pianist Henrik Måwe is becoming established as one of the foremost Swedish pianists, giving solo recitals in Europe and the US as well as working regularly as a chamber music pianist, including collaborations with clarinetist Martin Fröst.

French violinist Virgil Boutellis-Taft won a first prize at the Paris Conservatoire before continuing his studies in Budapest, London, and Tel Aviv. After winning the international competition at the International Summer Academy in Austria in 2010, Boutellis-Taft established a reputation as an exciting young soloist, with Le Canard enchaîné describing him as “an unrivaled violinist.” His 2016 album Entre Orient et Occident included the Violin Sonatas by Debussy and Janáček as well as André Hossein’s Caravan, all of which he will perform at the Phillips, alongside works by Schumann, Brahms, and Saint-Saëns. Pianist JuYoung Park was born in Seoul and studied in New York and Leipzig. Recipient of the Harold and Helene Schonberg Award for pianists in 2015/2016 and first prize at the Maurice Ravel Foundation in 2015, Park is an internationally recognized soloist and is a member of the MSM Piano Trio.
SUNDAY CONCERTS

JANUARY 27 | Trio Solisti | PHILLIPS DEBUT | ON SALE NOVEMBER 1

Trio Solisti (violinist Maria Bachmann, cellist Alexis Pia Gerlach, and pianist Fabio Bidini) performs regularly at major venues and series in the US including The Great Performers at Lincoln Center and with the Washington Performing Arts at the Kennedy Center. At Weill Recital Hall at Carnegie Hall in 2015, Trio Solisti presented the complete piano chamber music of Brahms in a series praised by *The Strad* for its “abundant dynamism, exceptional balance, and a wholly successful grasp of the interpretive essence.” For their Phillips Music debut, Trio Solisti will perform works by three composers whose work lies at the core of the piano trio repertoire: Schubert’s *Notturno*, Dvořák’s deeply-felt Piano Trio in G minor, composed in 16 days in January 1876, and Piano Trio in C Major by Brahms.

JANUARY 20 | Benjamin Appl, baritone & James Baillieu, piano | DC DEBUT | ON SALE NOVEMBER 1

Benjamin Appl began his career as a chorister in the famous Regensburger Domspatzen before studying in Munich and London and as the last private pupil of the great Dietrich Fischer-Dieskau. Appl was one of the BBC Young Generation Artists in 2014/2015 and won the Gramophone Young Artist of the Year Award in 2016. His concert reflects a profound immersion in the worlds of Schubert and Schumann, but also includes songs by Grieg and Nico Muhly’s *The Last Letter* (setting the text from letters soldiers sent to their loved ones during World War I) which was written for Appl in 2015. Pianist James Baillieu has collaborated with a wide range of instrumentalists and singers at venues including Concertgebouw in Amsterdam and Musée du Louvre in Paris. In the 2015/2016 season Baillieu presented an acclaimed 11-concert series at Wigmore Hall in which he performed with singers such as Ailish Tynan, Mark Padmore, and Iestyn Davies.
FEBRUARY 3 | Jess Gillam, saxophone
| US DEBUT | ON SALE NOVEMBER 1

Italian pianist Alessio Bax won the Leeds International Piano Competition in 2000. He has appeared as a concerto soloist with leading conductors and orchestras, and has also worked extensively as a chamber music performer where his collaborators have included Steven Isserlis and Joshua Bell. This concert also provides a rare opportunity to hear Luigi Dallapiccola’s Quaderno musicale di Annalibera, a musical “notebook” dedicated to his daughter Annalibera on her eighth birthday, which is anything but music for children. Bax ends his Phillips Music appearance with Liszt’s formidable Dante Sonata in a program that also includes Rachmaninoff’s late Variations on a Theme of Corelli and Liszt’s St. Francis of Assisi.

