PROGRAM: MIDORI
APRIL 24 / 2:30 PM
BING CONCERT HALL

ARTISTS
Midori, violin
Özgür Aydin, piano

PROGRAM
Johann Sebastian Bach: Sonata No. 3 in E Major, for violin and keyboard, BWV 1016 (1725, rev. 1740)
Adagio
Allegro
Adagio ma non tanto
Allegro

Franz Schubert: Fantasie in C Major for Violin and Piano, D. 934 (1827)

INTERMISSION

Johannes Brahms: Violin Sonata No. 1 in G Major, op. 78 (1878–1879)
Vivace ma non troppo
Adagio
Allegro molto moderato

Pyotr Ilich Tchaikovsky: Valse sentimentale, op. 51, no. 6 (1882)
Valse scherzo, op. 34 (1877)

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.
Johann Sebastian Bach (1685–1750)
SONATA NO. 3 IN E MAJOR, BWV 1016
(1725, REV. 1740)

In a letter written in 1774, Johann Sebastian Bach’s second surviving son,Carl Philip Emanuel, said that Bach’s six violin sonatas were “among the best works of my dear departed father; they still sound excellent and give me much joy.” Today’s E-major sonata is the third of the set of six “accompagnated sonatas”—sonatas for violin with a fully written-out part for keyboard. Like most of the sonatas, it falls into the traditional four-movement (slow-fast-slow-fast) structure of the church sonata, the sonata da chiesa. In its stately opening movement, the keyboard supports an elegantly decorated violin line. In the following Allegro, the violin takes its lead from the keyboard and enters into dialogue with the instrument’s right hand, supported by the lower notes of the left hand. As in the slow movements of Bach’s violin concertos, the third movement is a gently pulsing sustained melody over a repeating bass line. It leads to a brilliant fugal finale, where the sparks fly between the instruments.

Franz Schubert (1797–1828)
FANTASIE IN C MAJOR FOR VIOLIN AND PIANO, D. 934 (1827)

At the beginning of Franz Schubert’s Fantasy in C Major, time appears to stand still as mysterious tremolando rumbles on the piano prepare us for the violin’s long, sustained entry. For the violinist, this is one of the most difficult entries in the repertoire. At a stroke, Schubert’s magical opening signals that the timeframe of his Fantasy is to be broad and expansive and that its content truly belongs in the world of the fantasy. By 1827, when he wrote the piece, the term was already much abused and was used indiscriminately for any lengthy piece of music of a vaguely Romantic nature whose form could not be immediately pinned down. Schubert’s late Fantasy in C Major, however, was written when he was at the peak of his powers, only months before his death. Its structure of a single movement in seven sections is unusual but wholly convincing. After the shimmering introduction, Schubert introduces an upbeat, somewhat Hungarian-flavored Allegretto, in which the violin and piano chase one another in contrapuntal writing. The piano then leads to the centerpiece of the Fantasy, a set of variations on an earlier song, “Sei mir gegrüsst.” Schubert modifies its melody and adds piquant harmony to its second half, making it deeper and more intense. The variations exploit the virtuosity of both instruments to an ever-increasing degree. The music then slows as florid cadenzas take us to a reprise of the shimmering music that opened the Fantasy. The final section is heroic and brilliant. As it approaches a climax, there’s an echo of the poignant melody of the song and then more fireworks to close.

Pyotr Illich Tchaikovsky (1840–1893)
VALSE SENTIMENTALE, OP. 51, NO. 6 (1882)
VALSE SCHERZO, OP. 34 (1877)

Tchaikovsky wrote waltzes exploring a wide range of moods throughout his compositions, including a collection of six piano pieces, op. 51, all dedicated to women. The gently melancholy Valse sentimentale, the best known of the set, is dedicated to the governess of friends and has long been a favorite of not only pianists but, thanks to several transcriptions, string players too. The Valse scherzo, a graceful, elegantly written miniature concerto in itself, is certainly designed to showcase the violinist’s technical brilliance. It builds to a virtuoso cadenza as its soulful middle section gives way to an even more sparkling return of the opening waltz.

