

CHAMBER MUSIC SAN FRANCISCO

2027

SAN FRANCISCO

WALNUT CREEK

PALO ALTO



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WELCOME TO OUR
2027 SEASON

Greetings!

We are excited to present Chamber Music San Francisco's 2027 season, which explores the themes of influence and connection.

2027 marks the bicentennial of the death of Ludwig van Beethoven, whose music still speaks to musicians and listeners around the world today. This season includes programs that not only highlight works by the incomparable composer but also his influence on classical music.

Our mission is to present concerts which promote the intimacy of the artistic experience between composers, artists, and audiences. Rounding out the season are programs illustrating the ability of classical music to connect across borders and time. We're excited to welcome back some audience favorites—artists who have appeared on the series as well as repertoire that never gets old—and to introduce some young artists, living composers, and new repertoire exploring these connections to the past, representing the next generation of artists moving these traditions forward.

I look forward to sharing these musical experiences with you!



Jeanette Wong
Artistic & Executive Director

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ChamberMusicSF.org



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Leshher Center for the Arts Ticket Office:
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2027 CONCERT SCHEDULE

SAN FRANCISCO

at the Herbst Theatre & Presidio Theatre

Young Concert Artists on Tour

Lun Li, violin; Risa Hokamura, violin
Radu Ratoi, accordion; Bennett Tsai, cello
Sun, Jan 24 • 3:00pm • Presidio Theatre

Trio Bohémo

Thu, Feb 4 • 7:30pm • Presidio Theatre

Bach in the Americas

Leticia Moreno, violin; Uxia Martínez
Botana, bass; Matan Porat, piano;
Claudio Constantini, bandoneon
Sun, Feb 21 • 3:00pm • Herbst Theatre

Ariel Quartet

Sun, Mar 7 • 3:00pm • Herbst Theatre

Notos Quartett

Sun, Mar 21 • 3:00pm • Presidio Theatre

Yeol Eum Son, piano

Sun, Apr 4 • 3:00pm • Herbst Theatre

Gilles Vonsattel, piano

Fri, Apr 16 • 7:30pm • Presidio Theatre

Camerata Nordica Octet

Sun, May 2 • 3:00pm • Herbst Theatre

Jupiter String Quartet

Sun, May 9 • 3:00pm • Presidio Theatre

Steven Isserlis, cello
with pianist Connie Shih

Sun, May 23 • 3:00pm • Herbst Theatre

WALNUT CREEK

at the Leshher Center for the Arts

Ariel Quartet

Sat, Mar 6 • 2:30pm

Notos Quartett

Sat, Mar 20 • 2:30pm

Yeol Eum Son, piano

Sat, Apr 3 • 2:30pm

Camerata Nordica Octet

Sat, May 1 • 2:30pm

Steven Isserlis, cello
with pianist Connie Shih

Sat, May 22 • 2:30pm

PALO ALTO

at the Oshman Family JCC

Ariel Quartet

Mon, Mar 8 • 7:30pm

Notos Quartett

Mon, Mar 22 • 7:30pm

Yeol Eum Son, piano

Mon, Apr 5 • 7:30pm

Camerata Nordica Octet

Mon, May 3 • 7:30pm

Steven Isserlis, cello
with pianist Connie Shih

Mon, May 24 • 7:30pm

Subscribe by September 8 for Early Bird pricing



SAN FRANCISCO · PRESIDIO THEATRE

SUN, JAN 24 · 3 PM

MUSIC IN MOTION

YOUNG CONCERT ARTISTS ON TOUR

Lun Li, violin

Risa Hokamura, violin

Radu Ratoj, accordion

Benett Tsai, cello

What happens when you intersect accordion with strings? An exhilarating program of music in motion—restless, rhythmic, simply irresistible—played by musicians making some of the biggest moves in the industry. Schoenfield's toe-tapping *Café Music* fuses concert hall chops and cafe cool with jazz riffs, *klezmer* zeal, and ragtime swagger. Stravinsky's *Suite Italienne* reworks Baroque dance forms with crisp edges and sly humor, music that struts as much as it sings. Ravel's kaleidoscopic *La Valse* features an elegant Viennese waltz that spins off its axis and teeters toward spectacular collapse. Mendelssohn's D-Minor Piano Trio teems with sweeping lyricism and stormy soulfulness, a dynamic conclusion to a program that epitomizes the best of live performance.

