

# Antonín Dvořák

(1841-1904)

## Piano Trio in F minor, Op. 65 (39:54)

- |   |     |                                      |         |
|---|-----|--------------------------------------|---------|
| 1 | I   | <i>Allegro ma non troppo</i>         | (13:35) |
| 2 | II  | <i>Allegro grazioso - Meno mosso</i> | (6:09)  |
| 3 | III | <i>Poco Adagio</i>                   | (10:29) |
| 4 | IV  | <i>Finale. Allegro con brio</i>      | (9:31)  |

David Golub, piano  
Glenn Dicterow, violin  
James Kreger, violoncello

*The recording of the Piano Trio in F minor, Op. 65 is from a live performance at the Marlboro Music Festival in August 1970.*

## Piano Quartet No. 2 in E-flat, Op. 87 (32:38)

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|---|-----|---------------------------------------|---------|
| 5 | I   | <i>Allegro con fuoco</i>              | (8:09)  |
| 6 | II  | <i>Lento</i>                          | (10:20) |
| 7 | III | <i>Allegro moderato, grazioso</i>     | (7:06)  |
| 8 | IV  | <i>Finale. Allegro, ma non troppo</i> | (6:44)  |

Lyric Piano Quartet  
Gerald Robbins, piano  
Glenn Dicterow, violin  
Karen Dreyfus, viola  
James Kreger, violoncello

*The Piano Quartet in Eb Major, Op. 87, was recorded at the American Academy and Institute of Arts and Letters, New York City, in 1991.*

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The genesis of this CD came about as a result of long musical relationships. Pianist Gerald Robbins, cellist James Kreger and violinist Glenn Dicterow began playing chamber music together as teenagers in Los Angeles. Pianist David Golub joined Dicterow and Kreger to form a piano trio while the three of them were attending Juilliard in the late 1960's. In the mid 1980's violist Karen Dreyfus and Dicterow began a musical collaboration and soon afterwards decided to form the Lyric Piano Quartet with their long time colleagues James Kreger and Gerald Robbins.

The performers dedicate this recording to the memory of pianist David Golub, who passed away at age 50 in October 2000.

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**Piano Trio in F minor, Op. 65**

The *Piano Trio in F minor* was the first of four great chamber works for piano composed by Dvořák between 1883 and 1890, followed in succession by the *Piano Quintet in A Major* (1887), the *Piano Quartet in Eb* (1889) and the *Dumky* for Piano Trio (1890). There is some evidence that Dvořák was trying to do something special with this work. The epic nature of its themes, its length and scope, suggest a moment of focused ambition. In the mold of Brahms or Beethoven, it stakes a claim to Dvořák's place in the pantheon, at once personal and universal and also local, somehow Czech. For whether or not we believe that there is any such thing as "Czech music," Dvořák certainly had a stake in trying to show that local elements could play a role in the international unfolding of style.

The Trio's opening is dramatic and arresting. In its way it foreshadows the power and nuance of the famous *Cello Concerto* written eleven years later in the United States. A second idea, with a kind of questioning reticence (2:12), features the transcendent cello solo, which might have come out of that concerto. The character of the movement, with its alternation of the dramatic and the rhapsodic, is maintained throughout.

The second movement Scherzo is meant to sound Czechish, with its two against three rhythm recalling the Czech dance known as the furiant. Of course, it might be worth adding that the furiant is not any more Czech than scores of dance types in the region. However, its unusual rhythm is distinctive and so became a kind of marker of Czechness from Smetana's *Bartered Bride* dances onwards. The movement's central contrasting section, known as the Trio, is ephemeral and hazy, just the kind of "pure" expression one tends to find in a middle section.