FEBRUARY 10 | Alessio Bax, piano | ON SALE DECEMBER 1

In 2016, Jess Gillam made history as the first saxophonist to win the woodwind final of the BBC Young Musician of the Year competition. She made her BBC Proms debut in 2017 and returns in 2018 as one of the soloists in the Last Night of the Proms. Gillam hosts the BBC Young Musician weekly podcast, and recently became Decca Classic’s first saxophone player. She is a student at the Royal Northern College of Music in Manchester and is mentored by saxophonist and composer John Harle. The US debut of this charismatic young artist includes an engaging mix of music originally composed for saxophone and arrangements, with composers ranging from the Baroque period to Michael Nyman and John Harle, via Milhaud, Britten, and Bartók.

FEBRUARY 17 | Alban Gerhardt, cello & Cecile Licad, piano
| PHILLIPS DEBUT | ON SALE DECEMBER 1

Cellist Alban Gerhardt was born into a musical family (his father was a violinist in the Berlin Philharmonic for over 40 years) and made his debut with the Berlin Philharmonic in 1991. He has enjoyed an international career that has shown him to be an advocate of rare works and new compositions such as the Cello Concerto by Unsuk Chin of which Gerhardt gave the world premiere in 2009. Cecile Licad was born in Manila, and rose to prominence in the 1980s with concerto recordings in which she collaborated with musicians including André Previn and Claudio Abbado. Her repertoire includes solo works by Ravel and Gottschalk, as well as chamber music at venues including the Marlboro Festival and Santa Fe Chamber Music Festival. In this concert, Gerhardt and Licad open with Bach’s Suite No. 5 for solo cello. They also perform Beethoven’s early Cello Sonata in G minor and Rachmaninoff’s eloquent Cello Sonata.
Born in Karlovac, Croatia, Ana Vidović began to perform in public at age eight and subsequently became the youngest student ever to enroll at the Academy of Music in Zagreb. She then continued her studies at the Peabody Conservatory in Baltimore, graduating in 2005 and establishing her home base there. She has won several international prizes including the Fernando Sor Competition in Italy and the Francisco Tárrega Competition in Spain. Vidović’s Phillips Music concert includes works by leading composers for classical guitar spanning three centuries—Mauro Giuliani (1781–1829), Francisco Tárrega (1852–1909) and Astor Piazzolla (1921–92)—alongside music by J. S. Bach and Scarlatti transcribed for the instrument.

Formed in 2005, the Chiaroscuro Quartet comprises violinists Alina Ibragimova and Pablo Hernán Benedí, violist Emilie Hörmund, and cellist Claire Thirion. Performing on gut strings and with historically appropriate bows, this ensemble brings the listener closer to the sound of the string quartet as it might have been heard at the time of the Viennese Classical masters, and this concert presents Schubert’s great Death and the Maiden. Kristian Bezuidenhout first gained acclaim when he won the audience prize at the Bruges Fortepiano Competition. His recordings include the complete keyboard music of Mozart. Along with the Piano Sonata in C minor, K. 457, this concert includes Mozart’s version for fortepiano and string quartet of the Piano Concerto in A Major, K. 414 in which Bezuidenhout joins the Quartet.

The Amatis Piano Trio was founded in Amsterdam in 2014 by German violinist Lea Hausmann, British cellist Samuel Shepherd, and Dutch-Chinese pianist Mengjie Han. Winners of the 2015 International Parkhouse Competition at Wigmore Hall, Amatis went on to win several international prizes and were named Dutch Classical Talent in 2015/2016, giving performances in major concert venues across the Netherlands, and as 2016–18 BBC New Generation Artists, giving regular broadcasts for BBC Radio 3. After performing all over Europe, their appearance at The Phillips Collection will mark their US debut, and will showcase their imaginative repertoire, ranging from Haydn to newly commissioned works.
Internationally renowned fortepianist and harpsichordist Andreas Staier worked as the harpsichordist for Musica Antiqua Köln and with other distinguished early music ensembles before embarking on his solo career in 1986. Since then he has toured the world, recording an extensive discography including keyboard and chamber works ranging from Bach and Scarlatti to Schumann and Brahms. For his Phillips Music recital, Staier will perform C. P. E. Bach’s extraordinary Fantasia in F-sharp minor written the year before his death, a work of outlandish dissonance and overwhelming melancholy, following this with one of Haydn’s greatest piano sonatas and his Variations in F minor. The program ends with works by Mozart: the Sonata in F Major K. 533/494 and the endlessly inventive Fantasia in C minor.

