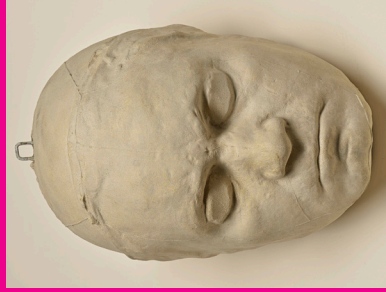




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FRANZ KLEIN, LIFE MASK OF
LUDWIG VAN BEETHOVEN,
AFTER 1812 (SEE PG 11)

**MUSIC AT THE GARDNER
WINTER/SPRING 2020**

COVER: LAWRENCE BROWNLEE



NEW SEASON

Become a member
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Music at the Gardner

ISABELLA
SEWART GARDNER
MUSEUM

WINTER/SPRING 2020



The Visiting Curator for Performing Arts is supported by Amy and David Abrams, the Barr Foundation ArtsAmplified Initiative, and The Andrew W. Mellon Foundation.



HELGA DAVIS



GEORGE STEEL

FROM THE CURATOR OF MUSIC

In winter, the Gardner Museum is a place of much-needed respite from the cold outside. The Courtyard and galleries take on a new warmth, and it's the perfect time for finding joy and rejuvenation through music in Calderwood Hall.

Our winter and spring programming is both electrifying and introspective. In support of our exhibition, *Boston's Apollo: Thomas McKeller & John Singer Sargent*, Visiting Curator of Performing Arts Helga Davis has created a special evening reflecting on McKeller's life, exploring the complexity of the man and his work with Sargent through historical record and creative embodiment.

We'll also see feats of piano virtuosity, with Christopher Taylor beginning a cycle of the complete set of Liszt's solo piano transcriptions of Beethoven's symphonies, which Vladimir Horowitz called simply "the greatest works for the piano."

And finally, we're honored to host for the second year the beloved nationally syndicated radio program *From the Top*, taping in February.

— George Steel, *Abrams Curator of Music*

To receive monthly updates about concerts, performances, and more, visit: gardnermuseum.org/signup

MUSIC AT THE GARDNER

WINTER/SPRING 2020

WEEKEND CONCERT SERIES / pg 2

The Gardner Museum's signature series

FROM THE TOP: LIVE AT THE GARDNER MUSEUM / pg 3

A co-presentation of the Isabella Stewart Gardner Museum and *From the Top*

MEETING THOMAS McKELLER / pg 5

A special event by Visiting Curator of Performing Arts Helga Davis

BEETHOVEN/LISZT: THE NINE SYMPHONIES / pg 11

Celebrating Ludwig van Beethoven at 250

AT-A-GLANCE / pg 16

TICKET INFORMATION / inside back cover

MEMBER CONCERT TICKET PRESALE: NOVEMBER 13–25

Purchase tickets before they become available to the general public (November 27). Not a member? Join today for discounts and other valuable benefits: gardnermuseum.org/join-give

WEEKEND CONCERT SERIES



ATTACCA STRING QUARTET

Sunday, January 26, 1:30pm ATTACCA STRING QUARTET

Franz Schubert, String Quartet No. 13
in A Minor (D. 804), "Rosamunde" (1824)
Maurice Ravel, String Quartet (1903)
Paul Wiancko, Attacca Quartet commission
based on the legend of Ushiwakamaru (2019)



WIANCKO

Sunday, February 2, 1:30pm LUCAS & ARTHUR JUSSEN, piano duo GARDNER MUSEUM DEBUT

Franz Schubert, Fantasy in F Minor (D. 940), Op. 103 (1828)
Felix Mendelssohn, Andante and Allegro Brillante in A Major, Op. 92 (1841)
Igor Stravinsky, *Le sacre du printemps* (1913)
Hanna Kulenty, *VAN...* (2014)
Fazil Say, *Night* (2016)

Seated at a single piano, this remarkable pair of Dutch brothers perform Igor Stravinsky's masterpiece in the composer's own four-hand transcription, as well as some of the 19th century's greatest four-hand piano works by Schubert and Mendelssohn.

SPECIAL EVENT

Tickets are required and include Museum admission. Choose from two seating sections. See inside back cover for details.

