The sensorial and ineffable nature of music was a constant source of inspiration for artists in our permanent collection. Wassily Kandinsky, Paul Klee, Arthur Dove, and many others found in music a model for abstraction, a means to move toward new forms of visual expression. The nature of music was also a central preoccupation for the symbolist painters of the Nabi, a theme that we will explore across three concerts aligned with our fall exhibition Bonnard to Vuillard: The Intimate Poetry of Everyday Life—The Nabi Collection of Vicki and Roger Sant. I am gratified that we will also discover the rich connections between art and music throughout much of the 2019/20 concert season as part of our exhibitions The Warmth of Other Suns: Stories of Global Displacement and Riffs and Relations: African American Artists and the European Modernist Tradition.

As Phillips Music has grown in international standing, we are especially grateful for the contributions of our Music Endowment donors, Season Sponsors, and Phillips Chamber Society members. Without this critical support, the imaginative concerts and projects you will read about in the ensuing pages would not be possible. We also sincerely thank our partners at the University of Maryland for sharing in our bold vision for the museum’s role within the cultural community.

In the burgeoning international arts scene of Washington, DC, the intimacy of the Music Room remains an unparalleled space for encountering the excitement and joy of live performance. I hope that the diversity of this season’s offerings will serve as an invitation to all—to participate, engage, seek out new experiences and connections, and join us in the Phillips experiment!

Dorothy Kosinski, PhD
VRAEDENBURG DIRECTOR & CEO
When Duncan Phillips opened the doors of his museum to the public in 1921, it was imagined as a space for new discoveries to be made about modern art and its sources. In his early writings where he lays out a singular vision for the understanding and appreciation of art for a new age, Phillips often turned to the example of music to interpret the emotional power and poetic mysteries of painting, revealing a fervent belief in the deep affinities between the visual arts and music. As we enter our 79th season, we will continue to explore the richness of these connections across eight concerts aligned with our exhibitions.

Throughout this season, we build on the strengths of Phillips Music and its reputation as a venue for world-class chamber music performed by renowned international artists and emerging talent. Debut performances and Phillips Music firsts are featured throughout, and I sincerely look forward to sharing in so much varied and exciting music this season with our audiences.

As we head toward our centennial in 2021, I am delighted to announce significant funding from the Sachiko Kuno Foundation to support our ambitious commissioning plans for this milestone year. As we reflect on the past, present, and future of the museum, we look forward to supporting the creative work of living composers, who forge new directions and expand our ideas of what chamber music can mean for us today.

Jeremy Ney
DIRECTOR OF MUSIC

MUSIC STAFF
Jeremy Ney | Director of Music
Caitlin Meredith | Concerts Manager
Edward J. Kelly | Recording Engineer
Roberto Alcaraz | Music Operations Assistant
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 children and young adults 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 2019/20 season beginning July 1.

All artists and programs are subject to change. Visit PhillipsCollection.org/music for concert details and ticket policies.

THURSDAY, SEPTEMBER 12, 6:30 PM
The Warmth of Other Suns: Seth Parker Woods, cello, featuring Andrew Rosenblum, piano, and a new commissioned work by Nathalie Joachim
EXHIBITION CONCERT | ON SALE JULY 1

Join us for a pre-season event featuring cellist Seth Parker Woods in conjunction with the exhibition The Warmth of Other Suns: Stories of Global Displacement. Parker Woods presents two Washington, DC, premieres including a new work inspired by Jacob Lawrence’s Migration Series by Nathalie Joachim, co-commissioned by The Phillips Collection and The Seattle Symphony. Parker Woods also presents a new work by Cuban-born composer Tania León, based on the story of the Little Rock Nine, the landmark moment of 1957 that symbolized the fight for desegregation of public schools. Pianist Andrew Rosenblum joins for George Walker’s Cello Sonata, and Parker Woods completes the program with several works for solo cello, including Coleridge-Taylor Perkinson’s Black/Folk Song Suite, Lamentations, Alvin Singleton’s Argonu II, and a further work by Nathalie Joachim, Dam Mwen Yo, for cello and tape.
OCTOBER 13  |  Paquito D’Rivera, clarinet & Harlem Quartet
2019/20 SEASON OPENING CONCERT  |  ON SALE AUGUST 1

