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Cello

Steven Honigberg



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Steven Honigberg – Biography

Steven Honigberg is a graduate of the Juilliard School of Music where he studied with Leonard Rose and Channing Robbins. Hired under the leadership of Mstislav Rostropovich, he is currently a member of the National Symphony Orchestra.

Mr. Honigberg has given recent recitals in Washington DC at the Dumbarton Concert Series, at the Phillips Collection, at the National Gallery of Art, and recitals in New York and throughout the United States. In Chicago (his home town) he has appeared on radio WFMT, at the Ravinia Festival, and as soloist with the Chicago Symphony Orchestra, Ars Viva Orchestra, Lake Forest Symphony and New Philharmonic Orchestra among others. In October 2014 Honigberg performed Andrzej Panufnik's Cello Concerto with conductor Marek Mos in Warsaw, Poland. He has appeared most recently in Washington, in 2015, as soloist with the National Symphony Orchestra in two performances at the Kennedy Center of Krzysztof Penderecki's Triple Cello Concerto with the NSO's Music Director Christoph Eschenbach. In 2009 Mr. Honigberg performed Erich Wolfgang Korngold's Cello Concerto with the NSO and won rave reviews for the 1988 world premiere of David Ott's Concerto for Two Cellos conducted by Mstislav Rostropovich and the National Symphony with repeat performances on two NSO United States tours.

Mr. Honigberg was the Director of the Chamber Music series at the U.S. Holocaust Memorial Museum in Washington DC for eight years (40 concerts) where he premiered a number of new works by such composers as Lukas Foss, Benjamin Lees, Robert Starer and David Diamond. He participated in extensive recordings of concerts held at the museum, including four recordings of music from the music series in addition to CDs of Korngold and Ernst Toch's chamber music. He has recorded extensively with the Potomac String Quartet, including the nine string quartets composed by American Quincy Porter and the eleven quartets of David Diamond which John von Rein, music critic for the Chicago Tribune, chose as one of his top 20 CDs for 2003. Honigberg has also recorded the complete works of Beethoven for cello and piano, and the complete work of Chopin for cello and piano with his mother, Carol Honigberg.

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Steven Honigberg – Biography

From 1990-2009, Honigberg was principal cellist, chamber music director of the Edgar M. Bronfman series in Sun Valley, Idaho where he was featured as soloist with the summer symphony in concerti by Barber, Bartok, Bloch, Boccherini, Dvorak, Elgar, Goldschmidt, Haydn, Korngold, Popper, Saint-Saens, Schumann, Shostakovich, Tchaikovsky and Walton.

In the summer of 2014 Mr. Honigberg was professor of cello in an International Course of study in Valbonne Sophia Antipolis, France. Mr. Honigberg is a member of Gerard Schwarz's All-Star Orchestra, which in August 2012 convened in New York City to record 8 one-hour programs for PBS television. He is also a member of the Smithsonian Chamber Society, PostClassical Ensemble and the Phillips Camerata. Honigberg has collaborated in chamber music with such well-known musicians as violinist Hilary Hahn, and pianists Jean-Yves Thibaudet, Jon Nakamatsu, James Tocco and Shai Wosner. As author, in 2010 his first book was published: Leonard Rose: America's Golden Age and Its First Cellist. Honigberg performs on a Lorenzo Storioni cello made in Cremona in 1789

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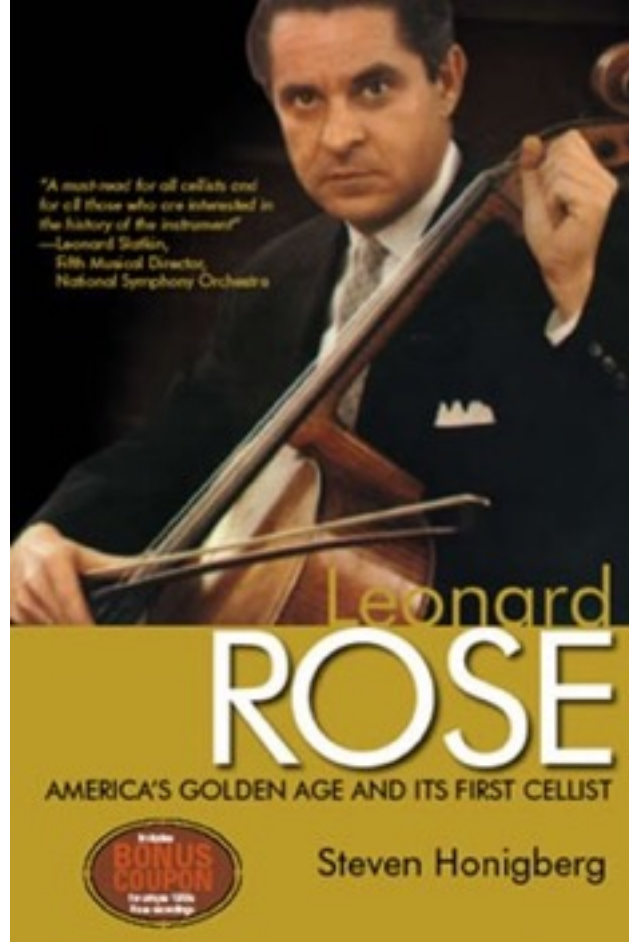
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LEONARD ROSE: AMERICA'S GOLDEN AGE and ITS FIRST CELLIST

As author and professional cellist, Steven Honigberg (b. 1962), complements his biography's subject with a musician's ear for language and the highest technical expertise. He currently plays on a 1732 Stradivarius (the "Stuart"), holds degrees from The Juilliard School, and combined with experience writing about legendary cellists, has produced a comprehensive first biography of America's "first cellist."

