CLASSICAL MUSIC

RECONTEXTS

Kyoung Wha Chung
The veteran Korean violinist, an artist of poise and power, gives her first New York performance in twenty years: an evening (with two intermissions) devoted to Bach’s Six Sonatas and Partitas for Solo Violin, May 18 at 7:30. (Carnegie Hall, 212-247-7800.)

Daniel Gottler
A week bursting with keyboard talent also includes this fine Israeli pianist, who presents a program, at the Jewish Museum, that surrounds a work of Brahms (the Piano Sonata No. 3 in F Minor) with a piece that influenced the composer (Bach’s Partita No. 6 in E Minor) and a work that he would influence in turn (Berg’s exquisite Sonata, Op. 1), May 18 at 7:30, (Fifth Ave. at 92nd St, 212-423-3337.)

Murray Perahia
This refined pianist turned seventy in April, but he refuses to rest on his considerable laurels. Perahia will open with Bach’s French Suite No. 6 in E Major—which he played busily on his recent Deutsche Grammophon début—and close with Beethoven’s Sonata No. 32 in C Minor, part of a new urtext edition that he is editing. Also included are works by Schubert (Four Impromptus, D. 935) and Mozart. May 19 at 8. (Carnegie Hall, 212-247-7800.)

Maurizio Pollini
This Italian master pianist’s technique may not be as effortlessly polished as it was in his lengthy prime, yet he remains a formidable artist—and a polarizing one, too—for his keen intellect and his penetrating insights. Chopin’s music has been in his repertoire since childhood; here, he devotes an entire program to that composer—a mix of nocturnes, ballades, and other works, culminating in the dramatic Sonata No. 3 in B Minor, May 21 at 8. (Carnegie Hall, 212-247-7800.)

Brooklyn Art Song Society: "New Voices"
Michael Broidman’s adventurous organization is often at its best when advocating for new work. Its next concert is a case in point, bringing together the singers Laura Strickling, Steven Eddy, and Elisabeth Marshall to present fresh songs by the composers Tom Cipullo, Michael DiPietro, James Kalvernach, Glen Roven, and Scott Wheeler ("Ben Gunn," with words by Paul Muldoon). May 21 at 4. (Old Stone House, 336 3rd St., Brooklyn. brooklynartsongsociety.org.)

Chamber Music Society of Lincoln Center: “America”
This season-ending program is meant to convey a spirit of openness and optimism characteristic of the United States: a notion ideally addressed by the final work, Copland’s “Appalachian Spring” Suite. A grand muster of Society stalwarts also offers aptly congenial works by Barber (“Souvenirs”), John Corigliano (“Red Violin Caprices”), John Harbison (“Songs America Loves to Sing”), and William Bolcom (Three Rags for String Quartet). May 21 at 5. (Alice Tully Hall, 212-875-7888.)

New York Philharmonic: “Contact!”
Thanks to the personal generosity of Alan Gilbert, Esa-Pekka Salonen, and others, the orchestra’s new-music series has lived to see another year, with Salonen serving as adviser. The last concert of the season, at National Sawdust, uses the late Jacob Druckman’s chamber masterwork “Come Round” as an anchor for a program highlighting new and recent works by three gifted young modernists, Sam Pluta, Eric Webbels, and David Palmer (“Sky’s Acrylentine”). Jeffrey Milarsky conducts the Philharmonic musicians in the Webbels piece, with Pluta sitting in on electronics. May 21 at 7:30. (80 N. 10th St., Brooklyn. nyphil.org.)

ART

Summer Preview

MOMA kicks off the season with the highly anticipated “Robert Rauschenberg: Among Friends,” a retrospective that shines a light on the American artist’s radical gift for transforming the process of making art from a solitary act into a collective adventure. The show, which spans six decades, includes more than two hundred and fifty works, among them such classics as “Monogram” (1955–59), a paint-splattered stuffed goat with a tire around its middle, which collapsed painting and sculpture into a third form that Rauschenberg called a “combine”—the name alone expresses a desire to bring forces together. The exhibition, which was organized with the Tate Modern, in London, where it earned rave reviews, represents the artist’s collaborations with John Cage, Merce Cunningham, Jasper Johns, Yvonne Rainer, Paul Taylor, and Cy Twombly, among others. Opens May 21.

If not for Marcel Duchamp, who knows what Alexander Calder might have called the painted metal-and-wire pieces he began making in Paris, in the early nineteen-thirties, which he thought of as performing sculptures? On a visit to Calder’s studio, Duchamp coined the noun “mobile,” and the rest is art history. In “Calder: Hypermobility,” the Whitney allows visitors to see the works as Calder intended—in motion. The exhibition, on the eighth floor, includes an extensive series of related performances and demonstrations of rarely seen works. It’s also the swan song of Jay Sanders, the museum’s first-ever curator of performance, who is leaving to helm the vanguard nonprofit Artists Space. Opens June 9.

In the twilight years of nineteenth-century Paris, the Rosicrucian critic Joseph Peladan organized a series of exhibitions, extending invitations to artists of a symbolist bent across Europe. The Guggenheim revisits the scene in “Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897,” which includes works by such artists as Ferdinand Hodler, Georges Rouault, and Félix Vallotton, and also has a musical element, which emphasizes the influence of Erik Satie, Richard Wagner, and other composers. Opens June 30.

John Giorno is a poet, an activist, and a legendary downtown—was he who slept for five hours and twenty minutes so Andy Warhol could make his 1963 movie “Sleep.” The New York native turns eighty on June 31, and, to mark the occasion, his partner, the artist Ugo Rondinone, celebrates with “1 Heart John Giorno,” an exhibition in thirteen spaces around the city, from Hunter College to the High Line.

—Andrea K. Scott