The Poco adagio that follows is one of Dvořák's great slow movements. The questioning opening song, with its "human" rhythms (for what does *espressivo* mean but "human"?) leads to a prosaic passage (1:02) that joins an even more poignant version of the opening idea. After this seems to subside, the

real passion of the movement emerges with a piano descent (3:21) heralding a glorious sequential passage in the strings, with ever greater nuance and color. Just when we think Dvořák has wrung as much out of this as he possibly can we have the kicker: a stunning violin solo begins with a huge leap (4:13) and contains almost all the possible codes to suggest intimacy and strong, amorous expression.

The Trio's Finale continues in the best traditions of Beethoven, Schubert and Schumann, where the opening idea is under the star of the folkdance. Syncopations of a sort suggest that this dance might be intended as Czech seasoning on what is a European international recipe. At 1:10 a syncopated a la barocco cadence leads to a lament (1:46), first in strings, then piano, becoming ever more expressive until the jumpy rhythms of the opening begin to intrude and take over. The second statement of the opening material (2:40) becomes a kind of whimsical self-commentary and development, as the theme gradually leads to another version of the lament, marked *espressivo*. Variants of the opening theme abound until the narrative collapses into an expressive violin solo based on it, answered by the cello (6:22). This leads to a long cadential passage (6:45) culminating in a heroic, highly syncopated closing gesture (7:09). But the cadence never actually closes at all, and we are led to a kind of coda/cadenza populated by some surprising characters. First we meet a flash of the Trio's opening (8:20) and immediately after this we encounter a heartbreaking lullaby/love theme in a major key (8:30) with a little ascent to heaven at the end. And what is there when we arrive? A haunting but sweetly lyrical major variant of the opening idea of the movement!

**Piano Quartet in Eb, Op. 87**

Dvořák composed his *Piano Quartet in Eb* in 1889, about three years before he came to New York as head of the National Conservatory. In the work's opening bars we can see how fond Dvořák is of compound ideas. No sooner does the confident and proud opening sound in the strings than it is undermined by its opposite in the piano, an unsettled and questioning idea. A second statement of the opening (00:49) provides a little more finality, but also collapses into a dotted dance until it leads to an "expressivo" theme heard first in the strings and then the piano (1:21). Muscular developments of the

theme take over until we have a muted reprise of the opening material. There is a spectacular love duet at 5:13, with a pedal point in the piano part where the *espressivo* theme is heard as a little pastoral or musette, with disturbing little moans in the cello. This builds in power until we reach the "real" reprise of the opening material (6:27) which also has a function of providing closure.

Of course, providing closure for an opening movement of a composition is a great art. For if the composer provides too much closure, there would be no need for future movements to complete anything. So while the end of this movement has to sound final, it is too abrupt to be a more global ending, and therefore something else must happen.

This is the force field into which the second movement falls. In multi-movement music of the 19th century certain kinds of things seem to fall naturally into the middle: songs, death, passion, secrets, things of the night, "feminine" portraits. The slow movement of this Piano Quartet begins as a kind of song without words, with a *pizzicato* accompaniment to a cello solo marked "molto *espressivo*." But the expressiveness at the beginning is interrupted by an even more passionate episode (2:45) with the violin in octaves exploding into triplets. When this subsides another mysterious theme takes over in the piano. The process is repeated and the outburst at 7:29 is even more powerful. The movement is filled with amorous confessions, moans, sighs. And the close (from about 9:00) is exquisite.

The Scherzo that follows is one of Dvořák's most fascinating movements. The first theme is too delicate to start the movement and follows a kind of abrupt announcement/interruption of four chords, which in turn spawns three sets of downward leaps in the strings. Then the theme comes in: a lover's waltz, all in parallel thirds and sixths with filigree work in the piano. Immediately there is an interpolation: a "Gypsy" theme (00:29) with an exotic interval that temporarily banishes the main theme, which yet returns even sweeter (marked *dolce*). A second episode appears--an outdoor version of the Gypsy theme, with hunting intervals in the piano. This leads to a third, exquisitely charming statement of the waltz theme (1:52) with cimbalom sound in the piano's uppermost register, suggesting the ringing of the hammered zither that is an important part of the Central European repertoire. This time, the Gypsy theme is completely transformed as the cello sobs a response (2:14). Tremolos

usher in a middle section—the Trio—with a seemingly innocuous dotted passage (2:43). But this leads almost immediately to a moment of real power, recalling Schubert's chamber music (3:02). At the end of this section there is a reprise of the Scherzo, but with a difference: this time it is the viola and cello that sing the duet giving it even more poignancy, and the violin plays but a chirp.

