



*Notes from Across the Sea  
Voices from the United Kingdom*

Sunday, February 19, 2023  
7:30pm Brown Hall

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*This concert to benefit Women's Lunch Place  
was generously sponsored by David Scudder.*



## *About Women's Lunch Place*

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Women's Lunch Place (WLP) inspires hope and supports the development of self-sustaining skills for women experiencing hunger, homelessness, and poverty. WLP creates a safe, welcoming day shelter community in which we respect the dignity of our guests. WLP builds trusting relationships to provide individualized, integrated services focused on nutrition, health, housing, and economic empowerment.

Thanks in part to MFF's **\$22,918.12** contribution last season, WLP prepared and served a record 111,009 healthy meals in the last fiscal year. This comes at a critical time, because:

- **One in three adults in Massachusetts experienced food insecurity last year.**
- **Grocery prices are higher than they've been since WLP's inception 40 years ago.**

## *About Music for Food*

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Music for Food is a musician-led initiative to fight hunger in our local communities. We believe both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform ineffable musical experiences into tangible and needed food resources.

Music for Food is driven by the spirit of volunteerism, and it could not exist without the support of its musicians and its audience.



*For more information about Music for Food, visit  
[www.musicforfood.net](http://www.musicforfood.net)*

# *Program*

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*On this Island*, Op. 11 (1937)

Benjamin Britten (1913-1976)

Let the florid music praise!  
Now the leaves are falling fast  
Seascape  
Nocturne  
As it is, plenty

Katherine Whyte, soprano

Cameron Stowe, piano

*Replay* (2011)

Charlotte Bray (b. 1982)

Don Weilerstein, violin  
Kim Kashkashian, viola  
Jeffrey Ho, cello  
Vivian Weilerstein, piano

~ Intermission ~

April is in My Mistress' Face (1594)

Thomas Morley (1557-1602)

A Fairy Tale (1931)

Béla Bartók (1881-1945)

Come Again, Sweet Love! (1597)

John Dowland (1563-1626)

Menuetto (1931)

Bartók

Weep, O Mine Eyes (1599)

John Bennet (1575-1614)

William Coleman, Sarah Darling, Peter Jabłokow, & Samuel Zacharia, viola

String Quartet in D major (1931)

Britten

I. Allegro maestoso

II. Lento ed espressivo

III. Allegro giocoso

Meesun Hong Coleman & Yiliang Jiang, violin

William Coleman, viola

Jeffrey Ho, cello

# *Song Texts*

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## **On This Island, Op. 11 (1937)**

Text: W. H. Auden (1907-1973)

### **Let the florid music praise!**

Let the florid music praise,  
The flute and the trumpet,  
Beauty's conquest of your face:  
In that land of flesh and bone,  
Where from citadels on high  
Her imperial standards fly,  
Let the hot sun  
Shine on, shine on.

O but the unlov'd have had power,  
The weeping and striking,  
Always; time will bring their hour:  
Their secretive children walk  
Through your vigilance of breath  
To unpardonable death,  
And my vows break  
Before his look.

### **Now the leaves are falling fast**

Now the leaves are falling fast,  
Nurse's flowers will not last;  
Nurses to the graves are gone,  
And the prams go rolling on.

Whisp'ring neighbours, left and right,  
Pluck us from the real delight;  
And the active hands must freeze  
Lonely on the sep'rate knees.

Dead in hundreds at the back  
Follow wooden in our track,  
Arms raised stiffly to reprove  
In false attitudes of love.

Starving through the leafless wood  
Trolls run scolding for their food;  
And the nightingale is dumb,  
And the angel will not come.

Cold, impossible, ahead  
Lifts the mountain's lovely head  
Whose white waterfall could bless  
Travellers in their last distress.

## Seascape

Look, stranger, at this island now  
The leaping light for your delight discovers,  
Stand stable here  
And silent be,  
That through the channels of the ear  
May wander like a river  
The swaying sound of the sea.

Here at the small field's ending pause  
Where the chalk wall falls to the foam, and its tall ledges  
Oppose the pluck  
And knock of the tide,  
And the shingle scrambles after the sucking surf, and the gull lodges  
A moment on its sheer side.

Far off like floating seeds the ships  
Diverge on urgent voluntary errands;  
And the full view  
Indeed may enter  
And move in memory as now these clouds do,  
That pass the harbour mirror  
And all the summer through the water saunter.