Named after the Czech composer Pavel Haas (1899–1944), Janáček’s most brilliant pupil who later perished in Auschwitz, the Pavel Haas Quartet was formed in 2002. With its first Supraphon recording released five years later (of quartets by Janáček and Haas) the ensemble was immediately recognized as one of the finest quartets of the 21st century: the recording won the 2007 Gramophone Award for Chamber Music. Since then the Quartet has gone on to play all over Europe, Asia, and the US, and several more widely admired recordings have followed, including music by Smetana and Dvořák. Both of those Czech masters are featured in this concert: Smetana’s bold and troubled Second String Quartet and Dvořák’s final Quartet in A-flat Major, Op. 105 (the Quartet in G Major, Op. 106 was finished first). This genial and joyous work was started a few months before Dvořák left America in 1895 and was completed once he returned to his homeland. The concert opens with Bohuslav Martinů’s Concerto da Camera (Quartet No. 7).

Carolin Widmann was born in Munich, and her teachers included Igor Ozim and Michèle Auclair. Winner of several international prizes, Widmann has appeared as a soloist with many of the world’s great orchestras in a versatile repertoire ranging from the classics to challenging contemporary works such as Morton Feldman’s Violin and Orchestra. Her recording of the Feldman was hailed in The Guardian as “perfectly judged — Carolin Widmann is a fabulously assured and poetic soloist.” This concert includes two major 20th-century works (Stravinsky’s Divertimento (1934) and Prokofiev’s Violin Sonata No. 1), alongside Beethoven’s Violin Sonata No. 6, Op. 30, No. 1 and the virtuoso Paraphrase on Mendelssohn’s Wedding March by Jörg Widmann (Carolin’s brother). Gloria Chien made her concerto debut with the Boston Symphony Orchestra at age 16. She is particularly noted for her chamber music collaborations and appears regularly with the Chamber Music Society of Lincoln Center as well as with many eminent soloists.
After formative years at the Menuhin School and the Royal Academy of Music in London, Daniel Hope became the youngest ever member of the Beaux Arts Trio, playing in its last six seasons. He has commissioned works and collaborated with composers including Schnittke, Maxwell Davies, and Tumage. His recordings include celebrated versions of the violin concertos of Mendelssohn, Berg, and Britten, as well as music by composers imprisoned by the Nazis in Terezín. Hope’s Phillips Music recital ends with the Sonata for Violin and Piano by William Walton, originally composed for Menuhin.

Vanessa Perez began her studies in Caracas, Venezuela, before continuing her musical education in London, Italy, and the US, working with the likes of Lazar Berman, Peter Frankl, and Daniel Epstein. She has appeared as a soloist throughout North and South America as well as in Europe. Her chamber music partners have included violinist Joshua Bell and cellist Jan Vogler.

Quatuor Danel (violinists Marc Danel and Gilles Millet, violist Vlad Bogdanas, and cellist Yovan Markovitch) was founded in 1991 and was quickly recognized for the quality of its performances of a repertoire ranging from Haydn to contemporary composers. Quatuor Danel has performed the two great 20th-century Russian string quartet cycles: the 15 Quartets by Shostakovich and the 17 by his friend Mieczysław Weinberg (1919–1996). The Quartet was the first ensemble to play the complete Weinberg cycle live, in Manchester and Utrecht. The Phillips Collection is delighted to offer the rare opportunity to hear the whole cycle of Weinberg’s Quartets played in a series of five concerts. It was thanks to the Shostakovich that Weinberg was able to settle in Moscow in 1943 (having fled his native Poland) and the two became lifelong friends. Shostakovich described Weinberg as “one of the outstanding composers of today.” Weinberg claimed that the older composer introduced him to a “new musical universe.” As a Jewish composer living under Stalin, Weinberg endured numerous personal attacks in the official press and an arrest in 1953. It was again thanks to Shostakovich’s intersection that Weinberg was released from prison two months later. Weinberg never compromised as a composer, remaining true to himself, whether in his remarkable series of symphonies, in his opera The Passenger, or in this extraordinary cycle of string quartets.
In 2009, European embassies in Washington, DC and The Phillips Collection joined forces to create an unprecedented concert series: Leading European Composers. Presenting some of the greatest living composers of our time, this series is unique in that the featured composer designs a program of their works. In 2015, Phillips Music broadened its scope to create Leading International Composers, infusing the series with comprehensive views on the state of new music beyond geographical borders. As part of our vibrant partnership with the University of Maryland, this year’s Leading International Composer features French composer Philippe Manoury.