The cello has dominated the author's personal life since kindergarten and two of its history's most respected performers, native-born Leonard Rose and Soviet-American Mstislav Rostropovich, have entwined as recurring themes throughout his professional life. As a protégé in Rose's final years, Honigberg retains the wealth of knowledge his subject imparted to students, as well as an abiding sympathy for the man. That intimate relationship of the past provided unparalleled access to Rose's living colleagues and classes, from his best known pupil, Yo-Yo Ma, to internationally acclaimed stars with whom the pedagogue collaborated, such as Van Cliburn, Lorin Maazel, Emanuel Ax, Pinchas Zukerman, Itzhak Perlman and more. Likewise, the biographer's exceptional music credentials served as entrée to befriend Rose's heirs.

Steven Honigberg grew up in a Chicago-area musical household where he began cello lessons at age 5 and encountered Leonard Rose via the family's LP collection. Recordings of favorite Romantic-era literature and Rose's sonorous cello captivating the boy. He recalls a vivid childhood memory of one cover photo of his future teacher; the intense stare into the camera inexplicably attracted him, long before he could envision a move to Manhattan to learn from the intense man in the picture.

In his teens, Honigberg won a number of regional competitions that awarded him solo appearances with the Youth and Civic orchestras of Chicago; at Interlochen, he performed Bloch's *Schelomo* as concerto soloist with the World Youth Symphony. And at age 16, the Chicago Symphony's distinguished youth auditions granted him eight solo appearances with one of the nation's top-five orchestras. In the early 1980s in New York, while he completed his Masters degree at Juilliard, the author won additional awards.

One competition sponsored his formal debut at Carnegie Recital Hall. Through one at the school, he won the opportunity to perform as soloist in Strauss's *Don Quixote* with the Juilliard Orchestra.

In 1984, the author was handpicked by cellist-conductor Mstislav Rostropovich to join the National Symphony Orchestra, a position he holds to this day. Eerily similar to the Rose biography's chapter devoted to personal events of 1964, "Darkness and Light," the year 1984 marked the author's period of triumphant and tragic transitions. Within months, he graduated from college, presented his New York recital debut, appeared as soloist in Alice Tully Hall, accepted the Washington job. And – Leonard Rose died.

The entire cohort of Rose alumni concurred that his loss was immeasurable and, in retrospect, would agree his influence continued. For the author, a baton was handed off from Rose to Rostropovich, from the end of school and launch of his profession. He played in the National Symphony's cello section under Rostropovich for a decade, during which time in 1987 was the only American winner of the Scheveningen International Music Competition in Holland (1987) and cited by the influential magazine *Musical America* one of a select group of 1988 Young Artist(s) "to watch."

In the footsteps of his biography's subject, he constructed a career as member of symphonic and chamber ensembles, as recitalist and concerto soloist, performing in an Eastern metropolitan area during the regular season and at various U.S. summer festivals.

The affiliation with Rostropovich produced one of Honigberg's crowning literary and musical achievements, to date. In contrast to Rose's fame for perfecting the cello's standard repertoire, Slava championed contemporary works, adding some 150 new pieces from around the world to the cello canon. When Rostropovich died, Honigberg dedicated himself to a verbal and sonic memorial project, "Homage to Slava."

The author-cellist performed and recorded modern pieces for solo cello composed for Slava by such disparate creators as Penderecki, Walton, Vainberg, Ginastera, Stutschewsky, and Lutoslawski. Additionally, Honigberg recorded two cello études composed by Rostropovich. A pair of works written specifically for Steven Honigberg by American composers, David Diamond and Robert Starer, round out the memorial recording.

The author's lengthy biographical essay, "Homage to Slava," accompanied the eponymous CD, appears in print and on the web.

The author's writing career began shortly after he settled in Washington, D.C. A majority of his published work has focused on short biographies on renowned cellists. In the late 1980s and early 1990s, for a professional music trade publication, he wrote a series of columns under the heading "Remembering the Legends," – a few subjects were Leonard Rose, Pierre Fournier, and Frank Miller (who was Rose's cousin and during Rose's teenage years, a mentor). In addition, Honigberg published a feature about Gregor Piatigorsky's influence on the National

Symphony's then-principal cellist, John Martin. And from an autobiographical perspective, Honigberg published "A Cellist's Life at 40," in the Potomac Review (Spring 2003). From 1994-2002, Honigberg served as chamber music series director at the U.S. Holocaust Memorial Museum, where a primary duty required writing of some 40 overviews on the gamut of topics at the intersection of music and the Holocaust. These brief articles ran on the museum website and the author delivered them as speeches in Washington, D.C. and venues across the country.