## Nocturne

Now through night's caressing grip  
Earth and all her oceans slip,  
Capes of China slide away  
From her fingers into day  
And th' Americas incline  
Coasts towards her shadow line.  
Now the ragged vagrants creep  
Into crooked holes to sleep:  
Just and unjust, worst and best,  
Change their places as they rest:  
Awkward lovers like in fields  
Where disdainful beauty yields:  
While the splendid and the proud  
Naked stand before the crowd  
And the losing gambler gains  
And the beggar entertains:  
May sleep's healing power extend  
Through these hours to our friend.  
Unpursued by hostile force,  
Traction engine, bull or horse  
Or revolting succubus;  
Calmly till the morning break  
Let him lie, then gently wake.

**As it is, plenty**

As it is, plenty;  
As it's admitted  
The children happy  
And the car, the car  
That goes so far  
And the wife devoted:  
To this as it is,  
To the work and the banks  
Let his thinning hair  
And his hauteur  
Give thanks, give thanks.

All that was thought  
As like as not, is not  
When nothing was enough  
But love, but love  
And the rough future  
Of an intransigent nature  
And the betraying smile,  
Betraying, but a smile:  
That that is not, is not;  
Forget, forget.

Let him not cease to praise  
Then his spacious days;  
Yes, and the success  
Let him bless, let him bless:  
Let him see in this  
The profits larger  
And the sins venal,  
Lest he see as it is  
The loss as major  
And final, final.

**April is in My Mistress' Face (1594)**

Text: Livio Celiano (1557-1629)

April is in my mistress' face,  
And July in her eyes hath place;  
Within her bosom is September,  
But in her heart a cold December.

**Come Again, Sweet Love! (1597)**

Text: Anonymous

Come again!  
Sweet love doth now invite  
Thy graces that refrain  
To do me due delight,  
To see, to hear, to touch, to kiss, to die,  
With thee again in sweetest sympathy.

**Weep, O Mine Eyes (1599)**

Text: Anonymous

Weep, O mine eyes, and cease not,  
Alas, these your spring tides methinks increase not.  
O when, O when begin you  
To swell so high that I may drown me in you?  
That I may drown me in you?

*Many thanks to Wegmans for their generous support of our concerts.*

*Wegmans*

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# *About the Artists*

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**William Coleman**, chamber musician, soloist, and violist of the acclaimed Berlin Kuss Quartet, has performed at the Salzburg, Verbier and Edinburgh Festivals, as well as the Berlin Philharmonie, Vienna Musikverein, Elbphilharmonie Hamburg, and Carnegie Hall, New York, and regularly at the renowned Berlin techno-club, Watergate Club. Chamber music partners have included Pierre-Laurent Aimard, Miklos Perenyi, Clemens Hagen, Mischa Maisky, Kim Kashkashian, Antje Weithaas and Leif Ove Andsnes, the dancers Yui Kawaguchi and Bill T. Jones, the actors Udo Samuel and Nina Hoss, as well as extensive experience working with the composers György Kurtag, Helmut Lachenmann and Harrison Birtwistle. A desire to curate relevant programming and broaden the possibilities of concert life has inspired yearly commissions of new works. A recent recording, "Krise" contains three commissions, including a work for string quartet and artificial intelligence computer programming. A formative experience was his first masterclass at the International Musicians Seminar in Prussia Cove, Cornwall. Founded by Sandor Vegh, it marked the beginning of many journeys to Budapest over the following decade to study with the pianist Ferenc Rados. At the same time he studied in Salzburg with Thomas Riebl, and at Boston's NEC with Kim Kashkashian. For three years he was also fortunate enough to travel regularly to Canada and Philadelphia for masterclasses and private lessons with Karen Tuttle, a formative soul of the viola world. He is professor for viola at the Universität Mozarteum Salzburg, was recently on the jury of the International Tertis Competition, Isle of Man and in 2022, jury-member of the Tokyo International Viola Competition. He has given many masterclasses, including at the Kronberg Academy, Hans Eisler Berlin, Suntory Hall Academy Tokyo and the Juilliard School. William Coleman plays the ex-Tertis Testore of 1735, is a Pirastro artist, playing exclusively on Evah Pirazzi Gold and Oliv strings.