PAUL SCHOENFIELD *Café Music*

STRAVINSKY *Suite Italienne*

RAVEL *La Valse* (trio version by Linos Piano Trio)

MENDELSSOHN Piano Trio No. 1 in D Minor



SAN FRANCISCO · PRESIDIO THEATRE

THURS, FEB 4 · 7:30 PM

FROM TIME TO TIME

TRIO BOHÉMO

Jan Vojtek, piano

Matouš Peruška, violin

Kristina Vocetková, cello

Three trios, three temporalities: Dvorak's living folklore, Christou's whimsical fantasy, and Brahms's mature return. From the first sighs of the Piano Trio No. 4, nicknamed "Dumky," Dvorak abandons classical continuity and form for something more in the moment. Time is at play in each of its six self-contained episodes, where introspective lament flips without warning into lively outbursts. In *Dvorak in Cyprus*, specially commissioned by Trio Bohémo, Greek Cypriot composer Marios Christou picks up those fragments, carries them across time and space to Cyprus today, and refracts them with grinning humor through a fantastical and vivid contemporary lens. Then Brahms's Piano Trio No. 1, an early work that he returned to as a revered master decades later, dramatically refiguring it from naive Romantic sprawl to taut architectural argument. With technical wizardry and impassioned storytelling, not to mention their many accolades—including First Prize and the Audience Prize at the International Johannes Brahms Competition—there is none better positioned than formidable Czech supergroup Trio Bohémo to add new perspectives to a program that ingeniously defies the bounds of time.

DVORAK Piano Trio No. 4 in E Minor, Op. 90, *Dumky*

MARIOS CHRISTOU *Dvorak in Cyprus*

Commissioned by Trio Bohémo

BRAHMS Piano Trio No. 1 in B Major, Op. 8



SAN FRANCISCO · HERBST THEATRE

SUN, FEB 21 · 3 PM

BACH IN THE AMERICAS

LETICIA MORENO & FRIENDS

Leticia Moreno, violin

Uxia Martínez Botana, double bass

Matan Porat, piano

Claudio Constantini, bandoneon

Few composers in history have traveled as widely—geographically and imaginatively—as Johann Sebastian Bach. His music crossed the Atlantic not only in scores, but in systems: counterpoint, harmonic architecture, and the idea that music could be both rigorously constructed and deeply expressive. Phenomenally versatile violinist Leticia Moreno invites some of the most exciting musicians on the scene—Uxia Martínez Botana, Matan Porat, and Claudio Constantini—to collaborate with her on *Bach in the Americas*, a legacy program spanning generations and geographies. The Bach blueprint—contrapuntal clarity, sublime lyricism, poise and precision—is on full display in his Violin Sonata No. 4, uniquely remixed here with the bandoneón, its smoky sonorities playing off the alluring classicism of the violin. In Latin America, Bach's influence took root in unexpected ways—from the eighteenth-century Jesuit missions of Bolivia, where Indigenous musicians absorbed and transformed Baroque styles, to the twentieth century and beyond, with composers voicing his sound world in their own local accents. Villa-Lobos fuses Bachian forms with sensuous Brazilian melody and rhythm in his scintillating *Bachianas Brasileiras* No. 5, while Piazzolla weaves fugal textures into the pulse of tango in the atmospheric *The Four Seasons of Buenos Aires*.

J.S. BACH Violin Sonata No. 4 in C Minor, BWV 1017

VILLA-LOBOS *Bachianas Brasileiras* No. 5, W389

ANONYMOUS Sonata No. 4, *Chiquitana*

J.S. BACH Chaconne from Partita for Solo Violín

No. 2 in D Minor, BWV 1004

PIAZZOLLA *The Four Seasons of Buenos Aires*



WALNUT CREEK
SAT, MAR 6 · 2:30 PM

SAN FRANCISCO · HERBST
SUN, MAR 7 · 3 PM

PALO ALTO
MON, MAR 8 · 7:30 PM

ICONS IN DIALOGUE

ARIEL QUARTET

Gershon Gerchikov, violin

Alexandra Kazovsky, violin

Jan Grüning, viola

Amit Even-Tov, cello



“Setting ear-melting tenderness against seething passion with a deft and precise touch.” —The Washington Post