As pedagogue, Leonard Rose believed all collaborative experiences – conductors witnessed, soloists accompanied, chamber partners, which amounted to the spectrum of the 20th-century's stars from America and abroad – each imbued him in musical knowledge or inspiration, and the sum of these experiences was what he imbued in his protégés. The author was one of the privileged handful to whom Rose passed that torch – a crucial aspect to Rose's life that requires a Rose pupil's elucidation in any life-story.

Honigberg regards himself as logical and pragmatic, nevertheless fails to adequately comprehend how Leonard Rose's LP photo lured a child who could not fathom the picture's emotional expression and, in spite of his mentor's death and time passed, how Rose's presence and active influence in his own musicianship were ongoing.

Ultimately, the mysterious feeling drove the author to seek out fellow alumni, compelled him to inquire if others shared the bizarre experience of Rose's continual effect on their artistry. In response to the curiosity, he swiftly received a hundred pages of concurring thoughts and anecdotal remembrances in praise of "America's first cellist."

The tributes to their teacher and collective disappointment that Rose deserved a full-length biography sparked Steven Honigberg to undertake the present volume. As author-cellist, he started with soliciting his own group of colleagues, recollecting a host of first-hand observations, and noting information best conveyed by a professional cellist.

The paucity of extant material about the brilliant, prolific musician was, at first, stunning. From the foundation of initial queries to his cohort, the author-cellist began several years of research and the writing of **LEONARD ROSE: AMERICA'S GOLDEN AGE and ITS FIRST CELLIST**. Steven Honigberg writes in the book's Introduction, "The lives of thousands of musicians and music-lovers have been touched by Leonard Rose's exquisite artistry as a soloist, chamber musician, and orchestral member, yet none so profoundly touched as the 200-250 individuals privileged to call the great cellist, 'my teacher'."

Steven Honigberg – Press

"Musically satisfying and well-played cello recital as I have heard in years"

- Washington Post

"A big, broad sound and deep musical earnestness"

-NEW YORK TIMES

"Technically beyond reproach"

-BALTIMORE SUN

"Fluent and impressive technique"

-THE STRAD

"Real mastery of his instrument"

- ON THE AIR MAGAZINE

"Convincingly played in a beautiful lyrical style"

-CHICAGO SUN TIMES

"Highly virtuosic and musically rich"

- DE TELEGRAAF, HOLLAND

"Unabashed lyricism and lush sonorities abound, beautifully shaped by Honigberg"

-HPR HIGH PERFORMANCE REVIEW

"The performances have great virtuosity, eloquence and stylistic authority"

-CLASSICAL PULSE

"Mr. Honigberg came across as possessing the ability to interpret melodies in a singing style, the claws to dig into bravura bowing and the finesse to put eccentric avant-garde effects in the greater context of good music-making"

-COMMERCIAL APPEAL (MEMPHIS, TN)

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Steven Honigberg – Press

"I cannot imagine (Barber) a more beautiful rendition"

-FANFARE

"The performances are all enthusiastic and persuasive"

-AMERICAN RECORD GUIDE

"Holocausts Museum series debuts with a winner ... The CD is recommended for its scope and achievements."

-JEWISH HERALD VOICE

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URI BARNEA, Music Director
MAXINE PIHLAJA,
General Manager

November 12, 1997

To Whom It May Concern

It is not a matter of routine that I take the time to write such a strong letter of recommendation for someone and, at the same time, also feel the urge and pleasure of doing so. But it is the case for one of the most gifted musicians with whom I have collaborated, cellist STEVEN HONIGBERG.

Mr. Honigberg was guest artist with the Billings Symphony last week as soloist and teacher at a master class. In both capacities he truly excelled.

As a soloist, he was featured in the very demanding and quite rarely performed Cello Concerto by Sir William Walton with the Billings Symphony under my direction. There are several things to be said about his magnificent performance of this work: He knows the work from all its aspects; he memorized the work without ever having to rely on the score; he knew exactly what he wanted and with his flawless technique and musical sensitivity was able to achieve it and in the process inspire me, the orchestra and the audience. To receive an immediate and spontaneous standing ovation after a performance of this little known work, as was the case following Mr. Honigberg's performance, is a simple testimony of true artistry.

The same weekend Mr. Honigberg conducted a cello master class at Montana State University-Billings. As a violinist and teacher myself I can attest to the success of his presentation: in each case, Mr. Honigberg found immediately the area for which improvement was needed, demonstrated his ideas, guided the student in his or her attempts to address the particular issue, and was very positive and encouraging throughout.

Once again, it is my pleasure to give my unqualified support to Mr. Steven Honigberg as a performer and teacher of the cello; in both areas he is eminently qualified. I will be happy to provide further information whenever needed.

Sincerely,

A handwritten signature in dark ink, appearing to read "Uri Barnea". The signature is fluid and cursive, with a long horizontal line extending to the right.