SECTION A:
FLOOR LEVEL & FIRST BALCONY

Members \$24, adults \$36,
seniors \$33, students &
children ages 7-17 \$15
(under age 7 not admitted).

SECTION B:
SECOND & THIRD BALCONIES

Members \$19, adults \$31,
seniors \$28, students &
children ages 7-17 \$15
(under age 7 not admitted).



Thursday, February 6, 7pm FROM THE TOP: LIVE AT THE GARDNER MUSEUM

A co-presentation of the Isabella Stewart Gardner Museum and From the Top

Boston's *From the Top*, the beloved, nationally broadcast public radio show focusing on young classical musicians, returns to the Gardner for a second year. Taped live in the superb acoustics of Calderwood Hall, the program will include performances by young musicians from Boston and around the country, as well as conversation with host Peter Dugan about their lives and music-making.



TERRENCE WILSON

Sunday, February 9, 1:30 pm

TERRENCE WILSON, piano GARDNER MUSEUM DEBUT

J. S. Bach, “English” Suite in A Minor (BWV 807) (*ante* 1720)

Franz Liszt, Sonata in B Minor (1853)

Samuel Coleridge-Taylor, three movements from *Negro Melodies*,

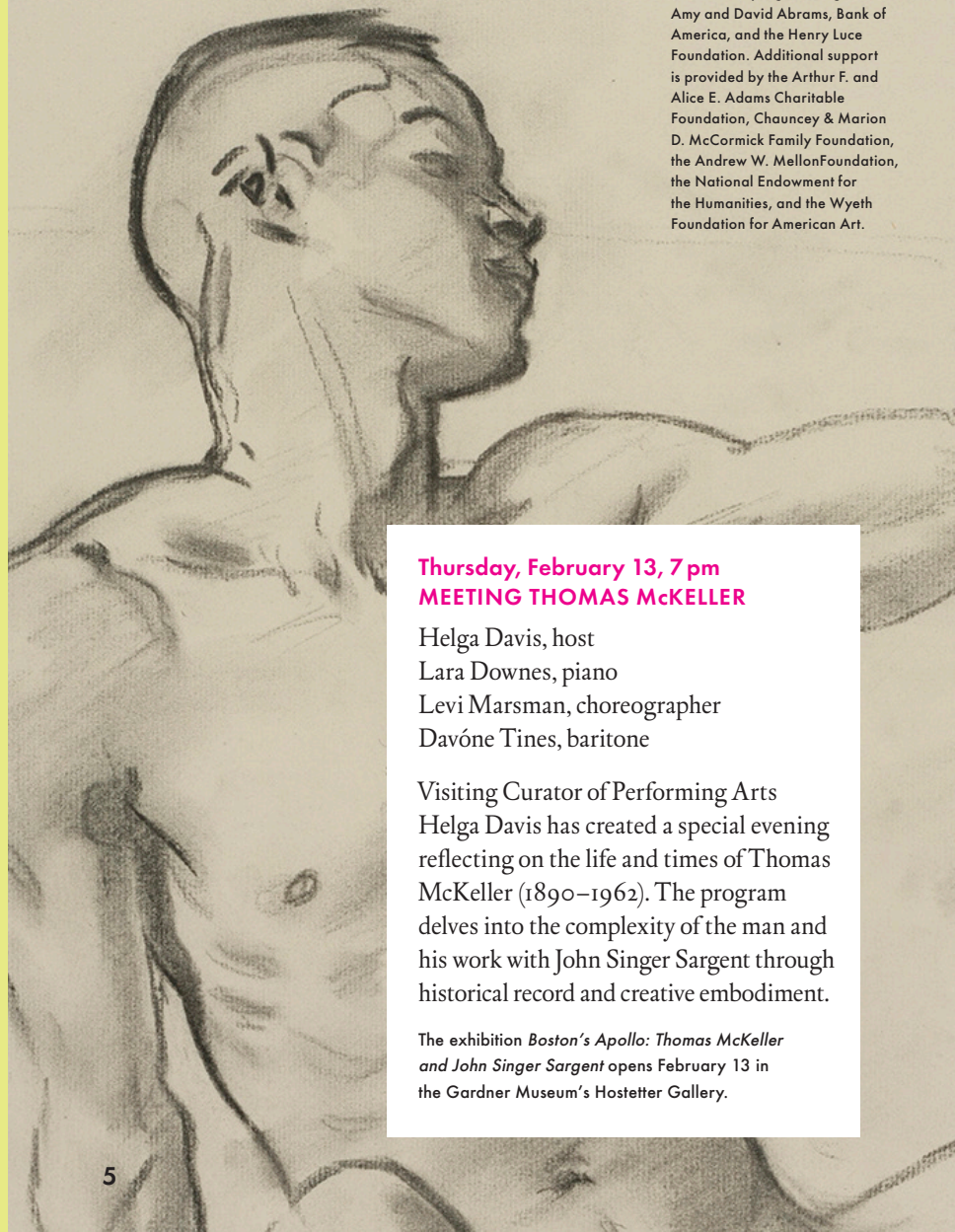
Op. 59 (1904)

