



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

ARTISTS

Midori, *violin*
Özgür Aydın, *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 "accompanied 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 rumblings 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.

JOHANNES BRAHMS (1833–1897)

**VIOLIN SONATA NO. 1 IN G MAJOR,
OP.78 (1878–1879)**

When she received the manuscript score of this newly completed sonata in 1879, Robert Schumann's widow, Clara Wieck, at once recognized its special significance. Clara already knew the melody from Brahms' *Regenlied*, op. 59, no. 3. The melody in this *Rain Song* had consoled her a few years earlier over the death of her daughter Julie, the growing insanity of another son Ludwig, and with the incurable tuberculosis of her gifted youngest son, Felix, Brahms' godson. In 1879, Brahms wrote, "It would bring me great joy if I could create some little thing in his memory." This sonata, one of his gentlest, most lyrical creations, was that little thing. The music follows a similar emotional progression to that of the song, both of which speak of a nostalgic but futile endeavor to recapture the lost innocence of youth. The melody makes far more than a token appearance in the sonata; it is its very lifeblood. Its most literal appearance is at the beginning of the third movement, in which the violin takes over the vocal line and

the piano is essentially the same as in the song. A prominent feature of the melody is its opening rhythmic pattern—a long-short-long figure on the same note. This becomes a feature of the piano accompaniment too, and ultimately it grows into a unifying motto of the entire sonata, from the very beginning to the finale. It culminates in an intimate overlapping of the motif between the two instruments as a feeling of reconciliation permeates the score. This *Raindrop* Sonata, as it is sometimes known, is the first of Brahms' published violin sonatas, written in the peaceful setting of the village of Pörtlach in the Austrian Alps.

PYOTR ILICH 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.

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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 Aydin 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. Aydin 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 Herkulesaal, and Tokyo's Suntory Hall.

Mr. Aydin 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, violist Naoko Shimizu, and members of the Berlin Philharmonic. A new recording with Midori consisting of works by

Ernest Bloch, Janáček, and Shostakovich was released in fall 2013 on Onyx Classics.

Born in Colorado to Turkish parents, Mr. Aydin began his music studies with Professor 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 Nikolaeva and Andrés Schiff. Mr. Aydin lives in Berlin.✿

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