

Sunday, February 8, 2026

CLAREMONT TRIO

EMILY BRUSKIN, VIOLIN
JULIA BRUSKIN, CELLO
SOPHIKO SIMSIVE, PIANO

with

ROSEMARY NELIS, VIOLA
BRADLEY AIKMAN, BASS

Soliloquy (1997)

Shulamit Ran

Piano Quintet No. 1, Op. 30 (1842)

Louise Farrenc (1804–1875)

I. Allegro
II. Adagio non troppo
III. Scherzo. Presto
IV. Finale. Allegro
*with Rosemary Nelis, viola
and Bradley Aikman, double bass*

INTERMISSION

Trio for Piano, Violin, and Cello (1914)

Maurice Ravel (1875–1937)

I. Modéré
II. *Pantoum*. Assez vif
III. *Passacaille*. Très large
IV. *Final*. Animé

ISABELLA
STEWART GARDNER
MUSEUM

NOTE FROM THE CURATOR

I am delighted to welcome back the splendid Claremont Trio to Calderwood Hall, joined by Rosemary Nelis, viola, and Bradley Aikman, bass, to play the piano quintet of 19th-century French composer Louise Farrenc in its first Calderwood performance. The trio also take on Ravel's luscious piano trio; Shulamit Ran's *Soliloquy*, a yearning movement that grew out of her work on an operatic adaptation of *The Dybbuk* by S. An-sky, opens the program.

—George Steel, *Abrams Curator of Music*

ABOUT THE ARTISTS

Lauded as "one of America's finest young chamber groups" (*Strad* magazine), the **Claremont Trio** is sought after for its thrillingly virtuosic and richly communicative performances. First winners of the Kalichstein-Laredo-Robinson International Trio Award and the only piano trio ever to win the Young Concert Artists International Auditions, the Claremonts are consistently lauded for their "aesthetic maturity, interpretive depth, and exuberance" (*Palm Beach Daily News*).

In May 2025, the Claremont Trio and renowned tenor Paul Appleby gave the world premiere of a new work by Jessica Meyer at New York City's Music Mondays. The trio also toured in 2024–25 with composer and clarinetist Kinan Azmeh, performing his powerful quartet and giving the world premiere of his trio *Gravitas*. The Claremonts' season also included a mini residency at Chamber Music Detroit, as well as performances at the Isabella Stewart Gardner Museum in Boston, the Skaneateles Festival, Ashmont Hill Chamber Music, and Concerts at the Point.

In the fall of 2024, BMOP/sound released the Claremont Trio and Boston Modern Orchestra Project's recording of Eric Sawyer's *Fantasy Concerto: Concord Conversations* for piano trio and orchestra with conductor Gil Rose. In 2022 the Claremont Trio released *Queen of Hearts*, an album of music composed especially for the trio, by six of today's leading composers: Gabriela Lena Frank, Sean Shepherd, Judd Greenstein, Helen Grime, Nico Muhly, and Kati Agócs.

Highlights of recent seasons include engagements at Portland Friends of Chamber Music, the Polinger Artists of Excellence Series at the Bender JCC of Greater Washington, the Blue Hill Concert Association (ME), the Chamber Music Society of Bethlehem (PA), and Broward College (FL). Other recent engagements include Carnegie Hall, the Kennedy Center, the Library of Congress, Boston's Celebrity Series, the Dame Myra Hess Series, the Coleman Chamber Music Association, Johns Hopkins University, and Stanford Lively Arts, along with the chamber music societies of Phoenix, Dallas, Sedona, San Antonio, and Buffalo. The trio has performed the Beethoven Triple Concerto with orchestras such as the Nashville Symphony, Virginia Symphony, Pacific Symphony, and Utah Symphony. The group also appears regularly at festivals, including Ravinia, Saratoga, Mostly Mozart, Caramoor, Rockport, Bard, and Norfolk.

American Modern Recordings released the Claremont Trio's recording of Robert Paterson's works in 2016. *Gramophone* magazine praised the trio's "poetry and . . . thrilling virtuosity" in its Beethoven Triple Concerto with the San Francisco Ballet Orchestra, released on Bridge Records. Of the trio's Beethoven & Ravel CD, one reviewer raved, "These are some of the most impassioned, moving, and notable readings of these favorites that I have ever heard, bar none" (*Audiophile Audition*). The trio's discography also includes Mendelssohn trios, Shostakovich and Arensky trios, and American trios. A collaborative disc with clarinetist Jonathan Cohler received the Critics' Choice Award from *BBC Magazine*.

In addition to the works on *Queen of Hearts*, the Claremont Trio has also commissioned new

trios by Donald Crockett, Robert Paterson, Paul Chihara, Sharon Farber, Howard Frazin, Daniel Kellogg, and Hillary Zipper. The trio has conducted master classes at Columbia University, Eastman School of Music, Duke University, New England Conservatory Preparatory Division, Peabody Conservatory's Preparatory Division, and the Boston Conservatory.

The Claremont Trio was formed in 1999 at the Juilliard School. Twin sisters Emily Bruskin and Julia Bruskin grew up in Cambridge, Massachusetts, and they both play old French instruments. Emily's violin is a Lupot from 1795; Julia's cello is a J.B. Vuillaume from 1849. Sophiko Simsvive grew up in Tbilisi, Georgia. The Claremonts are all now based in New York City, near their namesake: Claremont Avenue.

