



HOPKINS CENTER FOR THE ARTS

presents

LEILA JOSEFOWICZ *violin*

with

PEDJA MUZIJEVIC *piano*

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with Leila Josefowicz.

Funded in part by the NEA Challenge Grant Fund, the Sidney Stoneman 1933 Fund, the Patricia S. and Robert A. Levinson 1946 Fund in Support of the Hopkins Center's Visiting Performing Artists Program and the Robert Grinnell Fund for the Hopkins Center.

Spaulding Auditorium's Hamburg Steinway concert grand piano was purchased with generous gifts from Members of the Hopkins Center and Members of the Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors.

Saturday, January 26, 2013 | 8 pm

Spaulding Auditorium | Dartmouth College

PROGRAM

Scherzo in C minor, "Sonatensatz"

Johannes Brahms (1833-1897)

Violin Sonata No. 1 in A minor, Op. 105

Robert Schumann (1810-1856)

Mit leidenschaftlichem Ausdruck

Allegretto

Lebhaft

• INTERMISSION •

Suite Populaire Espagnole

Manuel de Falla (1876-1946)

El Paño moruno

Arr. Paul Kochanski

Nana

Cancion

Polo

Asturiana

Jota

Three Pieces, Op. 14e

György Kurtág (b. 1926)

Od und traurig (bleak and sad)

Vivo (lively)

Aus der Ferne (from a distance)

Sonata No. 8 in G Major, Op. 30 No. 3

Ludwig van Beethoven (1770-1827)

Allegro assai

Tempo di Minuetto

Allegro vivace

PROGRAM NOTES

Scherzo in C minor, "Sonatensatz"

Johannes Brahms (1833-1897)

In April 1853 the young Johannes Brahms left his parents and his home city of Hamburg, and set out on his first concert tour, accompanying Hungarian violinist Eduard Reményi. This fateful journey would bring him his first contact with the musicians who would become his closest friends and colleagues: Robert and Clara Schumann, and violinist Joseph Joachim. Brahms broke off his tour with Reményi to join Joachim on holiday in Göttingen, where the two musicians spent weeks

studying one another's compositions, playing music together, and taking long walks. Joachim wrote to Brahms's parents that July, "Allow me, although I am unknown to you, to write and tell you how infinitely blest I feel in the companionship of your Johannes...[he] has stimulated my work as an artist to an extent beyond my hopes. To strive with him for a mutual goal is a fresh spur for me on the thorny path that we musicians have to tread through life." Brahms's first meeting with the Schumanns was hardly less significant; they at once introduced him to their

PROGRAM NOTES CONTINUED

circle in Düsseldorf, as well as to Schumann's publishers in Leipzig. When Brahms published his first works that fall, his Opus 1 sonata was dedicated to Joachim, and his Opus 2 sonata to Clara Schumann.

The intense collegiality of this musical circle is memorialized in a composite sonata written for Joachim in October 1853 by three of the friends; Albert Dietrich wrote the first movement, Robert Schumann the second and fourth, and Brahms composed the third movement, a scherzo. The group's motto, *frei aber einsam* (free but alone), provided the title *F-A-E* Sonata for the work. In 1906 Joachim finally had Brahms's scherzo from the work printed, but the sonata as a whole did not appear until 1935. The violin opens the C-minor scherzo with the propulsive rhythmic figure that dominates and unifies this concise movement. A more lyrical theme in G major opens the trio section, but very shortly returns to the relentless rhythmic intensity of the opening. A short but magnificently sonorous coda, marked *sempre fortissimo e grandioso*, brings the work to a brilliant C-major close.