Uri Barnea (Ph.D.)
Music Director

Letter of Recommendation for Steven Honigberg

Steven Honigberg is, quite simply, an extraordinary musician. His cello playing is wonderfully sensitive and profoundly beautiful. His dedication to the music he plays is unparalleled among musicians I know.

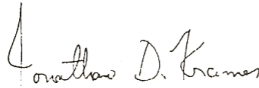
I learned these things about Mr. Honigberg from personal experience. He recently performed a chamber work of mine on his concert series at the Holocaust Museum. I had the opportunity to observe and hear him in rehearsal and in concert. Throughout the process of learning the piece, he exhibited incredible dedication to it (scheduling far more than the typical number of rehearsals) and great respect for the musical process. His superb musicianship shone through continually in the way he shaped the performance and in the ravishing manner in which he played the cello part.

Mr. Honigberg is a superior chamber music coach. I was continually impressed with the creativity of his comments in rehearsals, with the gentle way he shaped the performance, and with his sensitivity in communicating with fellow musicians, several of whom had nowhere near his own musicianship. I conclude from these experiences that Mr. Honigberg must be a superb teacher.

In addition, he is an excellent administrator. He runs the Holocaust concert series single-handed, and he does so with great efficiency. He has built and maintains one of Washington's best series. Because of his efforts, Washington's musical life is greatly enriched.

I was also impressed with the way he communicated to the audience in his pre-concert remarks. He knows exactly how to speak to the public—with gentle enthusiasm and with respect. Again, I must conclude that he has the makings of a excellent teacher.

As he moves away from the routine life of an orchestral musician to the more creative and fulfilling life of a teacher-artist, Mr. Honigberg should make his mark as both educator and recitalist. Any college, conservatory, or university that adds him to its faculty will gain an exceptional musician, a wonderful person, and a fine instructor.



Jonathan D. Kramer
Professor of Music
13 February 1998



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Department of Music and Dance

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fax: 413.545.2092

January 19, 2000

To Whom It May Concern:

It is with great pleasure that I write in support of Steven Honigberg who is applying for a teaching position at your institution in cello and performing/coaching chamber music.

Steven is a superb cellist in both solo and chamber music settings. He possesses a wonderful bow arm which elicits a rich and abundantly expressive sound. Putting it quite directly, Steven loves to play. There is always great joy in his music making.

All of the above mentioned qualities were made patently clear to me during my 3-1/2 year association with Steven as a composer/pianist. As director of the Chamber Music Series at the United States Holocaust Memorial Museum in Washington, D.C., which Steven handles with great skill and efficiency, he and I collaborated on two of my works. In 1997, my song cycle *Terezin*, for soprano, cello and piano was given its Washington premiere at the Museum and in 1999 *Hazkarah*, for cello and piano, commissioned by the Museum, received its world premiere.

Hazkarah was written expressly for Steven and composed with his strengths in mind, particularly his warm and urgent sound. I could not have asked for a better realization of the score. It was beautifully shaped with all the appropriate nuance. It is always gratifying when a composers' work receives such care as Steven lavished on the score.

Although I did not perform in *Hazkarah*, I did join Steven in the *Terezin* cycle. It was a pleasure to work with him. He came to the first rehearsal fully prepared; notes in place, rhythmically secure, in addition to comprehending the sense of the music. Steve listened carefully to my suggestions which, however, did not prevent him from injecting his own views, many of which were happily taken. The score dates from 1967 and I have performed it with several superb cellists (e.g. Joel Krosnick, for whom it was written). In the collaboration with Steve, it was as if I had rediscovered the score.

I have no firsthand knowledge of Steven's teaching, but given his skill and experience, his ability to communicate and his very engaging and attractive manner, I would imagine that he would be an excellent teacher. On a chamber music level, Steve's capacity for listening attentively, his respect for detail and his superb musical instincts would make him a very worthy colleague.

I recommend Steven Honigberg without reservation. He would make a valuable addition to your faculty. You would do well to give him your most serious consideration.

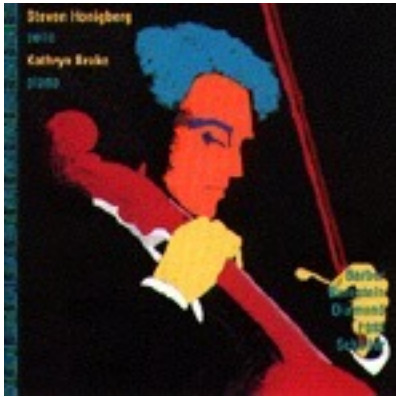
Sincerely,

A handwritten signature in dark ink, appearing to read 'Robert Stern', with a stylized flourish at the end.