For more information about the Claremont Trio, please visit www.claremonttrio.com

Violist **Rosemary Nelis** has performed as a chamber musician and soloist throughout the United States and Europe, sharing her imaginative playing in work that spans the great standard repertoire, historical performance, and extensive collaboration with living composers. Major performances include American premieres of works by composers Brett Dean, Hilda Paredes, and Jörg Widmann, in addition to the New York City premiere of György Kurtág's . . . *concertante* . . . for solo violin, viola, and orchestra on the Perelman Stage at Carnegie Hall.

Nelis has spent her career as a champion of contemporary music, working with composers Missy Mazzoli, David Lang, Christine Southworth, Dan Visconti, Andy Akiho, Kenji Bunch, Don Byron, James MacMillan, Brett Dean, Yu-Hui Chang, Jörg Widmann, and Joan Tower. During her time in the Cassatt String Quartet, Nelis worked with composers Daniel S. Godfrey, Adolphus Hailstork, Shirish Korde, and Tania León, in addition to works by Fanny Mendelssohn, Dorothy Rudd Moore, and Florence Price.

Nelis received both Bachelor of Music and Bachelor of Arts degrees from Bard College and Conservatory of Music, where she studied

with Steven Tenenbom and majored in Chinese Language and Literature. Nelis was the proud recipient of a Kovner Fellowship during her Master's studies at the Juilliard School, where she worked with Roger Tapping and Misha Amory. She also studied at the University of Glasgow, Qingdao University, and Yale School of Music, working with violists Duncan Ferguson and Ettore Causa. Nelis has spent summers performing chamber music at Yellow Barn, Bard Music Festival, Music@Menlo, and Kneisel Hall. In 2022, Nelis served as faculty at the Kinhaven Music School and is currently a professor of viola at both her alma mater, the Special Music School, and the John J. Cali School Of Music at Montclair State University. In 2024, Nelis served as faculty at Yellow Barn's Young Artist Program and Vilacello String and Piano Festival in Pennsylvania. Nelis plays on a 1991 viola made by the Brooklyn-based maker Samuel Zygmuntowicz.

Bradley Aikman has extensive experience in symphonic, opera, and ballet repertoires with New York City's premier ensembles, including the Metropolitan Opera, New York Philharmonic, and the New York City Ballet. Other orchestral appearances include the Minnesota and Sarasota orchestras and the Pittsburgh Symphony. He is also the principal bass of the Albany Symphony (NY) and a member of the American Ballet Theatre Orchestra. He can be heard on two GRAMMY® Award-winning recordings, including the Met's *Ring* cycle from 2012 and the Albany Symphony's *Conjurer* by John Corigliano. He has also recorded numerous television and film scores, including an episode for *Mozart in the Jungle*, where he performed at the infamous Rikers Island. Most recently, he recorded Mahler's Sixth Symphony with the Minnesota Orchestra. Aikman has recorded for the Naxos, BIS, Albany, and Exton record labels. He is currently on the faculty at Bard College, the Mason Gross School of the Arts at Rutgers University, the Allen-Stevenson School (NY), and has a private studio in Westchester, NY. Bradley's teachers include Timothy Cobb, James VanDemark, Henry Neubert, and Kenneth Schwartzman.

UPCOMING PERFORMANCES:

ATTACCA QUARTET

Sunday, February 22

THURSDAY NIGHT MUSIC: STEVE REICH'S MUSIC FOR 18 MUSICIANS

Ensemble Signal

Thursday, February 26, at 7 pm

GOLDMUND QUARTET WITH GLORIA CHIEN, PIANO

Sunday, March 1

PAUL O'DETTE, LUTE

Sunday, March 8

BORROMEO STRING QUARTET

Sunday, March 15

CASTLE OF OUR SKINS WITH DANIEL BERNARD ROUMAIN, ELECTRIC VIOLIN, AND VAL-INC, SOUND CHEMIST

Sunday, March 29

PAUL GALBRAITH, GUITAR

Sunday, April 5

RANDALL GOOSBY, VIOLIN, WITH ZHU WANG, PIANO

Sunday, April 12

BOSTON CHILDREN'S CHORUS

Saturday, April 18, at 2 pm

IMANI WINDS

Sunday, April 19

BUTTER QUARTET

Sunday, April 26

ISATA KANNEH-MASON, PIANO

Sunday, May 10

RENAISSANCE STRING QUARTET

Sunday, May 17

The Isabella Stewart Gardner Museum resides on the homelands of the Massachusetts Tribe, who belong to this place and continue to regard these lands and waters as sacred.

Music at the Gardner is supported by Manitou Fund. The Museum thanks its generous concert donors: The Coogan Concert in memory of Peter Weston Coogan; Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; David Scudder in memory of his wife, Marie Louise Scudder; 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 Barbara and Amos Hostetter, Joseph Mari, Sallie and Jim McGregor, Nicie and Jay Panetta, The Aaron Copland Fund for Music, Inc., and the Massachusetts Cultural Council, which is supported by the state of Massachusetts and the National Endowment for the Arts.



Kindly turn off all electronic devices during the concert and refrain from any photography or filming in the hall. Also, please note the location of the emergency exit doors: across the hall from the doors through which you entered.