Besides having a burnished tone and monster technique, violist Watras has a gift for contextualizing the music of the past. In this case she turns her attention to Schumann’s Opus 113, the Märchenbilder sonata, surrounding a wonderful performance of it with five world premieres, including three of her own compositions. The first is the title track, which literally resonates with Schumann’s harmonic material and introduces some imaginative sounds from within the piano, played here and throughout with a sparkling touch by Winston Choi. The next premiere is Porch Music by Cuong Vu, a well known trumpeter deeply steeped in a vein of Americana after a long tenure with Pat Metheny. It’s a reflective, inward-facing piece with some of Harry Partch’s whimsy spicing it up - and Vu’s horn adding sonic variety.

Watras’ other compositions, the five-movement Source for viola, violin (Michael Jinsoo Lim) and percussion (Matthew Kocmieroski) and Berceuse with a Singer in London for viola and voice (Galia Arad) put her increasing confidence as a writer on full display. While very personal works, I have hopes for a life for them in the concert hall beyond her own recordings and performances. Tertium Quid, a 2015 work in three movements by Richard Karpen played by Watras, Lim and Choi, deconstructs the Märchenbilder even more radically than Watras’ opening piece. By breaking down and reassembling Schumann’s range of pitches, he arrives at a dark and dramatic place, a very 21st Century take on the idea of a fairy tale. Poor asylum-bound Schumann might have found some acknowledgement in its intensity. That’s mere speculation, but there’s no question that with Schumann Resonances, Watras continues to prove herself a curator, performer and composer of unique abilities.