Experience pivotal works by composers who exploded the idea of what a string quartet can be—and in doing so, became iconic voices of their time. The illustrious Ariel Quartet, considered to be among the most fiery, impassioned, and innovative musical stewards of our time, delivers a Beethoven Bicentennial concert that shows how he voices his own evolution, and how the act of doing so fueled music-making by those who came after him. His Opus 132, a late masterpiece, pushes beyond where quartets—including his—had ever been. It features one of the most famous and deeply personal movements in all of the quartet literature, Beethoven's poignant utterance on mortality. With the String Quartet No. 2, *“Ist es wahr?”* (“Is it true?”), young Mendelssohn is in dialogue with his idol. Written the year of Beethoven's death, eighteen-year-old Mendelssohn models his piece on Beethoven's final quartets, especially in its cyclic form and deeply personal origins. Two centuries later, *Blueprint*, by Pulitzer Prize and Grammy-winning composer Caroline Shaw, is a musical conversation with Beethoven and Haydn. It is a harmonic reduction of Beethoven's early Opus 18, No. 6 quartet, and radically and remarkably explores its structural, joyful, and melancholic elements.

MENDELSSOHN String Quartet in A Minor,
Op. 13, No. 2

CAROLINE SHAW *Blueprint*
BEETHOVEN String Quartet in A Minor, Op. 132, No. 15



WALNUT CREEK
SAT, MAR 20 · 2:30 PM

SAN FRANCISCO · PRESIDIO
SUN, MAR 21 · 3 PM

PALO ALTO
MON, MAR 22 · 7:30 PM



WALNUT CREEK
SAT, APR 3 · 2:30 PM

SAN FRANCISCO · HERBST
SUN, APR 4 · 3 PM

PALO ALTO
MON, APR 5 · 7:30 PM

BIG DRAMA

NOTOS QUARTETT

Sindri Lederer, violin
Andrea Burger, viola

Benjamin Lai, cello
Antonia Köster, piano

A program that turns up the piano quartet to maximum voltage, delivered by none other than the electrifying Notos Quartett. Hear how the stormy G-Minor rhetoric, sighing musical ornaments, and tightly argued form of Mozart's K. 478 propel this chamber work into grandiose operatic territory. Martinu's Piano Quartet No. 1 is all twentieth-century drive, featuring feel-it-in-your-guts motor-like rhythms, displaced accents, and sonic clarity—a perfect match with Notos' reputation for razor-sharp precision. Dvorak's impassioned E-flat Major Piano Quartet, characterized by its sumptuous, cello-heavy texture crossed with huge doses of spontaneity and drama. Can music of intimate forces blow your senses and fill your heart? These three showpieces—loaded with expansive melodies, ear-stretching contrasts, and rich harmonic warmth, played by an ensemble famed for their gloriously expressive and big energy performances—prove the answer is a resounding “Yes!”

MOZART Piano Quartet in G Minor, K. 478
MARTINU Piano Quartet No. 1
DVORAK Piano Quartet in E-flat Major Op. 87

THE VIRTUOSOS

YEOL EUM SON

“A pianist of international stature that likewise reflects the best of South Korean musical talent.” —Cannopy



Cliburn and Tchaikovsky Silver Medalist and Chamber Music SF favorite Yeol Eum Son returns in a concert of curated solo works written by and for great piano virtuosos. Undisputed luminary Beethoven sets the bar with a potent work where each episode of his Six Variations in F Major perpetually reinvents itself, each spinning into a new key and character. From there, echoes multiply: Czerny's *“La ricordanza”* (“The Recollection”) and Liszt's *Ricordanza* turn nostalgia into pianistic poetry that is lustrously ornamented and cleverly elusive. Then, acts of transformation in superfine interpretations and reinventions of Rachmaninoff and Johann Sebastian Bach, alongside vivid miniatures, elegies, and fantasies by other superlative pianists-composers. Acclaimed for her highly intelligent interpretations, exceptional depth of expression, and novel and imaginative programming, the incandescent pianist Son performs here with virtuosity that reaches such heights it is as if she is summoned by pianists-composers themselves.