Taken together the six or seven different types of music in this movement (lovers' song, hunt music, Gypsy sounds, heroic music of struggle, etc.) create an aura of passionate variety that is never reconciled, but keeps forever bristling, with each idea elbowing the other out of our imagination when we are under its sway. And the various iterations and alternations of the themes become part of an imaginary show with a meaning that remains as powerful as it is beyond words.

The Finale opens as a stylized folk dance with a little baroque tag (00:28), that periodically moves into contrapuntal passages (1:05). Time stops though, and a *molto espressivo* passage in the strings emerges (1:26), followed by the piano's sad commentary. This is typical of middle material. It comes second or third among the themes in the movement, and therefore one might be tempted to assume it is somehow less important. But see how fragile and unprotected it is? It cannot survive unless protected by the surrounding material, which is why the ending material returns the spirit of the movement's opening. Perhaps, it is this expressive "love" theme, rather than the opening that is the intent and meaning of the movement, but there is no way to be sure. Such speculations may idle, but it is important to note that the fact is we do not know what is important solely on the basis of placement alone, for sometimes the most important creations are in the middle. The center of the movement is animated by a lovely passage, a kind of charming chorale fashioned out of the movement's opening material (3:00) that leads to a heightened development filled with drama and intensity (3:23).

## Reflections

Dvořák's two works for chamber ensemble recorded on this CD were written more than a century ago and we are no closer to knowing what they really are than were Dvořák's contemporaries. We cannot claim to understand what is being communicated in such works and how an audience comes to act as if

they "recognize" familiar things in the collections of notes, harmonies and movements. The traditional notion that such music communicates "emotions" or "feelings" might be accurate if we knew what such things were, but no one has seen an emotion under a microscope, and besides, most of us do not believe that human experience is rigidly demarcated into separate spheres of "ideas" and "emotions." What we call feelings are not necessarily devoid of ideas, and our rich intellectual life is not absent of emotional weight.

So in the end what are these pieces meant to represent and why did Dvořák write them? We can begin with the more prosaic reasons, no less true for their practical side: Dvořák wanted to write popular works that his publisher Simrock could sell. Financial security was important to the composer, who had spent his early career impoverished. Certainly, it was important for him to write pieces that performers enjoyed playing, and audiences wanted to hear. As we have noted, it was also important for Dvořák to show that Czechs too could write music in the high style, inflected here and there by local rhythms, and perhaps what he might have described as Czech sensibility.

Certainly for all these reasons, it was important to create well-made works, but Dvořák was also trying to put other aspects of his life, and the lives of others into these pieces, to take some raw stories out of lived experience and offer fragments, reconstructions, and juxtapositions that would strike a listener as somehow real, appropriate, and deeply affecting. So when we listen to this music, we recognize all the various ideas, styles, small utterances and broad themes as something analogous to characters in a drama, whether or not we can ever say what the plot is in words. And indeed, we know that Dvořák wanted to be an opera composer most of all, and in the end became one (after his return from the United States in 1895 he finished two string quartets and wrote not a note of music without a program or a libretto until his death nine years later). It would be an oversimplification to suggest that the Piano Trio and Quartet are somehow operatic, but Dvořák was an inveterate musical story teller, and we cannot discount the possibility that he had specific stories in his mind as he composed: stories that we respond to even if we can never specify precisely what they are.