Violin Sonata No. 1 in A minor, Op. 105 **Robert Schumann (1810-1856)**

In 1851 Robert Schumann, who had accepted a post as municipal music director in Düsseldorf the previous year, was still settling himself and his family into their new life and forming professional relationships with the choristers and orchestral players now in his charge. With the stability that came from a steady, established position he also found the freedom and energy to compose, and during this period completed important symphonic works, new choral music, and a significant amount of chamber and piano music. He composed the violin sonata in A minor during the second week of September; not altogether pleased with it, he shortly thereafter completed a second one in D minor. The pianist most closely

associated with all of Schumann's piano music was his wife, Clara, the virtuoso who presented the première of the A-minor sonata in March 1852 with a friend of theirs from Leipzig, violinist and conductor Ferdinand David.

When the German publisher Hofmeister printed Robert Schumann's A-minor sonata in 1852, it was titled "Sonata for Piano and Violin," with "piano" in first place; in an age when the violin was increasingly occupying the foreground of such compositions, Schumann nonetheless made the piano a dominating partner, no doubt with the remarkable gifts of his wife in mind. Schumann asks for "passionate expression" in his first-movement heading, and the sonata opens with a long, driven line in the violin over surging arpeggiations in the piano that help unify the movement through its series of climaxes and resolutions. The strong contrasts within the second movement, between tranquil lyricism and scherzo-like episodes, indicate that the alter-egos Schumann invented in 1831—a poetic Eusebius and an impetuous Florestan who represent the duality of the composer's own personality—are still very much alive. The fleet, unrelenting rhythms of the finale are irresistibly reminiscent of Mendelssohn, a great friend of the Schumanns whose death four years earlier was still a source of grief.

Suite Populaire Espagnole **Manuel de Falla (1876-1946)**

Manuel de Falla is now regarded as the most important Spanish composer of the twentieth century. Born in 1876 in Cadiz, he began his piano studies with his mother and soon attended classes at the local conservatory, as well as performing his own pieces in public. Eventually the family moved to Madrid, where Falla enrolled in the conservatory piano class of José Tragó, earning the first prize in piano in 1899. However, he did not develop into a great piano virtuoso,

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and supported his family primarily through his teaching. Falla's interest had turned to composition, and in the early years of the new century he tried his hand at zarzuela and opera. When in 1907 he was offered the opportunity to go to Paris as an accompanist, he left Spain and settled abroad for the next seven years. This was an especially heady time for a young composer in Paris; he soon met Ravel, Debussy, Stravinsky, and Albéniz, who offered him both encouragement and inspiration. The enthusiasm in Paris for exotic new sounds provided a welcoming atmosphere for Falla's Spanish-inflected musical language. At the outbreak of the First World War Falla returned to Spain, and in 1915 produced his first famous work, *El amor brujo*. During the same year he also wrote a set of songs, the *Siete canciones populares españolas*, which received their first performance in Madrid. The six songs reflect Falla's deepening interest in the folklore of Spain, and feature the sinuous melodies and captivating rhythms of its regional folk music. A transcription of the songs for violin and piano was produced by Paul Kochanski, and they have remained popular string pieces.

Three Pieces, Op. 14e György Kurtág (b. 1926)

Rumanian-born pianist and composer György Kurtág, born in 1926, grew up playing piano duets with his mother and then studied music at the Budapest Academy of Music. Later he became a Hungarian citizen and an important teacher at the Academy; indeed, his teaching engaged him so entirely that he has said, "I understand music only when I'm teaching." One of the fundamental influences on Kurtág's early compositional style was the music of Bartók, whose use of Hungarian folk rhythms and melodic patterns was emulated by Kurtág in much of his work. But during a brief but significant period that he spent in Paris in the 1950s he also became acquainted with the

music of Messiaen and of Anton Webern, and one senses the inspiration of Webern in the small, concise motivic structures from which Kurtág's pieces are built.