Robert Stern
Professor of Music
Department of Music and Dance

STEVEN HONIGBERG

Discography DEBUT CD



AMERICAN ALBUM

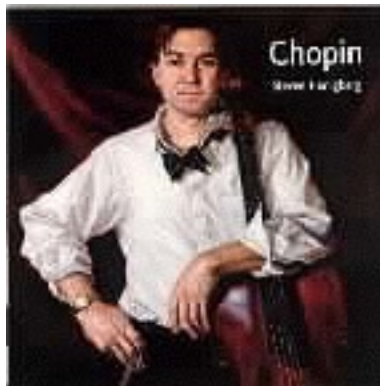
LUKAS FOSS- *CAPRICCIO*

DAVID DIAMOND - *KADDISH*

LEONARD BERNSTEIN- THREE MEDITATIONS FROM “*MASS*”

GUNTHER SCHULLER- *FANTASY FOR SOLO CELLO, OP. 19*

SAMUEL BARBER- *SONATA OP. 6*



FRYDERYK CHOPIN

NOCTURNE C SHARP MINOR

Etude Op. 10, No. 6

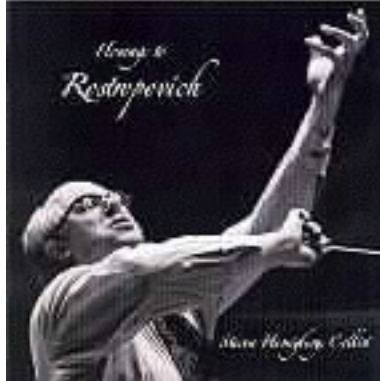
Introduction and Polonaise Brillante, Op. 3

Etude Op. 25, No. 7

Grand Duo Concertant in E Major on Themes from Meyerbeer's *Robert le Diable*

Nocturne Op. 9, No. 2 in E Flat Major

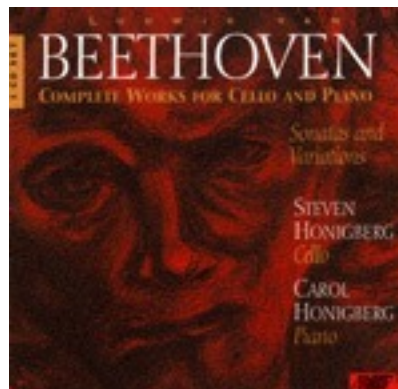
Sonata in G Minor, Op. 65



Homage to Rostropovich

- KRZYSZTOF PENDERECKI - PER SLAVA** (Written for Mstislav Rostropovich 1986)
WILLIAM WALTON - PASSACAGLIA (Written for Mstislav Rostropovich 1982)
MOISEI VAINBERG SOLO SONATA OP. 72 (Written for Mstislav Rostropovich 1960)
ALBERTO GINASTERA – PUNEÑA NO. 2 OP. 45 “Hommage à Paul Sacher”
 (Written for Mstislav Rostropovich 1977)
MSTISLAV ROSTROPOVICH – Étude (Moderato)* (1940s MOSCOW)
MSTISLAV ROSTROPOVICH – Étude (Vivace)* (1940s MOSCOW)
JOACHIM STUTSCHEWSKY COMPOSITION 1970 (To Mstislav Rostropovich)
WITOLD LUTOSLAWSKI - SACHER VARIATION (Written for Mstislav Rostropovich 1976)
DAVID DIAMOND - CONCERT PIECE* (Written for Steven Honigberg 1993)
ROBERT STARER – SONG OF SOLITUDE (Written for Steven Honigberg 1995)

***Premiere recording**



BEETHOVEN COMPLETE WORKS FOR CELLO AND PIANO

STEVEN HONIGBERG, CELLO

CAROL HONIGBERG, PIANO

Disc 1;

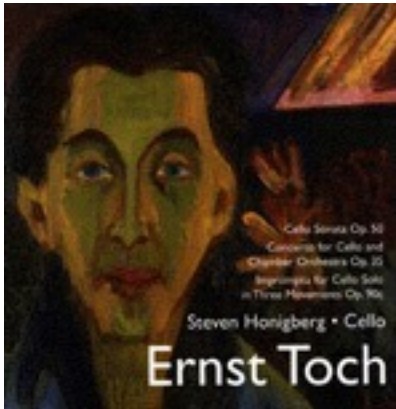
Sonata No. 1, Op. 5 No. 1

Seven Variations on the Duet Bei Männern, welche Liebe fühlen

Sonata No. 2, Op. 5 No. 2

Twelve Variations on a Theme from Handel's Oratorio *Judas Maccabaeus*

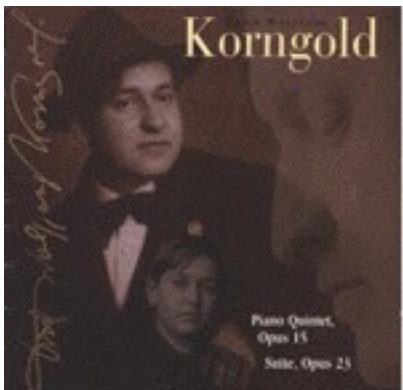
Disc 2
Sonata No. 3, Op. 69
Twelve Variations on a Theme *Ein Mädchen oder Weibchen*
Sonata No. 4, Op. 102, No. 1
Sonata No. 5, Op. 102, No. 2