The opening Sunday Concert of the 2019/20 season brings together Cuban musical phenomenon and 14-time Grammy award-winner Paquito D’Rivera with the versatile Harlem Quartet for a genre-defying collaboration. Ragtime syncopations give William Bolcom’s Three Rags from 1970 swing and verve, while the Scherzo from Claude Debussy’s String Quartet in G minor, Op. 10 shows how jazz-like rhythms are found in some of the most iconic classical works from the 20th century. D’Rivera is the soloist in Carl Maria von Weber’s Clarinet Quintet in B-flat Major, and the ensemble closes their performance with four works by D’Rivera, including selections from his Suite Aires Tropicales, which explores the musical roots of Cuba, fusing folk, jazz, and classical elements together in an irresistible blend.

OCTOBER 20  |  Christian Tetzlaff, violin & Lars Vogt, piano
ON SALE AUGUST 1

German musicians Christian Tetzlaff and Lars Vogt are frequent collaborators who have brought equal parts fire, precision, and intellect to their performances. Their Phillips debut highlights the best of their intuitive musical partnership, featuring Ludwig van Beethoven’s Violin Sonata in A Major, Op. 30, No. 1, written in 1802 at the precipice of the “new style” that Beethoven’s music would herald. Three iconic and contrasting pieces from the 20th century follow. The muscular sound of Dmitri Shostakovich’s late Sonata for Violin and Piano in G Major, Op. 134 is offset by the spare-textures and hauntingly meditative sound-world of György Kurtág’s Tre Pezzi, Op. 14e. Maurice Ravel’s Violin Sonata No. 2 in G Major, M. 77 maintains the transparency of textures but moves fluidly through different musical styles, including (most notably) the inspiration of blues and jazz.

OCTOBER 27  |  Z.E.N. Trio
ON SALE AUGUST 1

Zhang Zuo, Esther Yoo, and Narek Hakhnazaryan met in 2015 as winners of the prestigious BBC New Generation Artists Scheme. The group’s first release on Deutsche Grammophon in 2017 paired two staples of the trio repertoire by Brahms and Dvořák, performed with a level of cohesion and maturity that befits the ensemble’s youthful inception. The Trio presents Franz Schubert’s idyllic Notturno in E-flat Major, D. 897, and Dmitri Shostakovich’s Piano Trio, No. 2, composed at the height of World War II. The lesser-known Piano Trio in F-sharp minor by 20th-century composer Arno Babajanian rounds out the program with a deft mix of Russian Neoclassical rhythmic drive, an almost Debussyan approach to harmony and tonal color, and strong currents of folk music from Babajanian’s native Armenia.
The 2019/20 season marks the 250th anniversary of the birth of Ludwig van Beethoven, sparking projects worldwide that celebrate the composer’s profound legacy and indelible mark on classical music. Among the many musical forms that Beethoven revolutionized, the 32 Piano Sonatas represent something completely unique in his output. Composed between 1792 and 1822, they distill an entire life spent in music. Acclaimed Beethoven interpreter Jonathan Biss returns to the Phillips for a three-concert exploration of selected piano sonatas, beginning with works from the early period of Beethoven’s output: No. 4 in E-flat Major, Op. 7, “Grand,” and No. 8 in C minor, Op. 13 “Pathétique.” Biss also performs the two Sonatas from Op. 12: No. 9 in E Major and No. 10 in G Major, and the Sonata No. 11 in B-flat Major, Op. 22.

The three-part Beethoven series featuring Jonathan Biss is made possible by generous support from Martha Johnston and Robert Coonrod.

As part of the exhibition Bonnard to Vuillard: The Intimate Poetry of Everyday Life—The Nabi Collection of Vicki and Roger Sant, we explore the origins of the symbolist aesthetics of the Nabi painters through music inspired by the movement’s literary progenitors: poets Charles Baudelaire and Stéphane Mallarmé. Baudelaire and Mallarmé both sought out the sensory correspondences between art forms, Baudelaire urging for a “musicality of color,” and Mallarmé using the suggestive power of music to imagine a new language for poetry. The vivid exchanges between writers, painters, and musicians of the late 19th century led to new synesthetic ideas about the nature and experience of art, laying the foundations for modernism’s movement toward abstraction. In a special collaboration, Axelle Fanyo and Bénédicte Jourdois perform settings of Mallarmé and Baudelaire’s poems by Claude Debussy, Maurice Ravel, and Henri Duparc. Pianist George Fu explores the rich and complex interactions between literary symbolism and music in the piano repertoire, with selections from Claude Debussy’s Préludes Book I and 20th-century reflections on symbolism in the music of Olivier Messiaen and Pierre Boulez.
DECEMBER 1