South Carolina native **Meesun Hong Coleman** studied with Dorothy Delay and Kurt Sassmannshaus at the Cincinnati Conservatory of Music Pre-college program before completing a Bachelor's degree in Composition from Princeton University, followed by a Masters degree from the Juilliard School, where she studied with Ronald Copes and Robert Mann of the Juilliard Quartet. In 2001 she went to Berlin as a Fulbright scholar to study with Thomas Brandis where she planned to remain for one year. Two decades later, she is still in Europe. She is a passionate educator, chamber musician, and orchestral leader. Meesun Hong Coleman is professor of violin and chamber music at the Anton Bruckner Privatuniversität Linz (Austria) as well as guest professor of violin at the Mozarteum in Salzburg, concertmaster of the Kammerakademie Potsdam and the Haydn Philharmonie, and member of the Camerata Bern, where she is also a regular guest director and soloist. As a sought after guest leader, she regularly leads the Mahler Chamber Orchestra, Deutsche Kammerphilharmonie Bremen, Stuttgart Chamber Orchester, Munich Chamber Orchestra, Scottish Chamber Orchestra, Kammerorchester Basel, and as principal with the Australian Chamber Orchestra, among others. As an orchestral director and chamber musician, she has collaborated with numerous soloists from across the musical board, from Baroque on period instruments to jazz and experimental music. Ms. Hong Coleman resides in Salzburg with her husband and two daughters, and she performs on a Matteo Goffriller from 1700.



Described as “a tireless force of musical curiosity, skill, and enthusiasm” and “the one to up the ante” (Boston Musical Intelligencer), **Sarah Darling** enjoys a varied musical career as a performer, educator, and musical co-conspirator on viola and baroque violin. She is a member of the Grammy-nominated self-conducted orchestra A Far Cry, as well as Boston Baroque, Musicians of the Old Post Road, Emmanuel Music, the Boston Ballet Orchestra, Les Bostonades, Newton Baroque, the Boston Camerata, the Boston Early Music Festival, and the Carmel Bach Festival. Sarah studied at Harvard, Juilliard, Amsterdam, Freiburg, and New England Conservatory, working with James Dunham, Karen Tuttle, Wolfram Christ, Nobuko Imai, and Kim Kashkashian. She has recorded old and new music for Linn, Paladino, Azica, MSR, Centaur and Crier Records, plus a solo album on Naxos. Sarah is active as a teacher and coach, relishing the opportunity to “translate” between musical worlds while serving on the faculty of the Longy School of Music and co-directing the Harvard Baroque Chamber Orchestra.

**Jeffrey Ho** is a cellist currently performing and residing in Boston, Massachusetts. Being a native Californian, Jeffrey has performed in venues such as the Broad Stage, Zipper Hall, and Disney Concert Hall. He has recorded several chamber music performances thru LACMA Bing and KUSC radio with Antonio Lysy, Moses Pogossian, and Neal Stulberg. He has appeared with USC Thornton Edge, UCLA Flux, the Kaleidoscope Chamber Orchestra, and the Phoenix Orchestra. Recently, Jeffrey has performed at Yellowbarn, Lake Champlain Music Festival, Perlman Music Program, and the Tanglewood Music Center. Jeffrey performs as duo with his sister pianist/composer, Caroline Ho. Jeffrey received his B.A. from the UCLA Herb Alpert School of Music under the tutelage of Antonio Lysy and earned his M.M with Ralph Kirshbaum at the USC Thornton School of Music. Jeffrey currently studies at the New England Conservatory with Lluís Claret and Blaise De Jardin.

**Peter Jablokow** is a violist studying with Kim Kashkashian at the New England Conservatory of Music. His viola studies began in Philadelphia at the age of eight with Adriana Linares. Community outreach has always been a significant part of Peter’s studies, playing in local retirement homes and for underprivileged children in Philadelphia. He has played in venues such as Carnegie Hall, Verizon Hall at the Kimmel Center, and Jordan Hall. Peter has played in masterclasses for Atar Arad, Roberto Diaz, Kurt Nikkanen, members of the Philadelphia Orchestra, and many others. Other interests include yoga, European history, and music history.

**Yiliang Jiang**, violin (Wuxi, China), is currently pursuing his GD with Donald Weilerstein at the New England Conservatory of Music. Yiliang won 4th Place in the 55th Premio Paganini International Violin Competition, and won the top prize of the Dorothy Delay Fellowship at the Aspen Music Festival. In May 2013, Yiliang won 2nd Place in the Adults Group of the Andrea Postacchini International Violin Competition. Since 2011, Yiliang has collaborated with the China Philharmonic Orchestra, Shanghai Symphony Orchestra, and Guangzhou Symphony Orchestra, among others.