ERNST TOCH **COMPLETE WORKS FOR CELLO**

(1887-1964)

Cello Sonata, op. 50 (1929)
Concerto for Cello and Chamber Orchestra, Op. 35 (1924-25)
Eclipse Chamber Orchestra
Impromptu for solo Cello in Three Movements, Op. 90c (1963)



ERICH WOLFGANG KORNGOLD

(1897-1957)

Piano Quintet in E Major, Op. 15 (1920-21)
Suite, Op. 23 for 2 Violins, Cello and Piano-left hand (1930)



DARKNESS & LIGHT

Music Performed in Concert from
The Chamber Music Series at the
Holocaust Memorial Museum

STEVEN HONIGBERG, MUSIC DIRECTOR

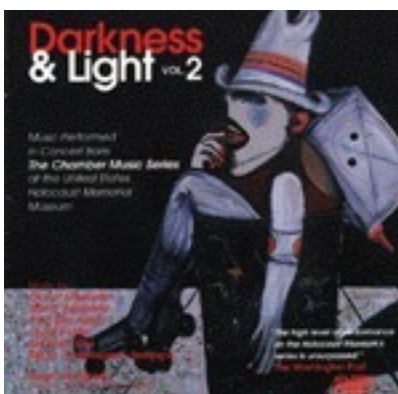
Paul Ben-Haim - Sonatina for Piano, Op. 38 (1946)

Robert Starer - Elegy For A Woman Who Died Too Young (violin & cello 1990)

Herman Berlinski - From The World Of My Father (cello & piano 1948)

George Perle - Hebrew Melodies for solo cello (1945)

Moisei Vainberg - Piano Trio, Op. 24 (1945)



Darkness & Light, Vol. 2

Józef Koffler - Sonatine for Piano, Op. 12 (1930)

Szymon Laks - *Passacaille* for cello and piano (1946)

David Diamond - String Quartet No. 1 (1940)

Olivier Messiaen - Louange à l'éternité de Jésus (1940)

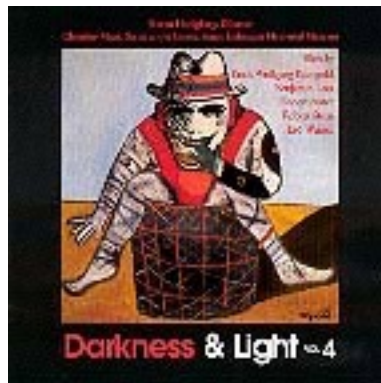
Mario Castelnuovo-Tedesco - Piano Trio No. 2 in G (1932)

Paul Ben-Haim - Music for Violoncello Solo (1974)



Darkness & Light, Vol. 3

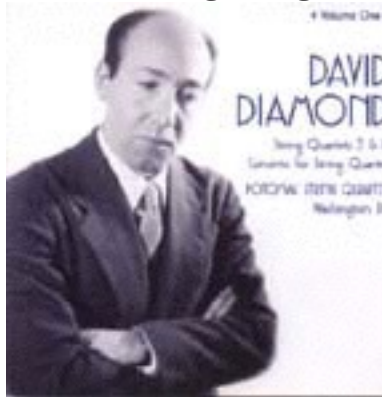
- Robert Stern – *Hazkarah* for cello and piano (1998)
 Tom Myron – *Käthe Kollwitz* (for soprano and string quartet 1998)
 Lukas Foss – *Anne Frank* for cello and piano (1999)
 Karl Weigl – Piano Trio (1939)



Darkness & Light, Vol. 4

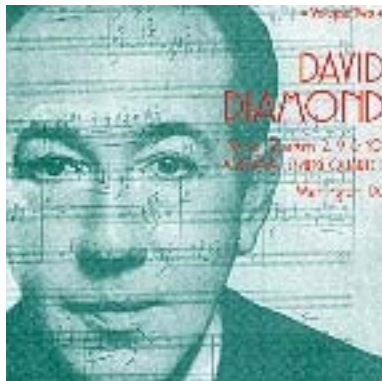
- Leó Weiner – *Román* Op. 14 for cello and piano (1921)
 Robert Starer – *Song of Solitude* for solo cello (1995)
 Erich Wolfgang Korngold – *Don Quixote: Sechs Klavierstücke* for solo piano (1909)
 Benjamin Lees – Piano Trio No. 2 *Silent Voices* (1998)

David Diamond Complete String Quartets
Potomac String Quartet
George Marsh, Violin
Sally McLain, Violin
Tsuna Sakamoto, Viola
Steven Honigberg, Cello



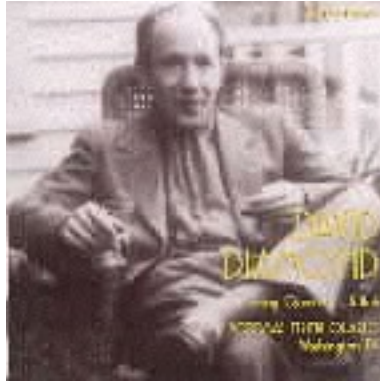
Volume One

Concerto for String Quartet (to Albert Roussel 1936)
String Quartet No. 3 (to the memory of Allela Cornell In Tender Love and Devotion 1946)
String Quartet No. 8 (Chamber Music Award 1965)