Jonathan Biss, solo piano:
Beethoven Piano Sonata Series, Part II

For the second installment in his exploration of the Piano Sonatas of Ludwig van Beethoven, Jonathan Biss turns to sonatas from Beethoven’s “middle period,” when the composer continued to push the form to new structural and expressive heights. The rumbling, repeated chords that begin the “Waldstein” Sonata, No. 21, Op. 53 heralded a new type of pianistic virtuosity, one driven by a deeply psychological, heroic character. The Piano Sonata No. 22 in F Major, Op. 54 is one of the least known in Beethoven’s output, yet it employs an interestingly experimental structure and energetic use of contrast. The emotional trajectory of the program leads to the famous Piano Sonata No. 23 in F Minor, Op. 57 “Apassionata,” one of the great monuments of Western music.

NOVEMBER 17 Vision String Quartet

ON SALE SEPTEMBER 1

A bold, young ensemble that performs entire concerts of string quartet repertoire from memory, the Berlin-based Vision String Quartet has grown an unparalleled reputation for daring, knife-edged performances. The group won the Felix Mendelssohn Bartholdy competition, International Concours de Genève competition, and coveted Würth Prize in 2016, establishing them firmly as a top-tier international ensemble. Their Phillips debut may feature well-known works like Joseph Haydn’s String Quartet in G Major, Op. 77, No. 1 and Robert Schuman’s String Quartet in A Major, Op. 41, No. 3, but with absence of the printed score as a safety net, their performance will feel anything but familiar.

DECEMBER 8 Music, Symbolism & Les Nabis:
Francisco Fullana, violin & Tomomi Sato, piano

EXHIBITION CONCERT | ON SALE OCTOBER 1

2018 Avery Fisher grant winner Francisco Fullana and Tomomi Sato explore the influence of symbolism in music as part of the exhibition Bonnard to Vuillard: The Intimate Poetry of Everyday Life—The Nabi Collection of Vicki and Roger Sant. The obscured, opaque tonality of Claude Debussy’s Sonata for Violin and Piano in G minor resonates with the same rapt and evocative moods sought by the symbolist painters. Fullana and Sato also present Ernest Chausson’s Poème, Op. 25, a model of the “pure music” that prominent Nabi artist Maurice Denis related to the purity of line and evocative nature of color described in his influential 1890 treatise, Définition de néo-traditionnisme. Two 20th–century works for violin and piano that draw on the legacy of symbolism complete the program: Ernest Bloch’s Poème Mystique, Sonata No. 2, and Olivier Messiaen’s Thème et variations.

This performance is made possible by generous support from Martha Johnston and Robert Coonrod.

Winners of the first Kalichstein-Laredo-Robinson International Trio Award in 2003, the Claremont Trio is known for their polished sound, exuberant performances, and commitment to commissioning new work. Their return to the Phillips sees a program of all-female composers, featuring three works commissioned by the group from Gabriela Lena Frank, Helen Grime, and Kati Agócs. The second half features Fanny Mendelssohn’s large-scale Piano Trio in D Minor, Op. 11. Mendelssohn’s career was overshadowed by her younger brother Felix and quashed by 19th-century gendered attitudes to the musical profession, the vestiges of which are still felt today. Fast forward to now and the passionate advocacy of the Claremont Trio’s commissioning strikes a powerful note of change.
SUNDAY CONCERTS

JANUARY 26  |  St. Lawrence String Quartet  
PHILLIPS DEBUT  |  ON SALE NOVEMBER 1

At the forefront of North American chamber music for three decades, the St. Lawrence String Quartet makes their long-overdue debut at the Phillips. Celebrating their 30th anniversary, the Quartet presents a program that perfectly captures their ensemble philosophy: smart yet wholly spontaneous readings of classical repertoire balanced with a devotion to new music. The Quartet is especially dedicated to the music of Joseph Haydn, and presents two String Quartets from Haydn’s groundbreaking set of Six String Quartets, Op. 20, written when the composer was at the height of his powers and fame. In between these two classical gems are quartet works by two composers associated with the St. Lawrence: Osvaldo Golijov’s commemorative “Yiddishbbuk,” written for the Quartet in 1992, and John Adams’s Second String Quartet, composed in 2014 for the group.