**Kim Kashkashian**, internationally recognized as a unique voice on the viola, was born of Armenian parents in Michigan. She studied the viola with Karen Tuttle and legendary violist Walter Trampler at the Peabody Conservatory of Music. Since Fall 2000 she has taught viola and chamber music at New England Conservatory. Following Grammy Award nominations for several recordings, Kashkashian received a 2012 Grammy Award in the "Best Classical Instrumental Solo" category for Kurtág and Ligeti: Music for Viola, on the ECM Records label. Kashkashian's recording of the Brahms Sonatas won the 1999 Edison Prize, and her June 2000 recording of concertos by Bartók, Eötvös and Kurtág won the 2001 Cannes Classical Award. Her musicianship has been well represented on recordings through her association with the prestigious ECM label since 1985. In 2016, Kashkashian was elected a Fellow of the American Academy of Arts and Sciences. A staunch proponent of contemporary music, she has developed creative relationships with György Kurtág, Krzysztof Penderecki, Alfred Schnittke, Giya Kancheli, and Arvo Pärt, and commissioned works from Peter Eötvös, Ken Ueno, Thomas Larcher, Lera Auerbach, and Tigran Mansurian. Marlboro and the Viennese school represented by her mentor, Felix Galimir, were major influences in developing her love of chamber music. Kim Kashkashian is a regular participant at the Verbier, Salzburg, Lockenhaus, Marlboro, and Ravinia festivals. She has taught in Bloomington, Indiana, and in Freiburg and Berlin, Germany, and now resides with her daughter in Boston. She is a founding member of Music for Food, an initiative by musicians to fight hunger in their home communities.

Pianist **Cameron Stowe** is a leading specialist in the study and performance of song recital repertoire. Throughout his career his work has been led by his passion for poetry and song, and he has received much critical praise and numerous awards for his commitment to this art form. A pianist "worth his weight in gold," "Strong, precise, supple and sensitive" (New York Times) he has been praised for "his subtlety, his knack of supporting the voice and engaging it in dialogue, his powers of mood painting" (Washington Post) and his ability to "match the singer subtlety for subtlety, shimmer for shimmer" (Baltimore Sun). Stowe has appeared in concert venues and music festivals throughout the world, playing with some of most prominent concert singers of his generation, including Randall Scarlata, Denyce Graves, Measha Bruegggosman, Danielle DeNiese, Faith Esham, Susan Graham, Vinson Cole, Sari Gruber, and Jesse Blumberg.

Since 2008, Stowe has served as Chair of the Collaborative Piano department at New England Conservatory and as a faculty member at The Juilliard School. He is the newly appointed director of Collaborative Piano at Aspen Music Festival. Other festival activities include residencies at Toronto Summer Music Festival, Plácido Domingo Festival, Vancouver International Song Institute, and he has given masterclasses for singers and pianists throughout the United States and abroad. Stowe holds a doctorate from Juilliard and degrees from The Peabody Conservatory (Johns Hopkins), Oberlin College Conservatory, and the North Carolina School of the Arts.

**Donald Weilerstein** has concertized extensively throughout the world as soloist and chamber musician. He studied at the Juilliard School with Ivan Galamian, Dorothy Delay, and members of the Juilliard String Quartet, and was honored at graduation by the National Foundation of the Arts as an outstanding graduate of the school. He was a member of the Young Concert Artists and a participant in the Marlboro Music Festival, performing on several Music from Marlboro Tours. In 1968, he won the Munich International Competition for violin and piano duo.

For twenty years (1969–1989) Weilerstein was the first violinist of the renowned Cleveland Quartet, with whom he toured the world. His recordings with the quartet can be heard on the RCA, Telarc, CBS, Phillips, and Pro Arte labels. These recordings have earned seven Grammy nominations and won Best of the Year awards from Time and Stereo Review. Weilerstein has taught and performed at such major American and European music festivals as Caramoor, Tanglewood, Aspen, Marlboro, Mostly Mozart, Salzburg, Luzern, Verbier, Ishikawa, Keshet Eilon, "Chamber Music Encounters" sponsored by La Cite de la Musique and the Paris Conservatory and many more. He regularly teaches and performs at the Steans Institute in Ravinia, the Yellow Barn Music Festival, and at the Perlman Music Program. Recently featured in Strad, Weilerstein was formerly a professor of violin and chamber music at the Eastman School and the Cleveland Institute of Music. He is currently on the faculty of the New England Conservatory of Music and the Juilliard School.