Volume Two

String Quartet No. 2 (to Edward Stringham in Friendship 1943-44)
String Quartet No. 9 (to Roger Sessions for his 70th Birthday 1965-68)
String Quartet No. 10 (for the Lywen Quartet 1966)

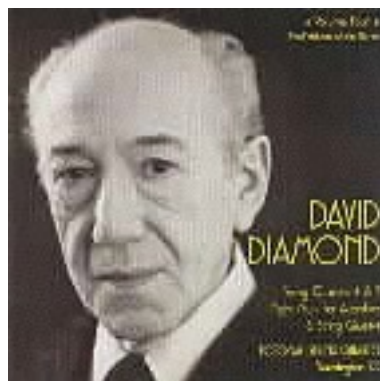


Volume Three

String Quartet No. 1 (to Hermann Broch in one continuous movement 1940)

String Quartet No. 5 (for the Lywen Quartet 1960)

String Quartet No. 6 (to Darius Milhaud for his 70th Birthday 1962)

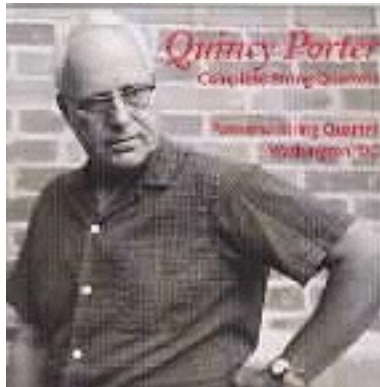


Volume Four

String Quartet No. 4 (for the Guilet Quartet 1951)

String Quartet No. 7 (to Walter Piston for his 70th Birthday 1963-64)

Night Music for Accordion and String Quartet (to the memory of Wallingford Riegger 1961)



QUINCY PORTER

(1897-1966)

Nine Quartets - 2 CDs

Potomac String Quartet

George Marsh, Violin

Sally McLain, Violin

Tsuna Sakamoto, Viola

Steven Honigberg, Cello

Disc One:

String Quartet No. 1 in E minor (1923) 19:44

String Quartet No. 2 (1925) 12:36

In Monasterio (1927) 5:11

String Quartet No. 3 (1930) 16:02

String Quartet No. 4 (1931) 13:10

Our Lady Of Potchaiv (1923) 2:32

Scherzo (1923) 2:51

Fugue (1941) 2:17

Disc Two:

String Quartet No. 5 (1935) 16:04

String Quartet No. 6 (1937) 18:36

String Quartet No. 7 (1943) 15:48

String Quartet No. 8 (1950) 14:45

String Quartet No. 9 (1958) 13:10

Steven Honigberg – Orchestras

ORCHESTRAS MR. HONIGBERG HAS PERFORMED AS SOLOIST

NATIONAL SYMPHONY ORCHESTRA
CHICAGO SYMPHONY ORCHESTRA
SPOKANE SYMPHONY ORCHESTRA
ANNAPOLIS SYMPHONY ORCHESTRA
COLUMBUS PRO MUSICA ORCHESTRA
NEBRASKA CHAMBER ORCHESTRA
BILLINGS SYMPHONY ORCHESTRA
SIOUX CITY SYMPHONY ORCHESTRA
BELLEVUE PHILHARMONIC
READING SYMPHONY ORCHESTRA
TERRE HAUTE SYMPHONY
PLATTEVILLE SYMPHONY
ANCHORAGE SYMPHONY ORCHESTRA
ARS VIVA ORCHESTRA
ALEXANDRIA SYMPHONY
LAKE FOREST SYMPHONY
EVANSTON SYMPHONY
NEW PHILHARMONIC ORCHESTRA
JEWISH COMMUNITY ORCHESTRA
NATIONAL CHAMBER ORCHESTRA
STEVEN HONIGBERG - CELLIST
ROGUE VALLEY SYMPHONY
CONCERTANTE DE CHICAGO
SUN VALLEY SYMPHONY
READING SYMPHONY ORCHESTRA
VIRGINIA CHAMBER ORCHESTRA
MOUNT VERNON ORCHESTRA
FOX RIVER VALLEY SYMPHONY
LYNCHBURG SYMPHONY ORCHESTRA
IDAHO FALLS SYMPHONY
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Steven Honigberg – Orchestras

HUDSON VALLEY PHILHARMONIC
SYMPHONY OF THE POTOMAC

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Steven Honigberg – YouTube Links

Steven Honigberg performs Schubert Arpeggione Sonata

<https://youtu.be/rvzX-S14STY>

Steven Honigberg performs Marin Marais “La Folia”

<https://youtu.be/k3i6lBB4qRY>

Steven Honigberg and David Teie perform David Ott Concerto for Two Cellos

<https://youtu.be/HcNUF5xo9RQ>

Steven Honigberg performs David Popper “A Spanish Song”