JANUARY 19  |  Roderick Williams, baritone & Julius Drake, piano  
ON SALE NOVEMBER 1

Long-term collaborators noted for their studied, intelligent, and sensitive approach to German Lieder, Roderick Williams and Julius Drake bring penetrating insights into Johannes Brahms’s song cycle Die schöne Magelone, Op. 33, 15 romances from Ludwig Tieck’s novella The Wonderous Romance of Magelone the Fair and Peter, Count of Provence. An archaic tale that follows a noble count Peter and his beloved Neapolitan princess Magelone, Brahms’s cycle depicts the emotions of 15 different characters within the arc of the story. Expressions of love and romance pervade the cycle, which unites the medieval folkloric of Tieck’s writing with Brahms’s rich harmonic idiom, creating a rapt, imaginary musical picture of the story. For their Phillips performance, the songs will be connected by a narration of the plot read by Williams.

JANUARY 12  |  Music, Symbolism & Les Nabis: Quatuor Hermès, Kerson Leong, violin & Jonathan Fournel, piano  
EXHIBITION CONCERT  |  ON SALE NOVEMBER 1

In partnership with the Queen Elisabeth Music Chapel in Brussels, we explore connections between music and the visual arts as part of the exhibition Bonnard to Vuillard: The Intimate Poetry of Everyday Life—The Nabi Collection of Vicki and Roger Sant. For Nabi painter Maurice Denis, music was central to his thinking about art, possessing a “lyricism that poets and artists strove to convey in their works.” Denis’s friendship with composers like Ernest Chausson led to lively exchanges about music’s fundamental relationship to painting. The conversation went both ways; Chausson’s Concerto for violin, piano, and string quartet, performed on the program, evokes a painting by Dante Gabriel Rossetti, an artist who was a major influence for the painters of the Nabi. The Hermès Quartet also performs Claude Debussy’s String Quartet in G minor, Op. 10, a masterpiece of light and shade and the dreamlike effect that was so valued by the symbolists. Kerson Leong and Jonathan Fournel complete the program with the Légende Norvégienne by Eugène Ysaïe, a recently discovered work by the violin virtuoso and composer who was a major figure in the cultural milieu of late-19th-century France.

This concert is presented in partnership with the Queen Elisabeth Music Chapel.
FEBRUARY 2 | Bridget Kibbey, harp & Alexi Kenney, violin

Friends and musical collaborators Bridget Kibbey and Alexi Kenney make their return to the Phillips for an intimate and virtuosic collaboration. From adaptations of the music of John Dowland and J. S. Bach, to original masterworks by Camille Saint-Saëns and Sebastian Currier, their performance traverses three generations of musical counterpoint coupled with the rich harmonies of Romantic-era colorists. Kibbey, a longtime Phillips Music favorite, has brought new energy to the harp repertoire, premiering concertos by composers João Luiz Rezende and Vivian Fung, and making lively arrangements of the keyboard concerti by J. S. Bach, which she tours this season with the acclaimed Dover Quartet. Violinist Alexi Kenney is a musician on the rise who was named a “talent to watch” by The New York Times. Kenney has made chamber music a major focus in his career, regularly touring as a member of the prestigious Chamber Music Society of Lincoln Center.

This performance is made possible by generous support from Martha Johnston and Robert Coonrod.

