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JUNE*Friday*

6 PM

## OPENING NIGHT GALA

Joshua Bell, *violin*Alessio Bax, *piano**Celebrating David Deveau's 22 years as Artistic Director*

VIOLIN SONATA NO. 2 IN A MAJOR, OP. 12, NO. 2 (1797-98)  
**Ludwig van Beethoven (1770-1827)**

Allegro vivace  
 Andante più tosto allegretto  
 Allegro piacevole

SCHERZO IN C MINOR—SONATENSATZ (1853)  
**Johannes Brahms (1733-1897)**

SONATA NO. 3 FOR VIOLIN AND PIANO IN C MINOR, OP. 45 (1886-87)  
**Edvard Grieg (1843-1907)**

Allegro molto ed appassionato  
 Allegretto espressivo alla Romanza  
 Allegro animato

*CARMEN* FANTASY, OP. 25 (1882)  
**Pablo de Sarasate (1844-1908)**

Allegro moderato—Moderato—Lento assai—Allegro moderato—Moderato

*Honorary Gala Chairs: Dianne Anderson, Eve and Phil Cutter, and Susan Gray and Alex Dingee*

*Notes*  
ON THE  
PROGRAM  
BY  
Sandra Hyslop



*This monument to Ludwig van Beethoven stands in front of the Münsterplatz post office of his birthplace, Bonn, Germany.*

## VIOLIN SONATA NO. 2 IN A MAJOR, OP. 12, NO. 2

Ludwig van Beethoven (b. Bonn, December 16, 1770; d. Vienna, March 26, 1827)

*Composed 1797–98; 17 minutes*

The appearance of Beethoven's very first set of Violin Sonatas, Op. 12, Nos. 1, 2, and 3, in 1799 prompted the critic of the *Leipziger Allgemeine Musikalische Zeitung* [General Music Newspaper of Leipzig] to condemn the composer for "hankering after bizarre modulations, despising the natural harmonic links."

Thinking of this sunny Sonata in A major in terms of bizarre modulations and unnatural harmonic links challenges the 21st-century imagination. It is a three-movement work, cast in a traditional fast-slow-fast tempo arrangement, each movement in traditional, classic form. The Sonata is joyful in the first movement, sweetly simple in the A-minor second movement, and pleasingly cheerful in its A-major conclusion. Although Beethoven could reach for startling modulations and rhythmic surprises, he was content to sail in calmer seas in this work.

The Hungarian violinist Jelly D'Arányi (1893-1966), great-niece of the renowned Joseph Joachim, concert partner of Béla Bartók, and dedicatee not only of Bartók's two violin-piano sonatas but also of Maurice Ravel's *Tzigane*, wrote this analysis of Beethoven's Opus 12, No. 2. Even with her flowery language, her performer's perspective is instructive:

I think this sonata deserved as well to be called the "Spring" as No. 5: or perhaps, while in No. 5 spring is at its height, No. 2 is more like the very first messages of spring...As for the andante, it has the most touching and wonderful dialogue. ...Beethoven alone could put it into music, as he did so many conversations, each lovelier than the other.

Once again we realize that one era's "bizarre" is another's "touching and wonderful." Every era listens with new ears.



*Johannes Brahms wrote the Sonatensatz as a young man.*



*The violinist Joseph Joachim, for whom Brahms composed the Sonatensatz*

## SCHERZO IN C MINOR—SONATENSATZ

Johannes Brahms (b. Hamburg, May 7, 1833; d. Vienna, April 3, 1897)

*Composed 1853; 6 minutes*

In October 1853 Robert and Clara Schumann and the twenty-year-old Johannes Brahms formed an instant bond upon meeting for the first time at the Schumanns' home. Within days, Robert Schumann had invited him to participate in a group composition, a sonata for the violinist Joseph Joachim (1831-1907). In only ten days, Schumann's student Albert Dietrich composed the first movement, Schumann himself wrote the second and fourth movements, and Brahms contributed this Scherzo in C minor. The entire sonata has become known as the "F – A – E" Sonata, an acronym of Joachim's own motto, "Frei aber einsam" [Free, but alone].

Joachim received the surprise gift at a musical party at the Schumanns' home when he returned from a tour in late October. Playing the new sonata with Clara Schumann at the piano, Joachim was easily able to identify the composers of each movement, even without reading the dedication, "F.A.E.: In expectation of the arrival of their revered and beloved friend, Joseph Joachim, this sonata was written by R.S., J.B., A.D." It is hardly surprising

that the young Brahms, for this project, created a sonata movement that has hints both of his own style and that of his new mentor, Robert Schumann. The Scherzo became known as “Sonatensatz” [sonata movement] and was published independently in 1903.

### SONATA NO. 3 FOR VIOLIN AND PIANO IN C MINOR, OP. 45

Edvard Grieg (b. Bergen, Norway, June 15, 1843; d. Bergen, September 4, 1907)

*Composed 1886–87; 24 minutes*

Edvard Grieg, composer of such beloved works as the music for Ibsen’s drama *Peer Gynt*, the *Holberg Suite*, and the *Lyric Pieces for Piano*, sought unsuccessfully his entire life to master the larger forms of music composition. For the short, lyric genres he had an extraordinary gift. He wrote more than two hundred solo songs, such as the heart-rending “Dig elsker jeg!”—known widely by its German title “Ich liebe dich”—and he published an equal number of gems for solo piano.