<https://youtu.be/eQe-l8jSmpw>

Steven Honigberg tutorial David Diamond String Quartet No. 5

<https://youtu.be/niu1FolW1Rg>

Steven Honigberg produces “A Lesson with Leonard Rose 1978”

<https://youtu.be/ZZCZwvcbsjM>

Steven Honigberg produces “A Portrait of Mstislav Rostropovich”

<https://youtu.be/wcq3lGnAipY>

Steven Honigberg interviews NSO Music Director Christoph Eschenbach

<https://youtu.be/BVYHLTu3nhM>

Artist Website: <http://stevenhonigberg.com/>

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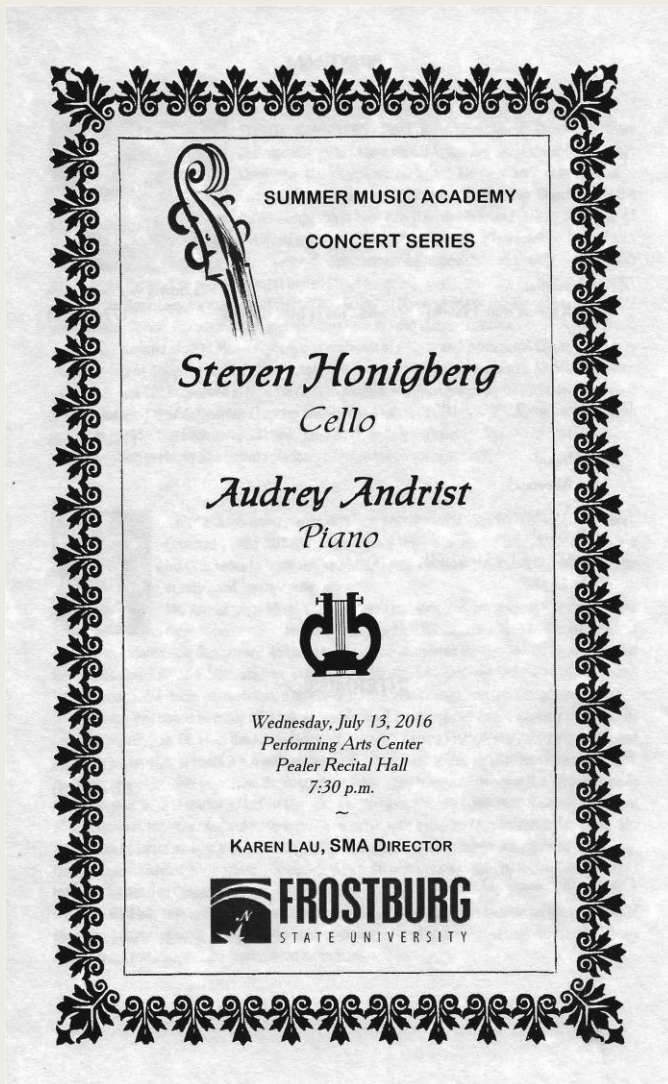


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Steven Honigberg – Recent Event



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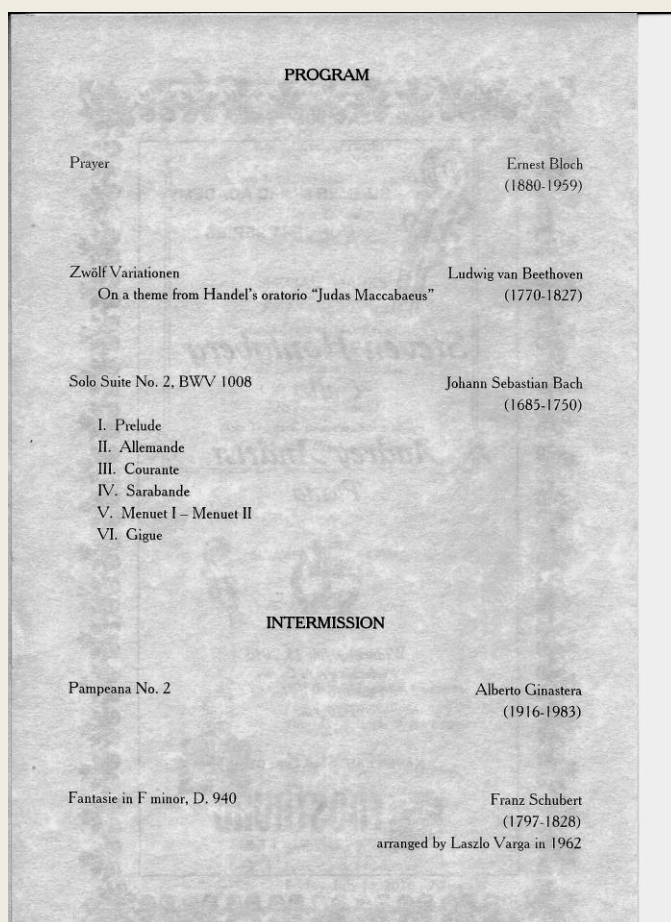


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Steven Honigberg – Photo Gallery



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