FEBRUARY 9 | Doric String Quartet

From celebrated recordings of music by Korngold and Walton to surveys of Britten’s complete String Quartets performed in the composer’s hometown of Aldeburgh in the UK, the Doric String Quartet is a leading British ensemble. They mark their return to the Phillips with three touchstone string quartets that showcase their consummate musicianship, beginning with the delightful trickery of Joseph Haydn’s String Quartet in E-Flat Major, Op. 33, No. 2, “The Joke.” The Dorics turn to Benjamin Britten’s String Quartet No. 3 in G Major, Op. 94, written in Venice in 1975 and inspired by the city’s waterways and church bells. The group completes the program with Ludwig van Beethoven’s String Quartet in B-flat Major, Op. 130 with Große Fuge, Op. 133. This late Quartet is a work of such visionary brilliance that its fifth movement “Cavatina” was included on the Voyager Golden Record, launched into space in 1977 as a beacon of human culture and achievement.
In a cross-disciplinary first for Phillips Music, contemporary dance and music are synthesized in a unique project devised by choreographer and composer Miro Magliore as a tribute to composer Ursula Mamlok. Mamlok was born to a Jewish family in Berlin in 1923, and by her early teens was a precocious talent on her way to becoming a composer. Then Germany descended into Nazi oppression, and when Mamlok was 16, she and her parents made a last-minute escape to Ecuador (leaving almost immediately after Kristallnacht in 1938). Physically and culturally displaced, Mamlok continued her studies before becoming a composer and noted teacher in New York. In her late 80s she finally returned to her spiritual home of Berlin, where she passed away in 2016 at the age of 93.

In the intimate setting of the Music Room with the audience seated up close to the performers in the round, the New Chamber Ballet and an ensemble of leading musicians take us on a sonic and visual journey through Mamlok’s delicate, abstract music with dances by three choreographers, revealing powerful themes of loss, displacement, rejection, and reconciliation.

These performances of Stray Bird are made possible in part by support from the Dwight and Ursula Mamlok Foundation.

FEBRUARY 13
New Chamber Ballet, Momenta Quartet, Roberta Michel, flute & Pascal Archer, clarinet: Stray Bird: A Danced Tribute to Ursula Mamlok

Two performances, at 1 pm and 4 pm. Each performance is 1 hour and 10 minutes without intermission. Audience seating is in the round. Space is limited.

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As a musical preview to the exhibition Riffs and Relations: African American Artists and the European Modernist Tradition, celebrated pianist and composer Aaron Diehl weaves between jazz and classical styles as he explores the cross-pollination between musical forms. Diehl’s program explores the hybrid aesthetic of 20th- and 21st-century music, where African American composers borrowed from the music of European modernists, and European composers borrowed liberally from the improvisatory forms of jazz. In ways that musically echo the exchange of ideas in the visual arts expressed in the exhibition, Diehl juxtaposes the music of Duke Ellington with Claude Debussy, James P. Johnson with Antonín Dvořák, and Erik Satie with Thelonious Monk, finding compelling similarities and tensions between what we commonly think of as disparate musical genres.

In partnership with the University of Maryland, The Phillips Collection presents Leading International Composers, a unique series that profiles some of the most exciting composers of our time. Presenting an opportunity to delve into a composer’s work in-depth through immersive, boundary-breaking performances by ensembles chosen by each composer, Leading International Composers takes the pulse of today’s thriving new music scene.

MARCH 1
Ensemble Dal Niente performing the music of George Lewis
ON SALE JANUARY 1

For the 2019/20 season of Leading International Composers, we present a concert profile of the iconoclastic American composer George Lewis. Awarded the MacArthur “Genius” Fellowship in 2002, Lewis is a multifaceted creative artist recognized for his visionary work in computer music and his accomplishments as a composer, performer, improviser, and scholar.

Lewis has maintained a close working relationship with the Chicago-based new music collective Ensemble Dal Niente. The group presents a wide-ranging portrait of Lewis, including a 2018 work written for the Ensemble, Assemblage, and earlier works Mnemosis (2012) and Hexis (2013). The program will showcase Lewis’s vast compositional ideas and deft synthesis of influences from different fields, from the collage techniques of 20th-century visual art to the rhetorical traditions of ancient Rome, and concepts drawn from recent philosophy and social theory.

Part of Riffs and Relations: African American Artists and the European Modernist Tradition.

In partnership with the University of Maryland and The Clarice Smith Performing Arts Center.
Singers from the WNO’s Domingo-Cafritz Young Artist Program and Program Director Robert Ainsley present an evening of art song engaging with the exhibition Riffs and Relations: African American Artists and the European Modernist Tradition. Drawing on themes of the Harlem Renaissance and the poetry of Langston Hughes, songs by William Grant Still, Adolphus Hailstork, and H. Leslie Adams will be juxtaposed with music by Darius Milhaud, Erik Satie, Arnold Schoenberg, William Bolcom, and George Gershwin.