Tania León, *Ritual* (1987)

Coleridge-Taylor Perkinson, Sonata for Piano No. 3 (2003)

American pianist Terrence Wilson makes his overdue Gardner debut with a performance of Liszt’s phantasmagoric Sonata in B Minor. Wilson will also perform three movements from Samuel Coleridge-Taylor’s gorgeous arrangements of African American spirituals and African folksongs.

In a preface to the published score, Booker T. Washington wrote: “The music of these songs goes to the heart because it comes from the heart.”



The lead sponsors of this exhibition and related programming are Amy and David Abrams, Bank of America, and the Henry Luce Foundation. Additional support is provided by the Arthur F. and Alice E. Adams Charitable Foundation, Chauncey & Marion D. McCormick Family Foundation, the Andrew W. Mellon Foundation, the National Endowment for the Humanities, and the Wyeth Foundation for American Art.

Thursday, February 13, 7 pm
MEETING THOMAS McKELLER

Helga Davis, host

Lara Downes, piano

Levi Marsman, choreographer

Davóne Tines, baritone

Visiting Curator of Performing Arts

Helga Davis has created a special evening reflecting on the life and times of Thomas McKeller (1890–1962). The program delves into the complexity of the man and his work with John Singer Sargent through historical record and creative embodiment.

The exhibition *Boston’s Apollo: Thomas McKeller and John Singer Sargent* opens February 13 in the Gardner Museum’s Hostetter Gallery.



PACIFICA QUARTET

Sunday, February 16, 1:30 pm
PACIFICA QUARTET with JOHANNES MOSER, cello

Franz Schubert, String Quintet in C Major (D. 956), Op. posth. 163 (1828)
Julia Wolfe, *Splendid Hopes* (2016)

This string quintet is one of the most beloved and beautiful of Schubert’s chamber works, completed only a few weeks before the composer’s untimely death. The Pacifica Quartet commissioned the dazzling composer Julia Wolfe to write a companion work. Wolfe took inspiration from a letter Schubert wrote in misery to his friend, artist Leopold Kupelwieser, which provided the ironic title of her heartbreaking tribute:

I feel myself the most unfortunate, the most miserable being in the world. Think of a man whose health will never be right again, and who from despair over the fact makes it worse instead of better. Think of a man, I say, whose splendid hopes have come to naught, to whom the happiness of love and friendship offer nothing but the most acute pain. —Franz Schubert



PÄRT

WOLFE

Sunday, February 23, 1:30 pm
A FAR CRY GARDNER MUSEUM ENSEMBLE-IN-RESIDENCE
Sibling Rivalry

C. P. E. Bach, Symphony in E-flat Major (H. 654) (1757)
W.F. Bach, Sinfonia in D Minor, “Adagio and Fugue” (F. 65) (c. 1740)
Arvo Pärt, *Fratres* (1977/1991)
Julia Wolfe, *Cruel Sister* (2004)

A Far Cry assembles a fantasia on the theme of siblinghood that straddles two centuries. Works by two of the Bach brothers anchor the program firmly in the Rococo style, while works by Pärt and Wolfe complete the arc in our own time.



