Zurich Chamber Orchestra

Daniel Hope, Solo Violin and Music Director

WHEN:
SUNDAY,
MARCH 18, 2018
2:30 PM

VENUE:
BING
CONCERT HALL

Photo: Sandra Diener
### Program

**Antonio Vivaldi: Le quattro stagioni (The Four Seasons) (1716–17)**

- **Spring**, Op. 8, RV 269  
  Allegro  
  Largo e pianissimo sempre  
  Danza pastorale. Allegro  

- **Summer**, Op. 8, RV 315  
  Allegro non molto  
  Adagio – Presto  
  Presto. Tempo impetuoso d’estate  

- **Autumn**, Op. 8, RV 293  
  Ballo e canto di Villanelli.  
  Allegro – Larghetto – Allegro Assai  
  Adagio  
  La caccia. Allegro  

- **Winter**, Op. 8, RV 297  
  Allegro non molto  
  Largo  
  Allegro – Lento – Allegro

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**—Intermission—**

**Fabian Müller: Intermezzo III ‘Winter’ for violin and ensemble (2016)**

**Max Richter: The Four Seasons Recomposed (2012)**

  - Spring I  
  - Spring II  
  - Spring III  
  - Summer I  
  - Summer II  
  - Summer III  
  - Autumn I  
  - Autumn II  
  - Autumn III  
  - Winter I  
  - Winter II  
  - Winter III

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### Artists

- **Zurich Chamber Orchestra**  
  Daniel Hope,  
  Solo Violin and Music Director

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**Tour Management:**  
**OPUS 3 ARTISTS**  
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North, New York, NY 10016 |  
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**Program Subject To Change.** Please be considerate of others and turn off all phones, pagers, and watch alarms.  
Photography and recording of any kind are not permitted. Thank you.
Vivaldi’s The Four Seasons are the first in a collection of twelve concertos published in 1725 as his Op. 8, *Il cimento dell’ armonia e dell’ invenzione* (‘The contest between harmony and invention’). The first four concertos, in particular, show how a composer can explore the connections between the rational side of music (harmony) and fantasy. With The Four Seasons, there is a very close connection between words and music. Vivaldi himself is believed to have written four sonnets that preface the score. Alphabetical cue letters alongside each *Sonetto dimostrativo* are reproduced in the music to make the connection clear. When the time came for the music to be printed, Vivaldi made the connection even more obvious by printing lines of the sonnet alongside specific musical phrases.

Nevertheless, the basic structure of each concerto follows the pattern that Vivaldi had already established in his other solo concertos – that of two fast outer movements, framing a slower middle movement. The fast movements include recurring *ritornellos* (literally ‘little returns’) where the full orchestra returns regularly with familiar material. In between these passages are episodes featuring the soloist. In the *Spring* concerto, Vivaldi uses the episodes to portray, in turn, birdsong, the murmuring of the waves, the blowing of breezes, the approaching storm with thunder and lightning, then the return of birdsong.

The middle movements generally explore a single mood. Even so, Vivaldi creates a true soundscape of ideas in the slow movement of *Spring*. We hear simultaneously the rustling of leaves (with a gently rocking rhythm on violins), the peaceful song of a sleeping goatherd and, even more unusually, the barking of a dog (woof-woof, woof-woof, woof-woof), heard on violas, who are instructed to play *molto forte e strappato*, ‘very loud and rough.’

The imagery in *The Four Seasons* remains fresh and vivid today, three centuries after the works are believed to have been written. In Summer, the shepherd trembles (halting violins) in fear of the thunder (lower strings play close to the bridge) and the flash of lightning, while insects buzz around angrily. In Autumn, hunters gather at dawn, with horn calls (solo violin in thirds, fourths and fifths), guns firing, dogs baying in excitement (repeated thirds) and their prey trying vainly to escape (triplets in the solo violin). From the bright F major key of *la caccia*, Vivaldi turns to the darker, more desolate key of F minor for Winter. Now we shiver against the icy wind (frosty string notes clash together) and stamp our feet (accented notes).