MARCH 8  |  Riffs and Relations: Washington National Opera’s Domingo-Cafritz Young Artists  
EXHIBITION CONCERT  |  ON SALE JANUARY 1

New music powerhouse Nadia Sirota returns to the Phillips for a collaboration with pianist James McVinnie and cellist Gabriel Cabezas. Their intelligent and exquisitely balanced program splices together music by some of today’s most dynamic composers with intimate solo works and arrangements of music by J.S. Bach. In a musical meditation that moves seamlessly between the centuries, music by Philip Glass, Nico Muhly, Caroline Shaw, Gabriella Smith, and Missy Mazzoli finds unexpected yet inspired communion with selections from Bach’s French Overture BWV 831, Cello Suites No. 5 and No. 6, and Contrapunctus 5 and 6 from his seminal, unfinished The Art of Fugue.

MARCH 15  |  Nadia Sirota, viola, Gabriel Cabezas, cello & James McVinnie, piano  
ON SALE JANUARY 1

In the final installment of his exploration of the Piano Sonatas of Ludwig van Beethoven, Jonathan Biss turns his attention to the composer’s monumental triptych: the final three sonatas of Op. 109, Op. 110, and Op. 111, within which the piano sonata form reaches its sublime apotheosis. Completed during 1800–22, at a time when Beethoven’s health was deteriorating rapidly, his hearing practically gone, these three works continue to dive into musical terrain for which there was no precedent. Full of ambiguity, fury, obsessiveness, other-worldly lyricism, solemn religiosity, and even flashes of humor, the final three Piano Sonatas continue to possess a staggeringly transcendent power in performance.

MARCH 22  |  Jonathan Biss, solo piano: Beethoven Piano Sonata Series, Part III  
ON SALE JANUARY 1

A remarkable young American countertenor who has been described as “vocally brilliant and dramatically fearless” by The New York Times, Anthony Roth Costanzo has been making waves in the vocal world as much for his visionary approach to programming as his flawless technique in the core Baroque operatic repertoire. Roth Costanzo’s recent album Glass/Handel creates dynamic conversations between composers radically separated by time and style: George Frideric Handel and Philip Glass. Roth Costanzo’s debut at the Phillips is no different, with music by Henry Purcell in dialogue with Benjamin Britten, new music by the inventive Gregory Spears, and selections from Glass/Handel. Roth Costanzo is joined by pianist and longtime collaborator Bryan Wagon.
Widely respected as one of the today’s great pianists, Nelson Freire was once described by his record label Decca as “the best kept secret in the world of piano,” a figure of cult-like status known only to a narrow field of specialists. A string of celebrated recordings and awards, including Gramophone Magazine’s “Record of the Year” in 2007 for his recording of Piano Concertos by Brahms, have firmly put any ideas of connoisseurship to rest, shining a light on Freire’s universal appeal and reputation for thrilling live performance and recording projects of rare interpretive depth. For his Phillips debut, Freire presents an adroit program of music associated with his 60-year career, including selections from Sergei Rachmaninoff’s Preludes, Op. 32, the complete Ballades, Op. 10 by Johannes Brahms, the Barcarolle Op. 60, Nocturne Op. 62, No. 2 and Scherzo No. 1, Op. 20 by Frédéric Chopin, and music by Wolfgang Amadeus Mozart and Zygmunt Stojowski.

Boston-based Castles of our Skins is a performer-led nonprofit organization and concert series dedicated to celebrating Black artistry through music by spotlighting both unsung and celebrated figures of the past and present. Musicians from Castles of our Skins present “In Black & White,” a program that responds to the exhibition Riffs and Relations: African American Artists and the European Modernist Tradition. Tracing a parallel musical line of enquiry into the vivid exchange of visual aesthetics between 20th- and 21st-century African American artists and European modernists, “In Black & White” showcases the lengthy and often complicated artistic intermingling between the work of African American composers and European aesthetics. Castles of our Skins explores dialogues and divergences between the music of Jeffrey Mumford and Luciano Berio, Florence Price and Antonín Dvořák, Anthony R. Green and Béla Bartók, and Jonathan Bailey Holland and György Kurtág.