**Vivian Hornik Weilerstein** has performed as a soloist and chamber musician throughout the world and is a frequent collaborator with many of today's most eminent artists and ensembles. She has appeared as a soloist with the Kansas City Symphony and the Orchestra Sinfonica Nazionale di Torino, and has toured throughout Europe, China, and Japan. Ms. Weilerstein is a member of the highly acclaimed Weilerstein Trio. The trio's first CD, featured on NPR's "All Things Considered", includes music of Dvorak on the Koch label. Their second release features music of Schumann and Janacek.

Critics and audiences have welcomed Ms. Weilerstein's performances as part of the Weilerstein Duo, with violinist Donald Weilerstein. Their discography includes the complete works of Ernest Bloch, and the sonatas of Janáček, Dohnanyi, and Enescu, and the complete Schumann sonatas. Fanfare declared the Bloch recordings a "must" on the journal's annual "Want List," and American Record Guide lauded both the Bloch and Janáček recordings. The Duo premiered Joseph Hallman's concerto for violin and piano with the NYCP orchestra in NYC. Ms. Weilerstein has also recorded for the EMI Debut Series.

In addition to performing at major festivals such as Marlboro, Aspen, The Banff Centre, Music Academy of the West, and Verbier, Ms. Weilerstein returns regularly to Yellow Barn and the Perlman Music Program. She has also taught and performed throughout China and in Venezuela as part of El Sistema, as well as at Femusc in Brazil. She has performed and given masterclasses at Guildhall, the Hannover Hochschule, the Lubeck Conservatory, and in Aldeburgh. She will be teaching at the new Piano Trio program at the Holland Music Sessions for the summer 2021. Ms. Weilerstein is the director of the Professional Piano Trio Training Program at the New England Conservatory, where she serves on the piano, collaborative piano, and chamber music faculties. She is a former member of the chamber music faculty of the Juilliard School.

**Katherine Whyte** has delighted audiences and critics alike on opera and concert stages across her native Canada, the United States and Europe. Opera Today has praised her “keen artistic sensibility” while the San Francisco Classical Voice singled out “her glamorous, vibrato-rich voice”. Following her Metropolitan Opera debut in 2007 in Strauss’ *Die Ägyptische Helena*, she has returned to the company for productions of *Iolanta*, *Rigoletto*, *Jenufa*, *The Gambler*, *The Enchanted Island*, *Two Boys*, *Parsifal*, *Don Giovanni*, *Così fan tutte*, and *Suor Angelica*.

Recent and upcoming engagements for Ms. Whyte include her celebrated Countess Almaviva in *Le nozze di Figaro* with Intermountain Opera Bozeman; her debut with Syracuse’s *Symphoria* performing Poulenc’s *Gloria*; a return to New Choral Society as soprano soloist in *Carmina Burana*; a solo recital at Gordon College, her debut with Heartbeat Opera as Agathe in *Der Freischütz*; and *Fiordiligi* in *Così fan tutte* with Opera Grand Rapids.

Notable operatic appearances include the title role of *Iphigénie en Tauride* and *Iris* in *Semele* with Canadian Opera Company, the Countess in *Le nozze di Figaro* with the Princeton Festival, her Vancouver Opera debut as Donna Anna in *Don Giovanni*, *Gilda* in *Rigoletto* with English National Opera, the Countess in *Le nozze di Figaro* with Virginia Opera and Opera Hamilton, *Pamina* in *Die Zauberflöte* with Michigan Opera Theatre, *Euridice* in Gluck’s *Orfeo ed Euridice* with Atlanta Opera, and *Iphis* in Handel’s *Jephta* with Opéra National de Bordeaux. The winner of the 2007 Alice Tully Recital Competition, Ms. Whyte made her Carnegie Hall debut in Solo recital at Weill Hall in 2008.

Winner of the Parker Quartet Guest Artist Award and the American Viola Society Soloist Competition, **Samuel Zacharia** (b. 1999) is a graduate student at the New England Conservatory (NEC), where he studies with Kim Kashkashian. As a student in the Harvard-NEC dual degree program, he graduated from Harvard University with a Bachelor’s in Economics in Spring 2021. During his four years at Harvard University, Samuel played chamber music under the tutelage of all four members of the Parker Quartet and served as a board member for Brattle Street Chamber Players, all while pursuing a degree in economics and a secondary in psychology. Samuel’s chamber groups were selected to work with a variety of famed chamber musicians, including Paul Katz, Mark Steinberg, and Orion Weiss. Outside of music, Samuel pursued a broad range of interests, taking classes on poetry, the speeches of Abraham Lincoln, empathy in non-human primates, and feminism.

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