BEETHOVEN Six Variations in F Major, Op. 34
CZERNY Variations on a theme by Rode, Op. 33
“La ricordanza”
LISZT “Ricordanza,” from Transcendental Etudes
RACHMANINOFF (arr. Siloti) *Vocalise*
RACHMANINOFF Prelude Op. 32, No. 13
J. S. BACH (arr. Rachmaninoff) Gavotte from Partita for Solo Violin No. 3

J. S. BACH (arr. M. Hess) “Jesus, Joy of Men’s Desiring”
DE LARROCHA *Sonata antigua, Cajita de música*
LANDOWSKA *Feu follet*, Valse
NIKOLAYEVA Elegy
GIESEKING 3 Dance Improvisations
WILD *Reminiscences of Snow White*



SAN FRANCISCO · PRESIDIO THEATRE

FRI, APR 16 · 7:30 PM



WALNUT CREEK
SAT, MAY 1 · 2:30 PM

SAN FRANCISCO · HERBST
SUN, MAY 2 · 3 PM

PALO ALTO
MON, MAY 3 · 7:30 PM

BECOMING BEETHOVEN

GILLES VONSATTEL

“A pianist well worth watching.” —New York Times



The extraordinary pianist Gilles Vonsattel offers a captivating look inside Beethoven becoming Beethoven as we know him, part of a series of special engagements in the Bay Area that see the stunningly original performer take on the composer's complete piano sonata cycle. From the charged urgency of young Beethoven already bending Classical form to his will, to the risk-taking revolutionary obsessed with transformation, through to the mature master composing genre-shattering tours de force, this Beethoven Bicentennial concert celebrates the composer triumphing at every stage of becoming. Note the exquisite fracturing motives and simmering tension of his youthful Opus 2, then track the evolution into luminous textures and pedal-washed sonorities of his Opus 53, “Waldstein.” Opus 90 sees the confident and august master turning inward—two movements, two worlds—pairing rhetorical intensity with songful, intimate lyricism. Completed within a decade of his death, the unbridled Opus 101 is superbly designed with compressed gestures, fugitive ideas, and a visionary synthesis of counterpoint and poetry. With this rare performance of four landmark piano sonatas presented in a single evening, the extraordinary pianist Gilles Vonsattel hands us the keys to unlocking the psyche of a genius.

BEETHOVEN Sonata No. 1 in F Minor, Op. 2, no. 1
BEETHOVEN Sonata No. 21 in C Major, Op. 53,
Waldstein

BEETHOVEN Sonata No. 27 in E Minor, Op. 90
BEETHOVEN Sonata No. 28 in A Major, Op. 101

Presented in partnership with Music@Menlo

SOUND SENSATIONS

CAMERATA NORDICA OCTET

Be swept up in this mesmerizing, highly sensory concert that brings together Nordic creativity, classical brilliance, and powerful twentieth-century expression, performed with signature spirit and shared musical purpose by principal members from the esteemed chamber orchestra from Sweden, Camerata Nordica. The stage is set with two contrasting and atmospheric traditional Scandinavian works. At the heart of the program: *The Nordic Seasons*, a new four-movement piece by stunning Swedish creative force Hanna Helgegren, specially commissioned by Camerata Nordica. Its timbral shifts and transparent textures evoke a sensation of weather and ritual as we experience a work inspired by Sweden's strikingly beautiful landscapes. In the gripping Two Pieces for String Octet, we hear a teenage Shostakovich pushing texture to the brink, with a score bursting with biting counterpoint, sardonic gestures, and jolting contrasts. Mendelssohn's exuberant Octet showcases our eight brilliant players interlocking in dazzling, fleet-footed music, ushering this sensational program to a close in a tornado of expressive energy.

Traditional Swedish works (arr. Camerata Nordica)
SHOSTAKOVICH Two Pieces for String Octet,
Op. 11

HANNA HELLEGREN *The Nordic Seasons*
Commissioned by & written for Camerata Nordica
MENDELSSOHN Octet in E-flat Major, Op. 20