Continuing a strong Phillips Music tradition of giving the stage to the very best emerging artists, Musicians from Ravinia’s Steans Music Institute in Highland Park, Illinois, make their debut at the Phillips, led by celebrated violinist Miriam Fried. Musicians from Ravinia’s Steans Music Institute is a chamber ensemble whose members are selected each year from the most promising musicians to attend the institute’s summer session at Ravinia. Program to be announced.
Two dynamic composer-performers known for their hybrid musical styles, Gabriel Kahane and Caroline Shaw join the brilliant Attacca Quartet for a special collaboration. Kahane’s music defies easy categorization; he is equally at home composing string quartets and chamber works for the concert hall as he is writing albums of harmonically intricate indie-pop, shifting seamlessly between both idioms. Pulitzer Prize-winning composer Caroline Shaw has built a reputation for her ceaselessly inventive, collage-like approach to composition. Her 2019 album Orange presents six works for string quartet performed by the Attacca Quartet. The music of Orange is both connected to the past and rooted in the present, with elusive, fragmented source material drawn from the string quartet writing of Haydn, Mozart, or Bartók, synthesized with Shaw’s modern sound, conjuring a sonic world at once familiar yet radically new. The ensemble presents music from Caroline Shaw’s Orange and Gabriel Kahane’s Book of Travelers.

A distinguished British pianist recognized as much for her poetic sensibility as her dazzling technique, Imogen Cooper closes the 2019/20 season with a program that balances the miniature with the mighty. Ludwig van Beethoven’s fleeting, aphoristic character pieces, the 11 Bagatelles, Op. 119 are stylistically contrasted by the taut, concentrated free-tonality of Arnold Schönberg’s Six Little Piano Pieces, Op. 19 from 1911. Cooper also performs Franz Schubert’s deeply intimate 12 German Dances, D. 790, and Joseph Haydn’s Sonata in C Major, Hob XVI:50, a work full of humorous harmonic turns. To close the program, Cooper turns to Schubert’s Piano Sonata No. 18 in G Major, D. 894, regarded by Robert Schumann as “the most perfect in form and conception” of all of the composer’s piano sonatas.
Since summer 2008, the Phillips has partnered with Wolf Trap Opera Company to present concerts exploring creative connections between music and the visual arts. Responding to works in the permanent collection and special exhibitions, up and coming vocalists from Wolf Trap Opera present wide-ranging music from classical repertoire to pop.

Tickets for summer vocal performances are $20, $8 for members and students with ID, and $5 for children and young adults 8–18. Ticket price includes full museum admission for the day. Summer vocal performances are an added benefit to Season Sponsors and Phillips Chamber Society subscribers.

**THURSDAY, JUNE 11 AT 6:30 PM**  
**Vocal Colors: Wolf Trap Opera**  
**ON SALE APRIL 1**

Singers explore musical links to The Philip Collection’s extraordinary collection of more than 5,000 works ranging from major examples of French Impressionism and American Modernism to contemporary art.

**THURSDAY, JULY 9 AT 6:30 PM**  
**Vocal Colors: Wolf Trap Opera**  
**ON SALE MAY 1**

Singers respond to works in the exhibition In and Out of the Garden: Pierre Bonnard and Jennifer Bartlett (on view June 27–September 20, 2020). The exhibition pairs Bonnard’s Post-Impressionist paintings with Bartlett’s abstract and representational works, sure to make for a thought-provoking evening of music.

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**ABOUT THE EXHIBITIONS**

**The Warmth of Other Suns: Stories of Global Displacement**  
**June 22–September 22, 2019**

*The Warmth of Other Suns* presents 75 historical and contemporary artists—from the United States as well as Algeria, Bangladesh, Belgium, Brazil, Egypt, Ghana, Iraq, Lebanon, Mexico, Morocco, Syria, Turkey, UK, Vietnam, and more—whose work poses urgent questions around the experiences and perceptions of migration and the current global refugee crisis.

**Bonnard to Vuillard: The Intimate Poetry of Everyday Life—The Nabi Collection of Vicki and Roger Sant**  
**October 26, 2019–January 22, 2020**

*Bonnard to Vuillard* presents over 60 exquisite, rarely seen works by a leading group of European Post-Impressionist artists who ushered in a new form of artistic expression in the 1890s. Assuming the name “Nabis” (from the Hebrew navi, meaning “prophet”), its members shared a belief in art’s intimate connection to everyday life. Works by Pierre Bonnard, Édouard Vuillard, Maurice Denis, Félix Vallotton, and others across a range of media reveal the various ways in which the Nabis sought to break down the artificial barriers between the fine and decorative arts.