As we journey through the Trio and the Quartet, we recognize such processes as reconciliation, longing for innocence, unconquerable passion, and whiffs of tragedy. In the succession of movements we hear and experience everything from lovers' duets to artfully constructed memories and reminiscences of previously heard material. We may hear battles lost and won, trysts made and possibly discovered, festive dances, alienation and moments of transcendent belonging. And yet, the power of such works lies in no one theme, passage or movement, but again, in their irreconcilable richness, something which stays with us long after the individual moments have vanished.

**Michael Beckerman** is Professor of Music at New York University and Chair of the Department of Music. His latest books are *New Worlds of Dvořák* (Norton, 2003), *Janáček and His World* (Princeton, 2003) and *Martini's Mysterious Accident* (Pendragon, 2006). He is currently writing a book about Gideon Klein's last Trio, written in the Terezín concentration camp, and writing about middle sections.



David Golub (1950 – 2000), pianist and conductor,

Chung, James Conlon, Charles Dutoit, Lawrence Foster, Rafael Frühbeck de Burgos, Hans Graf, James Levine, Lorin Maazel, Eduardo Mata, Stanislaw Skrowaczewski, Horst Stein, Edo de Waart and David Zinman. With James Conlon, he initiated the Orchestra da Camera series in New York, in which they presented all the piano concertos of Mozart and Beethoven.


David Golub was a regular guest at the major American summer festivals and at festivals in Germany, Italy, Switzerland, Helsinki and Prague, as well as the Edinburgh Festival and the Casals Festival in France. His eclecticism and virtuosity made him a favourite chamber music colleague of musicians such as Isaac Stern, André Previn, Leonard Rose, Josef Suk, Pinchas Zukerman, and the Guarneri, Tokyo, and Emerson String Quartets. With many of his artistic partners, such as John Aler and Gary Hoffman, the performing relationship extended to friendship and musical companionship for a lifetime. With Isaac Stern, he appeared in the Academy award-winning film, "From Mao to Mozart," a documentary of their 1978 China tour which represented a signal event in Chinese cultural relations with the West.

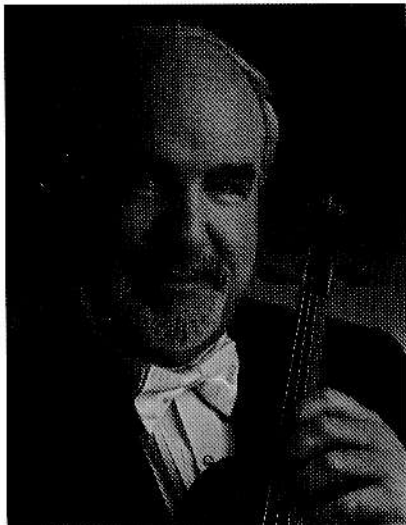
David's solo appearances with American orchestras were legion, most notable among them those with Chicago, Cleveland, Dallas, Montreal, Mexico City, Philadelphia, Pittsburgh, St. Louis and the National Symphony. In Europe, he performed with the London Symphony, London Philharmonic, English Chamber Orchestra, Orchestre de Paris, Orchestre de la Suisse Romande, Scottish Chamber Orchestra, and Gurzenich Orchestra of Cologne among others. His many collaborations with distinguished conductors include Semyon Bychkov, Riccardo Chailly, Myung-Whun

production, to revive Piccinni's *Roland*.

David Golub's solo, chamber music and orchestral recordings on Arabesque Records represent the various sides of his musical interests. His interpretation of Haydn's opera *L'Isola disabitata* with the Padua Chamber Orchestra and soloists Suzanne Mentzer, Ying Huang, John Aler, and Christopher Schaldenbrand was spotlighted by Billboard as "a glorious Haydn recording," and was named "one of the best CDs of 1999" by BBC Music Magazine.