PREVIOUSLY FEATURED COMPOSERS

Hans Abrahamsen (Denmark)
Dušan Bavdek (Slovakia)
Avner Dorman (Israel)
José Luis Greco (Spain)
Anders Hillborg (Sweden)
Olli Kortekangas (Finland)
Tristan Murail (France)
Arvo Pärt (Estonia)
Matthias Pintscher (Germany)
Kaija Saariaho (Finland)
Fazıl Say (Turkey)
Miroslav Srnka (Czech Republic)
Anna Thorvaldsdottir (Iceland)
Erkki-Sven Tüür (Estonia)
Michel van der Aa (The Netherlands)
Pēteris Vasks (Latvia)
Zhou Long (The People’s Republic of China)

CODA SESSIONS

Following the concert, an informal discussion with the composer is moderated by Director of Music Caroline Mousset, giving audience members a chance to converse with these important voices in new music.

ACADEMIC INITIATIVES

The composer will spend a day with students and faculty of University of Maryland’s School of Music at The Clarice Smith Performing Arts Center in College Park.

Performances begin promptly at 6 pm unless otherwise noted. General admission seating is first-come, first-served beginning 45 minutes prior to concert start time.

Tickets are $45, $25 for members, $20 for students with ID, and $5 for youths 8–18; museum admission for that day is included in the ticket price. Advance reservations are strongly recommended; tickets can be reserved online until 12 hours before each concert.
This season’s Leading International Composer features Philippe Manoury. Born in Tulle (Corrèze) in 1952, he is one of the most eminent contemporary French composers. After studies in Paris, he worked at universities in Brazil before returning to France in 1981 when he was invited to work at IRCAM, the forward-looking institute for electro-acoustic music founded by Pierre Boulez. A noted teacher, Manoury was in charge of the education work of the Ensemble Intercontemporain from 1983–87, and taught composition at the Lyon Conservatoire from 1987–97. He has served as Composer-in-Residence for the Orchestre de Paris and at the National Theatre in Orléans. From 2004–12, Manoury taught composition and electronic music at the University of California, San Diego. His catalogue ranges from compositions for solo instruments, works for instrumental and vocal ensemble, major orchestral works (Sound and Fury was written for Boulez’s 75th birthday and first performed by him with the Chicago Symphony Orchestra), and four operas including K..., based on Kafka’s The Trial, and commissioned by the Paris Opéra where it was first performed in 2001.

Performers for this concert include University of Maryland School of Music faculty and students.

In partnership with the Embassy of France and the University of Maryland
MAKE AN ENDOWMENT GIFT
A current or legacy gift to endow Phillips Music allows the Phillips to expand its impact, engage diverse communities, build creative conversations with partners around the globe, and interact with a broader community of artists. Endowment gifts are fully tax-deductible.

For more information on supporting Phillips Music, contact the Development Department at 202.387.151 x315 or development@phillipscollection.org.

JOIN THE CELEBRATION
PHILLIPS MUSIC SPONSORSHIP OPPORTUNITIES

For over 75 years, Phillips Music has been a highlight of Washington’s cultural life, presenting exceptional young musicians alongside a roster of acclaimed performers in the intimate, art-filled setting of The Phillips Collection’s Music Room. Sunday Concerts offer imaginative programming of classical and innovative music while the Leading International Composers series invites the discovery of vibrant new composers.