SAN FRANCISCO · PRESIDIO THEATRE

SUN, MAY 9 · 3 PM



WALNUT CREEK
SAT, MAY 22 · 2:30 PM

SAN FRANCISCO · HERBST
SUN, MAY 23 · 3 PM

PALO ALTO
MON, MAY 24 · 7:30 PM

MUSICAL MOSAIC

JUPITER STRING QUARTET

Mélanie Clapiès, violin
Meg Freivogel, violin

Liz Freivogel, viola
Daniel McDonough, cello



“One of the mainstays of the American chamber music scene.” —The New Yorker

Hailed as one of today’s most eloquent string ensembles, The Jupiter String Quartet assembles a program of contrasting textures, forms, and expressive worlds, beginning with Beethoven’s Opus 18, No. 6. Within its ebullient, Haydn-esque symmetry lies a highly inventive set of movements—the first, modest but elegant; an achingly exquisite slow second movement; a Scherzo that demonstrates Beethoven’s matchless rhythmic genius; and a famous finale crafted with sublime wit and utilizing a stunning harmonic spectrum. Britten’s third and final quartet represents a composer at the peak of his maturity—it is his last major finished work and contains a lovely ode to the city of Venice, where he spent many of his last months. This Beethoven Bicentennial program closes with the composer’s radiant late masterpiece, Opus 127. Featuring an expansive variation form, hymn-like slow movements, and bold structural contrasts, this music cements the “everything-everywhere-at-once” legend of Beethoven: intimate and monumental, a cornucopia of distinctive and disparate ideas that coalesce into a divine and transcendent whole.

BEETHOVEN String Quartet No. 6 in B-flat Major, Op. 18

BRITTEN String Quartet No. 3 in G Major, Op. 94
BEETHOVEN String Quartet No. 12 in E-flat Major, Op. 127

BRAVURA & BEYOND

STEVEN ISSERLIS with CONNIE SHIH, PIANO



Global superstar cellist Steven Isserlis takes the stage with pianist Connie Shih in a brilliant and versatile program suited not only to their prodigious musical talents but their charismatic personalities. From the playful charm and innovation of Beethoven to the drama of Schumann’s youthful *Sturm und Drang* (Storm and Stress), this final program on Chamber Music SF’s blockbuster 2027 season, a Beethoven Bicentennial celebration, takes us on an enthralling journey for all who cherish cello and piano. Beethoven’s first teacher in Bonn famously predicted that he would grow up to be “a second Wolfgang Amadeus Mozart,” and he freely embraced this prophecy. His Variations on a Theme from Mozart’s *The Magic Flute* begins on a bravura note with Beethoven’s own instrument, the piano, before bowing to the cello’s warm voicing; their discourse then unfolds through a dozen scenarios. Schumann’s monumental Violin Sonata No. 2 and the astonishingly imaginative *Fantasiestücke* feel utterly organic and freshly reincarnated through our artists’ rare blend of historical sensitivity and contemporary vision. Beethoven’s A-Major Sonata exploits the full range of the cello’s sonority and sets it in dashing complement to the piano’s lyrical dynamism, bringing this blazing program and season to an exalted close.

BEETHOVEN 12 Variations on a theme from
The Magic Flute, Op. 66
SCHUMANN (arr. Isserlis) Violin Sonata No 2,
Op. 121

SCHUMANN *Fantasiestücke*, Op. 73
BEETHOVEN Sonata No. 3 in A Major, Op. 69

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Save 20-30% off single ticket prices. Subscribe by **September 8** to take advantage of the additional Early Bird discount!

PREFERRED SEATING

Subscriber seats are reserved before single tickets are made available to the public.

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Tickets may not be exchanged or donated once the performance date has passed.

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SAN FRANCISCO CONCERTS

Listed prices are inclusive of all ticket fees

☐ Early Bird
Full Series
ends Sept 8

☐ Regular
Full Series
starts Sept 9

☐ Full Series
Under 30

☐ Pick 4
or more

Young Concert Artists on Tour

Sun, Jan 24, 2027 at 3:00pm, Presidio Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$59

Trio Bohémo

Thu, Feb 4, 2027 at 7:30pm, Presidio Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$66

Leticia Moreno & Friends: Bach in the Americas

Sun, Feb 21, 2027 at 3:00pm, Herbst Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$66

Ariel Quartet

Sun, Mar 7, 2027 at 3:00pm, Herbst Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$66

Notos Quartett

Sun, Mar 21, 2027 at 3:00pm, Presidio Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$59

Yeol Eum Son, piano

Sun, Apr 4, 2027 at 3:00pm, Herbst Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$72

Gilles Vonsattel, piano

Fri, Apr 16, 2027 at 7:30pm, Presidio Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$72

Camerata Nordica Octet

Sun, May 2, 2027 at 3:00pm, Herbst Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$72