David Golub led the Padua Chamber Orchestra in its coast-to-coast U.S. debut tour in February, 1999. Other conducting engagements included the modern-day world première of the opera *Ippolito ed Aricia* by Tommaso Traetta, staged at the Festival della Valle d'Itria in Martina Franca, Italy in the summer of 1999. Mr. Golub returned to that festival in the summer of 2000 for his last orchestral





Violinist **Glenn Dicterow** has established himself

worldwide as one of the most prominent American concert artists of his generation. His extraordinary musical gifts became apparent at the age of 11 when he made his solo debut in Tchaikovsky's *Violin Concerto* with the Los Angeles Philharmonic where his father, Harold Dicterow served as principal of the second violin section for 52 years. In the following years Mr. Dicterow became one of the most sought after young artists appearing as soloist from coast to coast. He went on to win numerous awards and competitions including the Young Musicians Foundation Award and Coleman Award (Los Angeles), the Julia Klumpke Award (San Francisco) and the Bronze Medal in the International Tchaikovsky Competition (1970). He is a graduate of Juilliard, where he was a student of Ivan Galamian. Other teachers have included Joachim Chassman, Naoum Blinder, Manuel Compinsky, Erno Neufeld, Gerald Vinci, Jascha Heifetz and Henryk Szeryng.

In 1967 he appeared as soloist with the New York Philharmonic under the baton of Andre Kostelanetz in the Tchaikovsky *Violin Concerto*. He was then 18 years old. In 1980 he joined the New York Philharmonic as Concertmaster and has since performed as its soloist every year. Prior to joining the New York Philharmonic, Dicterow served as Associate Concertmaster and Concertmaster of the Los Angeles Philharmonic. During a New York Philharmonic tour of major American cities in 1986 he was featured in Leonard Bernstein's *Serenade* with Bernstein conducting, and in 1990 played *Carmen Fantasy* under Zubin Mehta and the

New York Philharmonic in a "Live From Lincoln Center" concert telecast. Mr. Dicterow has also been a guest artist with the symphony orchestras of Baltimore, Birmingham, Chautauqua, Grant Park, Indianapolis, Hong Kong, Kansas City, London Symphony Orchestra, Mexico City, Montreal, Omaha, National Symphony in Washington, DC, and San Diego Symphony to name a few. He has also soloed with the Gewandhaus Orchestra of Leipzig under the direction of Kurt Masur. Most recently Mr. Dicterow has played the concertos of Miklos Rozsa, Karol Szymanowski and Aaron Kernis's *Lament and Prayer* with the New York Philharmonic.

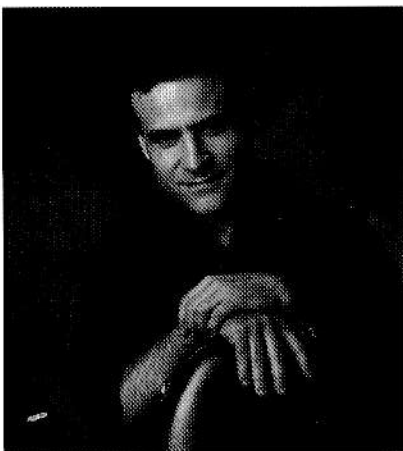
Mr. Dicterow's discography includes Copland's *Violin Sonata, Largo, and Piano Trio*; Ives's *Sonatas 2 and 4* and *Piano Trio*; and Korngold's *Piano Trio* and *Violin Sonata*, all for EMI. He is also featured in the violin solos in Strauss's *Ein Heldenleben* and *Also Sprach Zarathustra* with Zubin Mehta on CBS. Other compositions committed to disc are works of Wieniawski with Mr. Mehta and the Los Angeles Philharmonic; Lee Holdridge's *Violin Concerto* with the London Symphony Orchestra and the composer conducting; Shostakovich's *Violin Concerto No. 1* with the New York Philharmonic under the baton of Maxim Shostakovich on a Radiothon recording; and the Philharmonic's two recordings of Rimsky-Korsakov's *Scheherazade* with Yuri Temirkanov on the BMG label and with Kurt Masur on the Teldec label. Dicterow's most recent CD is a solo recital for Cala Records entitled *New York Legends* featuring

Corigliano's *Sonata for Violin and Piano*, Korngold's *Much ado About Nothing*, the premiere recording of Leonard Bernstein's *Sonata* and Martinu's *Three Madrigals* for Violin and Viola, in collaboration with Karen Dreyfus, viola and Gerald Robbins, piano.