Ticket income alone does not cover the cost of a season. Phillips Music relies on the generosity of our valued Music Endowment donors, concert underwriters, Season Sponsors, and the Phillips Chamber Society to ensure the success of our concerts. We are grateful for our music supporters’ commitment to this rich tradition, and invite you to join the celebration of our 78th season by making a gift in one of the following ways:

UNDERWRITE A CONCERT
Under the leadership of Caroline Mousset, Director of Music, the Phillips attracts world-renowned artists to our Sunday Concerts. Bringing these musicians to Washington, DC, comprises the bulk of Phillips Music’s budget, covering performance fees, travel costs, hotel stays, and other related expenses. Select a concert or more from Mousset’s expertly curated season to underwrite and be recognized as a concert underwriter for that performance and be acknowledged as a Season Sponsor in Phillips Music materials for the full season. Options for underwriting a concert begin at $10,000 and are fully tax-deductible. Enjoy the full benefits of becoming a Season Sponsor by adding the $1,520 non-tax deductible value to your gift.

BECOME A SEASON SPONSOR
Sponsorship opportunities begin at $5,000. In addition to enjoying the benefits associated with the Phillips Chamber Society, Season Sponsors receive exclusive seating at all Sunday Concerts and Leading International Composers performances, special recognition in promotional materials for the 2018/2019 season, and other special opportunities to engage with Phillips Music. ($3,480 tax-deductible)

JOIN THE PHILLIPS CHAMBER SOCIETY
Consider adding a $2,500 gift to your Dual/Family or higher level of membership. Benefits include: two guaranteed tickets to all Sunday Concerts and Leading International Composers performances, priority access to seating, advance e-mail notification of concert programming, acknowledgment in concert programs, and an exclusive CD box set of selected recordings from the season’s concerts. ($980 tax-deductible)

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As of July 2018

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Visit PhillipsCollection.org/music to reserve tickets and view up-to-date concert details. Concerts begin at 4 pm unless otherwise noted. $45/$25 for members/$20 for students with ID/$5 for youths 8-18.

Select performances are broadcast on Front Row Washington on Classical WETA 90.9 FM on Monday evenings at 9 pm. All artists and programs are subject to change.

### October

**On Sale August 1**
- **7** | Ulf Wallin, violin, Torleif Thedéen, cello & Roland Pöntinen, piano
- **14** | Paavali Jumppanen, piano
- **21** | Pedja Mužišević, piano
- **25** | Leading International Composers: Philippe Manoury, France, 6 pm
- **28** | Holger Falk, baritone & Julian Drake, piano

### November

**On Sale September 1**
- **4** | Richard Egarr, harpsichord
- **11** | Tai Murray, solo violin
- **18** | Trio Zadig
- **25** | Youlan Ji, piano

### December

**On Sale October 1**
- **2** | Patricia Kopatchinskaja, violin & Polina Leschenko, piano
- **9** | Magnus Holmander, clarinet & Henrik Måwe, piano
- **16** | Virgil Boutellis-Taft, violin & JuYoung Park, piano

### January

**On Sale November 1**
- **13** | Calidore String Quartet
- **20** | Benjamin Appl, baritone & James Baillieu, piano
- **27** | Trio Solisti

### February

**On Sale December 1**
- **3** | Jess Gillam, saxophone
- **10** | Alessio Bax, piano
- **17** | Alban Gerhardt, cello & Cecile Licad, piano
- **24** | Ana Vidović, guitar

### March

**On Sale January 1**
- **3** | Chiaroscuro Quartet & Kristian Bezuidenhout, fortepiano
- **10** | Amatis Piano Trio
- **17** | Pavel Haas Quartet
- **24** | Andreas Staier, fortepiano
- **31** | Carolin Widmann, violin & Gloria Chien, piano

### April

**On Sale February 1**
- **7** | Castalian Quartet
- **14** | Daniel Hope, violin & Vanessa Perez, piano
- **28** | Quatuor Danel

### May

**On Sale February 1**
- **5** | Quatuor Danel, 1pm and 4pm
- **12** | Quatuor Danel, 1pm and 4pm

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