A FAR CRY



NICOLAS NAMORADZE

Sunday, March 1, 1:30 pm
NICOLAS NAMORADZE, piano GARDNER MUSEUM DEBUT

- J. S. Bach, Sinfonia No. 9 (BWV 795) (1723)
- J. S. Bach, Partita No. 6 in E Minor (BWV 830) (1731) from *Clavier-Übung I*
- Alexander Scriabin, 8 Études, Op. 42 (1903)
- Alexander Scriabin, Sonata No. 4, Op. 30 (1903)
- Alexander Scriabin, Sonata No. 9, Op. 68, “Black Mass” (1913)
- Alexina Louie, *I leap through the Sky with Stars* (1991)
- Nicolas Namoradze, *Études*, 1–VI (2018)

In the words of the legendary Emanuel Ax, pianist Nicolas Namoradze is “set to become one of the truly important artists of his generation.” Don’t miss this extraordinary Gardner Museum debut, which features some of Namoradze’s own compositions, along with Bach, Scriabin, and Canadian composer Alexina Louie.

Sunday, March 8, 1:30 pm
MUSICIANS FROM MARLBORO

- Cynthia Raim, piano; Lucy Fitz Gibbon, soprano; Francesco Camuglia, flute; Robyn Bollinger, violin; Christoph Richter, cello
- Franz Schubert, Notturmo in E-flat Major (D. 897) (c. 1827)
- Johannes Brahms, Piano Trio No. 1 in B Major, Op. 8 (1854, rev. 1889)
- Kate Soper, *Only the Words Themselves Mean What They Say* (2011)
- George Frideric Handel, *Nel dolce dell’oblio* (HWV 134) (1709)

LAWRENCE BROWNLEE v

Sunday, March 15, 1:30 pm
LAWRENCE BROWNLEE, tenor
 GARDNER MUSEUM DEBUT
MYRA HUANG, piano

- Robert Schumann, *Dichterliebe*
 (text by Heinrich Heine) (1840)
- Tyshawn Sorey, *Cycles of My Being*
 BOSTON PREMIERE
 (text by Terrance Hayes) (2017)

International opera star Lawrence Brownlee brings his liquescent voice to the greatest of the 19th-century song cycles. Schumann’s *Dichterliebe* (“A Poet’s Love”) pours out the aspiration, melancholy, joy, and passion of an artist’s life in 16 potent songs. Brownlee commissioned poet Terrance Hayes and MacArthur Fellowship recipient Tyshawn Sorey to create a companion song cycle “that centers on what it means to be an African American man living in America today.”

Post-concert conversation with Lawrence Brownlee and Helga Davis, Visiting Curator for Performing Arts.



Sunday, March 22, 1:30 pm
CHRISTOPHER TAYLOR, piano
Beethoven/Liszt Symphonies Project

Ludwig van Beethoven (arr. Franz Liszt),
 Symphony No. 1 (1800/1864)

Ludwig van Beethoven (arr. Franz Liszt),
 Symphony No. 2 (1802/1864)

This is the first installment of Christopher Taylor's traversal of Franz Liszt's ear-opening transcriptions of all nine Beethoven symphonies. The series begins with Beethoven's first two symphonies — works that split open the doors of the 19th century.



BEETHOVEN/LISZT: THE NINE SYMPHONIES

Isabella Stewart Gardner idolized Beethoven. The life mask of the composer she collected is still on view at her Museum. She was also a great admirer of Liszt, and was in fact travelling to Bayreuth to meet the him when he died suddenly. Gardner attended his funeral, supported his grieving family, and cast the first shovel of earth onto his coffin. Among the tributes to Liszt in the Museum are a cast of the pianist's hands, and a lock of his hair.

Celebrating LUDWIG VAN BEETHOVEN at 250
CHRISTOPHER TAYLOR, piano

To celebrate the 250th anniversary of the birth of Beethoven (1770–1827), pianist Christopher Taylor will scale the Everest of piano literature, works Vladimir Horowitz called simply “the greatest works for the piano.”

These astounding transcriptions are not fantasias on the original material but rather scrupulously faithful avatars of Beethoven's original scores. They provide a laser-sharp look inside the workings of the music, illuminating their structures as if lit from within. This is the ideal way to hear Beethoven's seismic masterworks in a completely fresh way.