Mr. Dicterow also enjoys an active teaching career. He is on the faculty of The Juilliard School. Both Dicterow and his wife, Karen Dreyfus, are founding members of The Lyric Piano Quartet, which is in residence at Queens College CUNY. More recently Mr. Dicterow was named Chairman of the Orchestral Performance Program at Manhattan School of Music in New York.







**James Kreger** was recognized as one of the foremost cellists of his generation long before his triumph as the top American medalist at the 1974 International Tchaikovsky Competition in Moscow. A prize student of Leonard Rose and Harvey Shapiro, and also influenced by his work with Pablo Casals, he had been awarded the prestigious Piatigorsky Prize at age 18, later graduating from the Juilliard School with its highest honors: the Morris Loeb Prize and the Felix Salmond Award. His New York Carnegie debut recital as winner of the Concert Artists Guild Auditions was heralded by The New York Times as "a memorable event." Subsequent awards and recognition have included a Martha Baird Rockefeller grant, and concert tours under the auspices of the

U.S. State Department and the sponsorship of the Leventritt Foundation.

Extensive concerto and recital engagements have taken Mr. Kreger throughout the United States, the Orient and Eastern and Western Europe. Revered by colleagues for his all-consuming spiritual connection to music, he has been prized as collaborator by such elect artists as James Levine, Heinz Holliger, Andras Schiff, Richard Goode, Garrick Ohlsson, Felix Galimir, and Wynton Marsalis, and by such leading chamber ensembles as the Tokyo and Vermeer Quartets and the Chamber Music Society of Lincoln Center. Kreger was invited by Janos Starker to be guest soloist at Indiana University's American Cello Congress, while Michael Tilson Thomas asked him to be guest cello teacher and coach with the New World Symphony in Miami Beach. He taught at the Juilliard School for more than 25 years.

Mr. Kreger's many recordings include Ibert's *Concerto for Cello and Winds* (Music and Arts), Mendelssohn's *Complete Works for Cello and Piano* with pianist Gerald Robbins (Koch Discover International), and two Guild Music CDs featuring concertos by Dvořák and Herbert and Strauss's *Don Quixote*. The French magazine *Répertoire* named his Mendelssohn recording "Best of the Month" in January 2000, while the Chinese language *Classical Music Magazine* (February 2000) recommended this CD as "the best cello recording of the year."



**Karen Dreyfus** has distinguished herself as a recipient of many prizes both in this country and abroad including the Naumburg Viola Competition (1982), the Lionel Tertis Competition (1980), the Washington International Competition (1979), and the Hudson Valley Competition (1978).

Ms. Dreyfus has concertized extensively in the United States, Canada, Europe, Asia, and South America. Some of her musical collaborations have been with Musicians From Marlboro, Philomusica, Theater Chamber Players of the Kennedy Center, the New York Philharmonic, and the Orpheus Chamber Orchestra. Karen Dreyfus has performed in recital with

Yehudi Menuhin at Carnegie Hall and has also collaborated with such artists as Rudolf Serkin, Alexander Schneider, Leon Fleisher, Chick Corea, and her husband, Glenn Dieterow.

Born into a family of musicians, she began studying the violin with her father, a member of the Philadelphia Orchestra and later decided to pursue a career on the viola under the tutelage of Leonard Mogill, Heidi Castleman and Martha Katz. A 1979 graduate of the Curtis Institute of Music where she studied with Karen Tuttle and Michael Tree, Ms. Dreyfus moved to the New York area where she performs solo concerts, chamber music recitals, and teaches viola, orchestra repertoire and chamber music.