Although Grieg wrote only one symphony (which he withdrew), one string quartet, three sonatas for violin and piano, one sonata for cello and piano, and one for solo piano, he can fairly be called a prolific composer. On the strength of his A-minor Piano Concerto alone his music has earned a respected place in the concert repertoire, and his orchestral music, much of it his own orchestrations of works originally written for piano, appears frequently in concert halls everywhere.

Grieg was a fine pianist. His training began early in his childhood in Norway and continued with studies at the Leipzig Conservatory. There he continued piano studies, while struggling with the pedantic methods of instruction. He was singularly unmoved to rise to the challenge of composing in classical forms. Thus, the few sonatas and the string quartet that he would later publish—even the famous Piano Concerto—depended structurally on his idiosyncratic versions of classical rules of composition.

Despite a frail constitution he toured as a concert pianist for much of his life, appearing frequently with partners in chamber music as well as in solo repertoire. Grieg and the young Spanish cellist Pablo Casals performed together; he was frequently at the piano when his wife performed the songs that he had written for her; and he was the pianist on December 10, 1887, when he and the Russian violinist Adolph Brodsky introduced the Violin Sonata No. 3 in C minor at a concert in Leipzig.

In later years, Grieg wrote to a friend that his three violin sonatas had followed an autobiographical arch. “They characterize the three periods of my own evolution. The first, ingenious and full of new ideas, the second, nationalistic, and the third, turned toward vaster horizons.” Certainly, the C-minor Sonata is the most ambitious of the three, and Grieg labored over it for a longer time than with the first two. The premier performance by Brodsky and Grieg was received with real enthusiasm.

With the Sonata’s first movement, *Allegretto molto ed appassionato*, Grieg sets an ambitious tone. Two principal themes—one expressing a dark and intense mood, the other more conciliatory—weave a musical drama that concludes with a stunning coda. The first-movement tonic of brooding C minor shifts to a gentler E-major for the expansive main



*Edvard Grieg was the pianist with the violinist Adolf Brodsky for the first performance of the Sonata for Violin and Piano in C minor.*



*With the composer Edvard Grieg at the piano, the Russian violinist Adolph Brodsky (1851–1929) played the premier performance of Grieg’s Sonata No. 3 for Violin and Piano. He is remembered as the first violinist to perform the Tchaikovsky Violin Concerto, after the dedicatee, Leopold Auer, had declared it unplayable. Tchaikovsky subsequently erased Auer’s name and re-dedicated the concerto to Brodsky.*

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theme of the second movement, Allegretto espressivo alla Romanza. Grieg awards each of the two instruments the opportunity to explore the theme in the manner expressive of their individual timbres. Grieg's affinity for lyrical expression and the long legato line is particularly suited to the violin's voice.

The Finale, Allegro animato, returns to the darker key of C minor. Startling modulations to A-flat major and F major enrich the flow of sound (again, this is a modified sonata form) toward the Sonata's dramatic conclusion.

### **CARMEN FANTASY, OP. 25**

Pablo de Sarasate (b. Pamplona, Spain, March 10, 1844;  
d. Biarritz, France, September 20, 1908)

*Composed 1882; 14 minutes*



*The violinist and composer  
Pablo de Sarasate  
(1844-1908)*

Pablo de Sarasate occupied a place among the most admired and influential violinists of the nineteenth century. Less flamboyant than Paganini, less "intellectual" than Joseph Joachim, Sarasate had a reputation among colleagues and the public for creating a beautiful sound with elegance and precision. Himself an elegant and influential violin master, Eugène Ysaÿe considered Sarasate a model in the same category as Henri Vieuxtemps and Henryk Wieniawski.

Sarasate composed many showpieces for his own use in the concert hall, as a soloist with orchestra and in recital with a pianist. Of the several virtuoso "fantasy" pieces that he composed on well-known operas of his time, the *Carmen Fantasy* has risen to special prominence. Sarasate composed it in 1882 for an upcoming concert in Paris, creating both an orchestral score and a piano transcription.

The *Carmen Fantasy* has become a favored technical showpiece not only for the concert stage, but also for violin competitions. Its techniques include glissando, pizzicato, trill, double stop, and flageolet (the flute-like sound of natural harmonics attained by a light finger pressure on the strings). The five sections of the piece are based on thematic materials from the opera (see the sidebar on this page), with the final Moderato increasing steadily in tempo ("pressez" and "animato," Sarasate indicates) to a blazing finish.

The five sections of *Carmen Fantasy* are based on familiar thematic materials from the opera:

Allegro moderato: The entr'acte to Act IV, the "Aragonaise"

Moderato: Carmen's Habanera from Act I

Lento assai: Carmen's mocking aria, Act I, "Tra la la.. Coupe-moi..."

Allegro moderato: The Seguidilla from Act I

Moderato: Scene in Act II with Carmen and her friends Frasquita and Mercédès