Sunday, March 22

Beethoven (arr. Liszt), Symphony No. 1 (1800/1864)

Beethoven (arr. Liszt), Symphony No. 2 (1802/1864)

Sunday, April 26

Beethoven (arr. Liszt), Symphony No. 3, *Eroica* (1803, arr. 1864)

Beethoven (arr. Liszt), Symphony No. 4 (1806, arr. 1864)

Sunday, May 17

Beethoven (arr. Liszt), Symphony No. 5 (1808, arr. 1837/1864)

Beethoven (arr. Liszt), Symphony No. 6, *Pastoral* (1808, arr. 1837/1864)



SPEKTRAL QUARTET

Sunday, March 29, 1:30 pm

SPEKTRAL QUARTET GARDNER MUSEUM DEBUT

Ludwig van Beethoven, String Quartet No. 16 in F Major, Op. 135 (1826)

Anna Thorvaldsdóttir, *Enigma* (2019) BOSTON PREMIERE

Tomás Luis de Victoria, *O Magnum Mysterium* (ante 1572)

Eliza Brown, String Quartet No. 1 (2012)

Icelandic composer Anna Thorvaldsdóttir is heralded for music in which the natural world collides with colossal, fantastical forces. Partly inspired by the solar eclipse of 2017, *Enigma* “provokes considerations of our relationship to the vast cosmos without — and the infinite universe within.” A similar cosmic dimension resonates in Beethoven’s final string quartet, which closes the concert. In the last movement, Beethoven has written an apparently eschatological question in the score: “*Muß es sein?*” (Must it be?). He later responds to his own question: “*Es muß sein!*” (It must be!).

Saturday, April 4, 1:30 pm

BOSTON CHILDREN’S CHORUS

[Under My Skin](#)

Members of the Boston Children’s Chorus return to the Gardner for a fascinating, open-hearted program. These terrific young musicians have chosen to address one of the most pressing questions of the day:

All of us, and especially our youth, are discovering who we are, how we identify, who we want to be: What would we see if we looked past the surface and embraced others for who they are and for how they see themselves?



REBEL: ENSEMBLE FOR BAROQUE MUSIC

Sunday, April 5, 1:30 pm

REBEL: ENSEMBLE FOR BAROQUE MUSIC

[Earth’s Delight—Heaven’s Glory](#)

Yulia Van Doren, soprano

Jörg-Michael Schwarz & Karen Marie Marmer, violins & directors

Risa Browder, viola

John Moran, violoncello

Motomi Igarashi, bass

Dongsok Shin, harpsichord

George Frideric Handel, “Lascia la spina” from *Il trionfo del tempo* (1707);

“Oh! Had I Jubal’s lyre” from *Josua* (1748); Gloria in B-flat Major

(HWV deest) (c. 1707); “Piangerò la sorte mia” from *Julius Cesare* (1724),

“Convey me to some peaceful shore” from *Alexander Balus* (1748)

Antonio Vivaldi, *Nulla in mundo pax sincera* (RV 630) (c. 1701–41);

Concerto per archi in G Minor, (RV 156) (c. 1701–41)

J. S. Bach, Trio Sonata in G Major (BWV 1039) (c. 1736–41)

Georg Philipp Telemann, Overture, *La Querelleuse* in G Major,

(TWV 55: G8) (c. 1720)

John Blow, Chacony in G Major (c. 1670–1700)



JEAN-GUIHEN QUEYRAS

Sunday, April 19, 1:30 pm
JEAN-GUIHEN QUEYRAS, cello
MICHAEL BEHRINGER, harpsichord
Vivaldi Cello Sonatas

Antonio Vivaldi, Six Sonatas for Violoncello Solo col Basso (1720–30):
No. 1 in B-flat Major, RV 47; No. 2 in F Major, RV 41;
No. 3 in A Minor, RV 43; No. 4 in B-flat Major, RV 45;
No. 5 in E Minor, RV 40; No. 6 in B-flat Major, R 46

After last season's triumphant performance of Bach cello sonatas, Queyras returns to the Gardner to play Vivaldi's six cello sonatas, the only such works he ever published. These glorious works show less familiar aspects of Vivaldi's art — by turns learned and introspective, elegant and fiery. In short: ravishing music.