In 1991, she was invited to join the viola faculty of the Manhattan School of Music and in 2001 Karen Dreyfus began teaching an Orchestral Viola Repertory Class at both the Juilliard School as well as the Manhattan School of Music. Ms. Dreyfus has also served on the faculties of Third Street Music School Settlement, SUNY Purchase and Queens College. Karen Dreyfus is a co-founding member of the Lyric Piano Quartet which is Quartet-in-Residence at Queens College.

Karen Dreyfus has received a National Endowment for the Arts Solo Recitalists Award and has performed extensively throughout the United States. Her premiere recital recording "Romanze" (BRIDGE 9016) has been received with much critical acclaim. Karen

Dreyfus has recorded the *Waltz in A-flat Major* with the Warsaw Philharmonic, and works for viola and orchestra by eight American composers with the Silesian Philharmonic (MMC). Other recent recordings for MMC are "American Journeys" (solo viola works with orchestra), and with Glenn Dicterow, Mozart's *Sinfonia Concertante* and McKinley's *Concert Variations* (a work composed for the couple). As a member of the Lyric Piano Quartet she recorded piano quartets by Strauss and Turina for Black Box Records, and the disc was awarded an "Editor's Choice" by Gramophone Magazine.



Pianist **Gerald Robbins** has distinguished himself internationally as a soloist having performed throughout the world in virtually every major music center including New York, London, Paris, Amsterdam, Bonn, Munich, Athens, Frankfurt, Belgrade, Moscow, Saint Petersburg, Tel-Aviv, Jerusalem, and Tokyo. He has appeared with many major orchestras including the London Philharmonic, Royal Philharmonic, BBC Symphony and its affiliates, London Mozart Players, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, the City of Birmingham Symphony Orchestra, the Moscow Philharmonic, and the New York Virtuosi Chamber Orchestra, under such conductors as Sir Neville Marriner, Edouard van Remoortel,

Harry Blech, Okko Kamu, Jorge Mester, Lawrence Foster, Ezra Rachlin, Kenneth Klein, Louis Fremaux, and Zubin Mehta.

Gerald Robbins has received critical praise for his solo recordings on the London-Decca, Orion, and Genesis labels. His commercial CD recordings include a highly praised solo performance of Dvořák's "Poetic Tone Pictures," and Goetz's Complete Chamber Music for Piano and Strings, and his world premiere recordings of concerti by Litoff and Reinecke, all for the Genesis label. Mr. Robbins recorded the Leonard Bernstein and John Corigliano *Sonatas for Violin and Piano* with violinist Glenn Dicterow for Cala Records, and the Mendelssohn *Complete Works for Cello and Piano* with cellist James Kreger for the Koch Discover International label. His newest CD release for 4-Tay Records includes a critically celebrated collaboration with the conductor Kenneth Klein and the Moscow Philharmonic Orchestra of the Schumann *Piano Concerto*, and a re-release on CD for Genesis of piano works by Sjögren and Kjerulf as well as an acclaimed CD of the Strauss and Turina Piano Quartets performed by the Lyric Piano Quartet on the Black Box Sanctuary Classics label.

Mr. Robbins has received many important prizes in major international competitions such as the Van Cliburn and Tchaikovsky International Competitions. He received his Bachelor's and Master's degrees from the University of Southern California where he assisted as pianist in the string master classes of Jascha Heifetz,

William Primrose, and Gregor Piatigorsky.

A native of California, Mr. Robbins now resides in New York, where he is Artist-in-Residence with the Lyric Piano Quartet at the Aaron Copland School of Music at Queens College, CUNY. He has developed a highly successful chamber concert series at Queens College that continues to serve the community. He is also affiliated with the Hoff-Barthelson School of Music in Westchester, and is a member of the chamber music faculty of the Manhattan School of Music in New York City.





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