**Riffs and Relations: African American Artists and the European Modernist Tradition**  
**February 29–May 24, 2020**

*Riffs and Relations* presents works by African American artists of the 20th and 21st centuries together with works by the early-20th-century European artists with whom they engaged. This exhibition connects artists such as Romare Bearden with Pablo Picasso, Norman Lewis with Wassily Kandinsky, and Leonardo Drew with Piet Mondrian. Black artists have investigated, interrogated, or immersed themselves in the aesthetics, symbolism, and ethos of European art for more than a century. The powerful push and pull of this relationship constitutes a distinct tradition for many African American artists who source the master narratives of art history to critique, embrace, or claim their own space.
JOIN THE CELEBRATION
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For nearly 80 years, Phillips Music has been a highlight of Washington’s cultural life, presenting exceptional emerging musicians alongside a roster of world-renowned performers in the intimate, art-filled setting of The Phillips Collection’s treasured Music Room. We are proud to offer imaginative programming of classical and new music, drawing especially on the inspiration provided by works in our permanent collection and the themes and artists in our special exhibitions.

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 79th season by making a gift in one of the following ways:

UNDERWRITE A CONCERT
Under the leadership of Jeremy Ney, Director of Music, the Phillips attracts critically acclaimed 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 the 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 include the full benefits of becoming a Season Sponsor.

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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 202.387.2151 x315 or development@phillipscollection.org.
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PHILLIPS MUSIC 2019/20 CALENDAR

Visit PhillipsCollection.org/music to reserve tickets and view concert details. Concerts begin at 4 pm unless otherwise noted. $45/$25 for members/$20 for students with ID/$5 for children and young adults 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.

| SEPTEMBER | ON SALE JULY 1 |
| 12 | Seth Parker Woods, cello, 6:30 pm |
| OCTOBER | ON SALE AUGUST 1 |
| 13 | Paquito D’Rivera, clarinet & Harlem Quartet |
| 20 | Christian Tetzlaff, violin & Lars Vogt, piano |
| 27 | Z.E.N. Trio |
| NOVEMBER | ON SALE SEPTEMBER 1 |
| 3 | Jonathan Biss, solo piano |
| 10 | Axelle Fanyo, soprano, Bénédictte Jourdois, piano & George Fu, piano |
| 17 | Vision String Quartet |
| DECEMBER | ON SALE OCTOBER 1 |
| 1 | Jonathan Biss, solo piano |
| 8 | Francisco Fullana, violin & Tomomi Sato, piano |
| 15 | Claremont Trio |
| JANUARY | ON SALE NOVEMBER 1 |
| 12 | Quatuor Hermès, Kerson Leong, violin & Jonathan Fournel, piano |
| 19 | Roderick Williams, baritone & Julius Drake, piano |
| 26 | St. Lawrence String Quartet |
| FEBRUARY | ON SALE DECEMBER 1 |
| 2 | Bridget Kibbey, harp & Alexi Kenney, violin |
| 9 | Doric String Quartet |
| 16 | New Chamber Ballet & Ensemble: Stray Bird: A Danced Tribute to Ursula Mamlok, 1 & 4 pm |
| 23 | Aaron Diehl, solo piano |
| MARCH | ON SALE JANUARY 1 |
| 1 | Leading International Composers: Ensemble Dal Niente & George Lewis |
| 8 | Washington National Opera’s Domingo-Cafritz Young Artists |
| 15 | Nadia Sirota, viola, Gabriel Cabezas, cello & James McVinnie, piano |
| 22 | Jonathan Biss, solo piano |
| 29 | Anthony Roth Costanzo, countertenor & Bryan Wagorn, piano |
| APRIL | ON SALE FEBRUARY 1 |
| 5 | Nelson Freire, solo piano |
| 19 | Castle of our Skins |
| 26 | Miriam Fried, violin & Musicians from Ravinia’s Steans Music Institute |
| MAY | ON SALE MARCH 1 |
| 3 | Gabriel Kahane, Caroline Shaw & Attacca Quartet |
| 10 | Imogen Cooper, solo piano |
| JUNE | ON SALE APRIL 1 |
| 11 | Wolf Trap Opera |
| JULY | ON SALE MAY 1 |
| 9 | Wolf Trap Opera |

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