A slow and very precise composer, Kurtág's output has been comparatively small, particularly as many of his works have unfolded gradually over a period of years. The Three Pieces for violin and piano, published in Budapest as *Tre Pezzi*, Op. 14e, in 1993, originated as one of three cycles for voice and instruments in 1979. The pieces are brief, with spare simple motives constructed from few pitches; there seem to be no extraneous gestures. The muting of the violin throughout and the use of *una corda* pedaling on the piano create a hushed, mysterious atmosphere. At the same time, each tiny piece projects its own distinct character. Marked *Öd und traurig* ("desolate and sad"), the first piece is quiet and bare in texture, while the *Vivo* second movement is more dramatic and the conclusion, *Aus der Ferne* ("from a distance"), possesses a more serene intensity. For Kurtág composition has always represented a personal response to moments in his life, "single events, banalities, led to reactions that I could translate into music more easily than into words." In such concise forms, every phrase possesses expressive significance.

Sonata No. 8 in G Major, Op. 30 No. 3 Ludwig van Beethoven (1770-1827)

When Beethoven arrived in Vienna in 1792, ostensibly to study composition with Haydn, he embarked on a program to introduce himself to the public, with the piano as his primary vehicle; his intense and vigorous playing style became well known in Viennese salons. As a student in Bonn, he had also played the violin and viola, and continued to do so privately in Vienna; his piano student Ferdinand Ries later recalled playing through some of Beethoven's violin sonatas, with

PROGRAM NOTES CONTINUED

his master wielding the bow. Beethoven also formed a close acquaintance with violinist Ignaz Schuppanzigh, playing sonatas with him and later producing his string quartets with the strengths of Schuppanzigh's ensemble in mind. While the record does not show for which violinists Beethoven wrote his first eight violin sonatas, the music makes it clear that they had to have been extremely accomplished, and not simply the gentleman amateurs who bought most of the sonatas published at the time. Beethoven's sonatas brought the violin into the foreground from the very beginning, and created a challenging partnership between two players.

During the first few years of the nineteenth century Beethoven was forced to confront the growing fact of his deafness, reaching a depth of depression in the fall of 1802 in Heiligenstadt, a suburb of Vienna. Here he wrote a lengthy and

painful "testament" to his brothers, crying "how could I possibly admit an infirmity in the *one* sense which ought to be more perfect in me than in others...I must live almost alone like one who has been banished..." Regarded in this light, the many fine compositions that Beethoven managed to complete during this period appear entirely remarkable. The three violin and piano sonatas, Opus 30, were among the works finished in Heiligenstadt, and were dedicated to Czar Alexander I of Russia. The third sonata of the set, in G major, fully demonstrates Beethoven's ability to dominate his growing disability. Its outer movements are robust and brilliant, with virtuosic passagework for both instruments. The central *Tempo di Menuetto*, poised and delicate, provides an effective contrast before the sparkling exuberance of the final rondo.

Kathryn L. Libin © 2012

ABOUT THE ARTISTS

Leila Josefowicz violin, one of the most sought after violinists of her generation and an outstanding champion of contemporary music, is the chosen interpreter of several of today's leading composers including John Adams, Oliver Knussen, Thomas Adès and Esa-Pekka Salonen. In recognition of her passionate advocacy and genuine commitment to the music of today, Ms. Josefowicz was awarded a prestigious MacArthur Foundation Fellowship.

Ms. Josefowicz came to national attention in 1994 when she made her Carnegie Hall debut with Sir Neville Marriner and the Academy of St. Martin in the Fields and has since appeared with many of the world's most prestigious orchestras and eminent conductors. Recent and upcoming appearances in North America include performances with the Chicago, Boston, San

Francisco, Toronto, National, Pittsburgh, Detroit, Atlanta and Cincinnati symphonies among others; a Carnegie Hall appearance with the St. Louis Symphony and a performance with the Cleveland Orchestra at Lincoln Center; and recitals in Los Angeles, San Francisco, Philadelphia, St. Paul and at Zankel Hall at Carnegie Hall. During the 2011/12 season, Ms. Josefowicz was the Artist in Residence with the Philadelphia Orchestra.