Midori

Midori is one of the most legendary violinists of this generation. In addition to performing at the highest levels internationally, she has also been recognized by the United Nations and the World Economic Forum for her exceptional commitment to education and community engagement throughout the United States, Europe, Asia, and the developing world. More recently, Midori has
been making a sustained commitment to the violin repertoire of the future, commissioning several new concerto and recital works.

In the last few seasons, Midori has added several new recordings to her extensive catalog of discs—a recording of Bach’s complete Sonatas and Partitas for Solo Violin and a forthcoming release of the violin concerto DoReMi written for her by Peter Eötvös and recorded with the Orchestre Philharmonique de Radio France. In 2014, a recording featuring Midori’s performance of Hindemith’s Violin Concerto with the North German Radio Symphony Orchestra and Christoph Eschenbach won a Grammy Award for Best Classical Compendium.

Midori is recognized as an extraordinary performer, a devoted and gifted educator, and an innovative community-engagement activist. In 1992, she founded Midori and Friends, a nonprofit organization in New York that brings music education programs to underserved New York City schoolchildren in every borough each year. Two other organizations, Music Sharing, based in Japan, and Partners in Performance, based in the United States, also bring music closer to the lives of people who may not otherwise have involvement with the arts. Her commitment to community collaboration and outreach is further realized in her Orchestra Residencies Program. In 2007, she was named a Messenger of Peace by United Nations Secretary-General Ban Ki-moon.

Midori was born in Osaka, Japan, in 1971 and began studying the violin with her mother, Setsu Goto, at an early age. Zubin Mehta first heard Midori play in 1982, and it was he who invited her to make her now legendary debut—at the age of 11—at the New York Philharmonic’s traditional New Year’s Eve concert, on which occasion she received a standing ovation and the impetus to begin a major career. Today Midori lives in Los Angeles, where, in addition to her many commitments, she continues her position as Distinguished Professor of Violin and Jascha Heifetz Chair at the University of Southern California’s Thornton School of Music.

Midori’s violin is the 1734 Guarnerius del Gesù “ex-Huberman.” She uses three bows, two by Dominique Peccatte and one by Paul Siefried.

**ÖZGÜR AYDIN**

Turkish American pianist Özgür Aydın made his major concerto debut in 1997 in a performance of Brahms’ Piano Concerto No. 1 with the Bavarian Radio Symphony Orchestra. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo—recognition that has since served as the basis for an active and diverse international performing career. He is also a laureate of the Cleveland International Piano Competition.

Mr. Aydın has appeared as a soloist with numerous orchestras in Germany and Turkey as well as with the BBC Concert Orchestra in London, the Simón Bolívar Youth Orchestra of Venezuela, the Slovak State Philharmonic, and Canada’s Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at Salzburg, Schleswig-Holstein, Rheingau, Ravinia, and Edinburgh. He is a guest at many prestigious venues, including New York’s Carnegie Hall, London’s Wigmore Hall, Munich’s Herkulessaal, and Tokyo’s Suntory Hall.

Mr. Aydın has made recordings of solo piano works by Beethoven, Schumann, Chopin, Liszt, and Rachmaninoff for the European labels Videal and Yapi Kredi. His performances of the complete cycles of Beethoven’s 32 piano sonatas and 5 concertos as well as Bach’s *The Well-Tempered Clavier* have been highly praised by critics.

He is also a dedicated chamber musician, enjoying recurrent collaborations with violinists Midori and Kolja Blacher, cellist Clemens Hagen, violinist Naoko Shimizu, and members of the Berlin Philharmonic. A new recording with Midori consisting of works by Ernst Bloch, Janáček, and Shostakovich was released in fall 2013 on Onyx Classics.

Born in Colorado to Turkish parents, Mr. Aydın began his music studies with Professors Kartal at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Karl-Heinz Kämmerling at the Hanover Music Academy. He has also received valuable instruction from artists such as Tatiana Nikolaiyva and András Schiff. Mr. Aydın lives in Berlin.

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