January

1/9 • Mark Wanich, baritone, & Jeremy Filsell, pianist, in Franz Schubert’s poetic winter journey Winterreise.

1/16 • Natalia Kazaryan, pianist, plays part of Olivier Messiaen’s remarkable and mystical piano cycle Vingt Regards sur l’Enfant Jesus.

1/23 • Carlos Rodriguez, pianist, & Ralitza Patcheva, pianist, perform the four-hand arrangement of Igor Stravinsky’s iconic and revolutionary ballet score Le Sacre du Printemps (The Rite of Spring).

1/30 • Joy-Lelani Garbutt, organ, & Rebecca Kellerman, soprano, La femmes françaises et l’opera: commemorating important female composers of the early 20th century, including Jeanne Demessieux, Jeanne Boulay, and Lili Boulanger.

February

2/6 • Sophia Subhaya Vastek, pianist, in a fascinating program fusing Indian tabla and classical music traditions with Western music by Michael Harrison, Asha Srinivasan, Reena Esmail, and John Cage.

2/13 • Wayne Jennings, tenor, Pamela Simonson, soprano, Louis Davis, baritone, & Lester Green, pianist, in Black History Month, the Coalition of African Americans in the Performing Arts presents Swart Chant, a collection of spirituals performed by Washington National Opera members.

2/20 • Lukas Hasler, organ, This celebrated Austrian organist on tour in the US offers music by J. S. Bach, César Franck, and Max Reger.


March

3/6 • Washington Bach Consort, Richard Giarruso, conductor, Cantata: Sie warden aus Saba alle kommen, BWV 65; Prelude and Fugue in C major, BWV 547 with Jeremy Filsell, organ. www.bachconsort.org

3/13 • Rob Patterson, clarinet, & Chen Te-Yi, pianist, in remembrance of Leonard Bernstein and Claude Debussy in the centenary of their birth and death respectively.

3/20 • Liana Panjiveya, pianist, play Sergei Rachmaninoff’s final work for solo piano, the Variations on a theme of Corelli Op. 42, along with Maurice Ravel’s La Valse.

3/27 • Videntes the Epiphany Schola Cantorum with their viol consort led by Amy Domingues, stída da gamba, offer, in Holy Week, Dieterich Buxtehude’s Membra Jesu Nostri (The Limbs of our Jesus) in which poetry and biblical text addressing different parts of Christ’s crucified body.

April

4/3 • Washington Bach Consort, Cantata: Ich habe genug, BWV 82a; Prelude and Fugue in G major, BWV 541 with Julie Vidrick Evans, organ. www.bachconsort.org

4/10 • Timothy Travers-Brown, countertenor, & Jeremy Filsell, pianist, in German lieder by Franz Schubert, English songs by Peter Warlock, and The Painted Rose by Michael Howard. Music from their CD The Frostbound Wood.

4/17 • Christopher Schmitt, pianist, playing Maurice Ravel’s sparkling suite Gaspard de la Nuit and Ludwig van Beethoven’s Sonata Op. 81a “Les Adieux.”

4/24 • Tom Winpenny, organ, the Assistant Director of Music at the Abbey Church of St. Alban, UK and a former organ scholar of King’s College Cambridge plays music by J. S. Bach, Olivier Messiaen, and Michael Berkeley.

May

5/1 • Washington Bach Consort, Gwendolyn Toth, conductor & organist, Cantata: Gebet sei der Her; mein Gott, BWV 129; Prelude and Fugue in B minor, BWV 544. www.bachconsort.org

5/8 • Claire Eichorn, clarinet, Igor Zubovsky, cello, & Anna Ouspenskaya, pianist, in Bernstein Traces; his Variations; Piano Trio; and the Prelude, Fugue & Riffs he created for Benny Goodman.

5/15 • Rachel Evangeline Barham, soprano, Jeffrey Thurston, violin, & Jeremy Filsell, pianist, performing a new work, Phoenix, by British composer David Bednall along with fin-de-siècle 20th-century music by the unjustly neglected Sigfrid Karg-Elert.

5/22 • Charles Timbrell, pianist, local musician and music professor at Howard University, offers Franz Joseph Haydn, Claude Debussy, and Robert Schumann’s DanseÉtudes, Op. 6.

5/29 • Brooke Evers, soprano, & Jeremy Filsell, pianist, in an eclectic program of rarely-heard songs by John Ireland, Lili Boulanger, and Sergei Rachmaninov.

June


6/12 • Vasily Popov, cello, & Ralitza Patcheva, pianist, performing sonatas by Ludwig van Beethoven, Heitor Villa-Lobos, and Claude Debussy.

6/19 • The Atlantic Reed Consort with Jeremy Filsell, pianist, in a performance of Francis Poulenc’s rarely heard Sextet (1912) for piano, flute, oboe, clarinet, bassoon, and French horn.

6/26 • Floyd’s Row, this British-American roots revival band returns to Epiphany’s series to explore music in their customary blend of early, folk, and classical idioms on an array of modern and period instruments.

All programs in the Tuesday Concert Series begin at 12:10 pm. Admission is free, but a $10 food/drink contribution is invited in support of the performers.