Sunday, April 26, 1:30 pm
CHRISTOPHER TAYLOR, piano
Beethoven/Liszt Symphonies Project

Ludwig van Beethoven (arr. Franz Liszt), Symphony No. 3, *Eroica*
(1803, arr. 1864)
Ludwig van Beethoven (arr. Franz Liszt), Symphony No. 4
(1806, arr. 1864)



MOE POPE

Sunday, May 10, 1:30 pm
A FAR CRY GARDNER MUSEUM ENSEMBLE-IN-RESIDENCE
with special guest MOE POPE GARDNER MUSEUM DEBUT
Moe Pope Project

To crown A Far Cry's ten wonderful years as the Gardner Museum's Ensemble-in-Residence, the Museum is thrilled to bring together two of Boston's most energetic musical visionaries. Bostonian Moe Pope is an indie hip-hop artist, songwriter, contemporary painter, and MC of the group STL GLD. As a lyricist, Pope chronicles stories of his life and community by touching upon subjects like fatherhood, relationships, and the human condition.

Sunday, May 17, 1:30 pm
CHRISTOPHER TAYLOR, piano
Beethoven/Liszt Symphonies Project

Ludwig van Beethoven (arr. Franz Liszt), Symphony No. 5
(1808, arr. 1837/1864)
Ludwig van Beethoven (arr. Franz Liszt), Symphony No. 6, *Pastoral*
(1808, arr. 1837/1864)

AT-A-GLANCE

MEMBER CONCERT TICKET PRESALE: NOVEMBER 13–25

JANUARY

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FEBRUARY

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13 TH MEETING THOMAS McKELLER, 7pm [pg 5](#)

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APRIL

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5 SU REBEL ENSEMBLE, 1:30pm [pg 13](#)

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17 SU CHRISTOPHER TAYLOR, 1:30pm [pg 15](#)

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TICKET INFORMATION

HOW TO BUY TICKETS

Online: gardnermuseum.org/calendar/music*

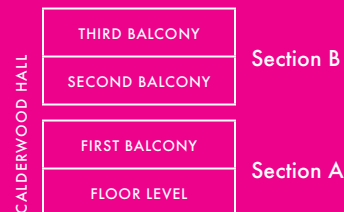
By phone: Call the box office at 617 278 5156*

In person: Visit the Museum and purchase at the door

*Handling charges apply to these orders.

WEEKEND CONCERTS

SEATING SECTIONS & PRICES



Section A: Members \$24, adults \$36, seniors \$33, students & children ages 7–17 \$15

Section B: Members \$19, adults \$31, seniors \$28, students & children ages 7–17 \$15

BOX OFFICE PHONE LINE HOURS

Open daily, 10am–4pm
Thursday until 6pm; CLOSED TUESDAY

MUSEUM HOURS

Open daily, 11am–5pm
Thursday until 9pm; CLOSED TUESDAY

OF NOTE

- Seating in Calderwood Hall is open within each seating level.
- To request accessible or wheelchair seating, or large-type programs, please call the box office at 617 278 5156.
- Seating begins 45 minutes before performance time. Once the performance begins, seating is not guaranteed.
- Tickets purchased online or by phone within 14 days of the concert will be held at the admission desk.
- For sold-out performances, standby tickets may be available in the lobby no earlier than one hour before the performance begins. We cannot guarantee availability of standby tickets.
- No refunds or exchanges will be made.
- Programs are subject to change.



Hemenway & Barnes LLP is the lead corporate sponsor of the Weekend Concert Series. The Museum thanks its generous concert donors: Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; Marie Louise and David Scudder Concert; Wendy Shattuck Young Artist Concert; and Willona Sinclair Memorial Concert. The piano is dedicated as the Alex d'Arbeloff Steinway. The harpsichord was generously donated by Dr. Robert Barstow in memory of Marion Huse, and its care is endowed in memory of Dr. Barstow by The Barstow Fund. Music at the Gardner is also supported in part by New Music USA and the Massachusetts Cultural Council, which receives support from the State of Massachusetts and the National Endowment for the Arts.