Jupiter String Quartet

Sun, May 9, 2027 at 3:00pm, Presidio Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$66

Steven Isserlis, cello and Connie Shih, piano

Sun, May 23, 2027 at 3:00pm, Herbst Theatre

☒ \$52 ☒ \$62 ☒ \$31 ☐ \$72

Total: **\$520** **\$620** **\$310** **\$_____**

Early Bird Full Series: \$520 (before Sept 8) X _____ (# of seats) = \$ _____

Full Series: \$620 (after Sept 8) X _____ (# of seats) = \$ _____

Under 30: \$310 X _____ (# of seats) = \$ _____

Pick 4 or More: \$ _____ X _____ (# of seats) = \$ _____

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PALO ALTO CONCERTS

AT THE OSHMAN FAMILY JCC

Ariel Quartet Mon, Mar 8 • 7:30pm	Yeol Eum Son, piano Mon, Apr 5 • 7:30pm	Steven Isserlis, cello with pianist Connie Shih Mon, May 24 • 7:30pm
Notos Quartett Mon, Mar 22 • 7:30pm	Camerata Nordica Octet Mon, May 3 • 7:30pm	

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Under 30: \$182.50 X _____ (# of seats)	= \$ _____
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#100, San Francisco, CA 94102

WALNUT CREEK CONCERTS

AT THE LESHER CENTER FOR THE ARTS

Ariel Quartet Sat, Mar 6 • 2:30pm	Yeol Eum Son, piano Sat, Apr 3 • 2:30pm	Steven Isserlis, cello with pianist Connie Shih Sat, May 22 • 2:30pm
Notos Quartett Sat, Mar 20 • 2:30pm	Camerata Nordica Octet Sat, May 1 • 2:30pm	

SUBSCRIPTIONS

Listed prices are inclusive of all fees

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Full Series: \$360 (after Sept 8) X _____ (# of seats)	= \$ _____
Under 30: \$197.50 X _____ (# of seats)	= \$ _____
Tax-deductible Donation (Thank you!)	= \$ _____
TOTAL:	\$ _____

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1601 Civic Drive, Walnut Creek, CA, 94596

CONCERTS PRESENTED AT

SAN FRANCISCO



Herbst Theatre
401 Van Ness Avenue
Located inside the War Memorial Veterans' Building



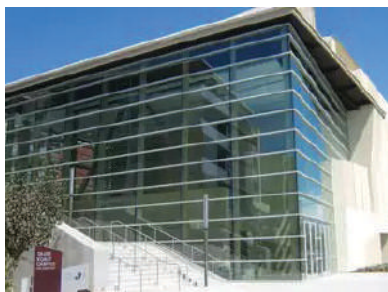
Presidio Theatre
99 Moraga Avenue in the Presidio of San Francisco
Across from the bowling alley and 3 blocks from Tunnel Tops

WALNUT CREEK



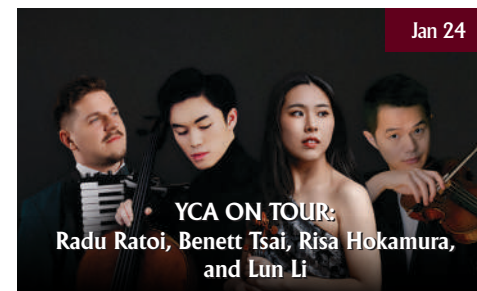
Margaret Lesher Theatre
1601 Civic Drive
Located within the Lesher Center for the Arts

PALO ALTO



Albert and Janet Schultz Cultural Arts Hall
3921 Fabian Way
Located on the campus of the Oshman Family JCC

2027 SEASON



Jan 24

YCA ON TOUR:
Radu Ratoi, Benett Tsai, Risa Hokamura, and Lun Li



Feb 4

TRIO BOHÉMO



Feb 21

BACH IN THE AMERICAS:
Leticia Moreno, Uxia Martínez Botana, Matan Porat, and Claudio Constantini



Mar 6-8

ARIEL QUARTET



Mar 20-22

NOTOS QUARTETT



Apr 3-5

YEOL EUM SON



Apr 16

GILLES VONSATTEL



May 1-3

CAMERATA NORDICA OCTET



May 9

JUPITER STRING QUARTET



May 22-24

STEVEN ISSERLIS



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