Equally active internationally, recent and upcoming engagements in Europe include appearances with the Royal Concertgebouw and Leipzig Gewandhaus Orchestras, the London and Munich Philharmonics, London Symphony and Finnish Radio Orchestra; two tours with the Philharmonia; performances of the Salonen concerto in Paris, Stockholm, Lisbon,

ABOUT THE ARTISTS CONTINUED

London, Berlin and Milan with the composer on the podium; and a fifth appearance at the London Proms.

Ms. Josefowicz premiered concertos written for her by Esa-Pekka Salonen/Los Angeles Philharmonic, Steve Mackey/St. Louis Symphony and Colin Matthews/City of Birmingham Symphony Orchestra, and played first performances of Thomas Adès' violin concerto *Concentric Paths* with the Philadelphia and Cleveland Orchestras, the San Francisco, Toronto and Seattle symphonies and at the Aspen Music Festival. John Adams and Luca Francesconi have been commissioned to write new concertos for her.

Ms. Josefowicz has released many recordings, notably for the Deutsche Grammophon, Philips/Universal and Warner Classics labels. Recent recordings include John Adams' *Violin Concerto* and *The Dharma at Big Sur* with the Los Angeles Philharmonic for DG Concerts on iTunes, and her recording of his *Road Movies* for Nonesuch received a Grammy nomination. Her latest recording, released by Deutsche Grammophon in the fall of 2012, features Esa-Pekka Salonen's *Violin Concerto* with the Finnish Radio Symphony Orchestra conducted by the composer.

A recipient of the prestigious Avery Fisher Career Grant in 1994 as well as a 2007 United States Artists Cummings Fellowship, Leila Josefowicz is a graduate of the Curtis Institute of Music where she studied with Jaime Laredo and Jascha Brodsky.

This is Leila Josefowicz's first engagement at the Hopkins Center.

Pedja Muzijevic *piano* has performed with the Atlanta Symphony, the Residentie Orkest in The Hague, Milwaukee Symphony, St. Paul Chamber Orchestra, Dresden Philharmonic,

Shinsei Nihon Orchestra in Tokyo, Orquesta Sinfonica in Montevideo, Zagreb Philharmonic, Boston Pops, Greensboro Symphony, Santa Fe Pro Musica, Napa Valley Symphony and the Richmond Symphony among others. He has played solo recitals at Alice Tully Hall in New York, Casals Hall and Bunka Kaikan in Tokyo, Teatro Municipal in Santiago de Chile, Da Camera of Houston, The Frick Collection in New York, National Gallery in Washington, DC, Lincoln Center's What Makes It Great Series in New York, for Arizona Friends of Chamber Music in Tucson, Lane Series at University of Vermont, the Aldeburgh Festival, Great Britain, and many others. His Carnegie Hall concerto debut playing Mozart's *Concerto*, K. 503 with Oberlin Symphony and Robert Spano was recorded live and has been released on the Oberlin Music label.

Pedja Muzijevic made his Atlanta Symphony debut in the summer of 2009, playing Mozart's *Piano Concerto*, K. 466 with Grant Llewellyn and was immediately re-engaged for his subscription debut in 2010, playing Mozart's *Piano Concerto*, K. 453 with Gilbert Varga. He made his St. Paul Chamber Orchestra debut in 2009 playing Berg's *Chamber Concerto* with violinist Steven Copes and conductor Douglas Boyd. Mr. Muzijevic also returned to Lane Series at University of Vermont in Burlington, VT with a solo recital, performed a song recital with baritone Simon Keenlyside for Lincoln Center's Great Performers series at Alice Tully Hall in New York and returned to Spoleto USA Festival in Charleston, SC.

His many festival engagements encompass, among others, performances at Tanglewood, Spoleto USA, Mostly Mozart, Newport, OK Mozart, Bridgehampton, Bay Chamber Concerts, San Miguel de Allende, Aldeburgh, Lucerne, Holland, Melbourne, Aix-en-Provence, Dubrovnik, Merano and Bratislava Festivals. He has toured with Mikhail Baryshnikov and the

ABOUT THE ARTISTS CONTINUED

White Oak Dance Project throughout the United States, South America, Europe and Asia and with Simon Keenlyside in Trisha Brown's staged version of Schubert's *Winterreise* at Lincoln Center in New York, Barbican in London, La Monnaie in Brussels, Opera National de Paris, as well as in Amsterdam, Lucerne and Melbourne.

Mr. Muzijevic's solo recording entitled *Sonatas and Other Interludes* is available on Albany

Records. It juxtaposes music for prepared piano by John Cage with composers ranging from W. F. Bach and D. Scarlatti to F. Liszt and R. Schumann. His discography also includes, besides his Carnegie Hall concerto debut, two CD's on fortepianos—a Schumann Salon and Mozart and Beethoven Quintets for piano and woodwinds.

This is Pedja Muzijevic's first engagement at the Hopkins Center.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, Leila Josefowitz joined Dartmouth Dance Theater Ensemble Choreographer-in-Residence John Heginbotham to lead a student music and movement workshop, and participated in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/outreach.

EMERSON STRING QUARTET

WED | APR 3 | 7 PM | SPAULDING AUDITORIUM

A Hop favorite, the Emerson Quartet's award-winning recordings and incomparable performances over the past three decades have earned the ensemble the title of "America's greatest quartet" (*TIME*). Combining soaring lyricism and bold virtuosity, they generate an explosive energy that makes every live performance fresh and exciting. The ensemble plays a Romantic program of string quartets by Dvořák, Schumann and Grieg.



MUSIC DEPARTMENT RESIDENCY/WORLD PREMIERE

ORPHEUS CHAMBER ORCHESTRA

FRI | APR 19 | 8 PM | SPAULDING AUDITORIUM

The Grammy-winning Orpheus Chamber Orchestra integrates its musicians into every facet of this conductorless ensemble, bringing music to life through the interactive collaboration of supremely talented individuals. The orchestra combines songwriting and storytelling with Hugo Wolf's playful *Italian Serenade*, Arnold Schoenberg's dramatic *Verklärte Nacht* (*Transfigured Night*), and the world premiere of a new song cycle by young pop/classical composer Gabriel Kahane inspired by Depression-era America.



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VENICE BAROQUE ORCHESTRA

TUE | FEB 5 | 7 PM | SPAULDING AUDITORIUM

Acclaimed as one of Europe's premier "period instrument" ensembles, the Venice Baroque Orchestra makes early music sound utterly fresh, ardently capturing not only the gorgeous timbres of the era but also its ebullience and experimentation. Directed since its start 15 years ago by preeminent Baroque scholar and harpsichordist Andrea Marcon, the group returns to the Hop with a lively program of its fellow Venetian, Vivaldi, as well as Bach, Handel and Telemann.



SALLY PINKAS & EVAN HIRSCH PIANO DUO

TUE | FEB 12 | 7 PM | SPAULDING AUDITORIUM

Since its debut at a Valentine's Day concert, this husband-and-wife piano duo has received standing ovations for delightful performances around the world. Inviting and inspired, the pair's collaborations infuse works for two pianos with the intimacy and understanding that only a long-time couple can share. At the Hop, the duo performs works by Fauré, Bolcom, Poulenc, Schubert and Shapero.



DARTMOUTH COLLEGE GLEE CLUB CANDIDE BY LEONARD BERNSTEIN

FRI & SAT | FEB 15 & 16 | 8 PM | SPAULDING AUDITORIUM

Part sophisticated operetta, part Monty Python-esque farce, this irreverent satire takes the audience on a lightning-paced, world-girdling romp as its relentlessly optimistic title character seeks "the best of all possible worlds." Bernstein's glorious score, replete with razor-sharp lyrics, delights with such treats as the irresistible *Glitter and Be Gay*. With a full orchestra, choreography and staging by Broadway veteran David Beach '86 (*Urinetown*, *Mama Mia*).



For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of "Hopkins Center, Dartmouth" on Facebook

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Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



DARTMOUTH RECYCLES Recycling bins provided in the lobby.