Vivaldi’s understanding of our relationship with Nature is as current today as ever. His music is not merely pictorial representation in music or programmatic music of the most obvious sort. It shares something of the ideals of program music in the romantic era which, as Beethoven put it, is “more an expression of feeling than painting.” Its universality is the reason why *The Four Seasons* remains the most popular piece of classical music we have.
FABIAN MÜLLER (b. 1964)
Intermezzo III ‘Winter’ for violin and ensemble (2016)

Swiss composer Fabian Müller wrote his Intermezzo III ‘Winter’ in 2016 as one of four movements to be interleaved with Vivaldi’s The Four Seasons. He saw the commission from a Swiss festival as “a nice idea and challenging task to combine such often heard music with something surprising.” Intermezzo III, Müller says, is a “meditatively sound snowy landscape glittering with sunshine.”

MAX RICHTER (b. 1966)
The Four Seasons Recomposed (2012)

“It’s my way of having a conversation with Vivaldi,” says West German-born British composer Max Richter of his 2012 re-composing of Vivaldi’s 18th century masterpiece. Classically trained, Richter has worked with considerable success at the intersection of contemporary classical, electronics and alternative popular idioms, writing for stage, opera, ballet and screen. In The Four Seasons Recomposed, Richter keeps to Vivaldi’s basic three-movement concerto structure, as well as preserving familiar gestures, textures and dynamics, often with a twist. Nevertheless, he dispenses with three-quarters of Vivaldi’s notes in his homage to the composer. Soloist Daniel Hope likens the process to putting Vivaldi’s music through a time machine and bringing it into the 21st century.

Richter introduces elements that Vivaldi would not have imagined: “I’ve used electronics in several movements, subtle, almost inaudible things to do with the bass, but I wanted certain moments to connect to the whole electronic universe that is so much part of our musical language today.” There are other references to the contemporary sounds of minimal and post-minimal music, electronica, post-rock and the like which bring an edge to the score. Richter views a section of the first movement of his Summer as “heavy music for the orchestra. It’s relentless pulsed music, which is a quality that contemporary dance music has; and perhaps I was also thinking about John Bonham’s drumming. Then, in the second movement of Autumn I asked the harpsichordist to play in what is a rather old-fashioned way, very regularly, rather like a ticking clock. That was partly because I didn’t want the harpsichord part to be attention-seeking, but also because that style connects to various pop records from the 1970s where the harpsichord or Clavinet was featured, including various Beach Boys albums and the Beatles’ Abbey Road.” “I was spoilt for choice,” Richter concludes. “I just went through it, picking my favorite bits and turning those up, making new objects out of them. It was like a sculptor, having fantastic raw material and putting it together.”

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ZURICH CHAMBER ORCHESTRA

Founded in 1945 by Edmond de Stoutz, the Zurich Chamber Orchestra is now one of the leading ensembles of its kind. Under the direction of Edmond de Stoutz and later Howard Griffiths and Muhai Tang, the orchestra won international recognition. In the years of the world-acclaimed Principal Conductor Sir Roger Norrington, from 2011 to 2015, the Zurich Chamber Orchestra did much to establish and enhance its excellent reputation. Since the 2016–17 season the orchestra is led for the first time not by a conductor but, in the person of Music Director Daniel Hope, by an instrumentalist.

Regular invitations to international festivals, performances in Europe’s leading centers of music, concert tours on almost all continents and numerous critically acclaimed CD releases testify to the worldwide renown of the Zurich Chamber Orchestra. In 2017 two of the orchestra’s CD-releases were honored with an ECHO Klassik Award in the Classics Without Borders category.

The repertoire is broadly based, extending from the Baroque (in historically informed performance on gut strings and with Baroque bows) through the Classical and Romantic eras to the present day. The orchestra is also notable for its work with musicians from other fields such as jazz, folk music and popular entertainment. The concerts for children of all ages, outreach work with children and young people and encouragement of young instrumentalists are in every way as important to the Zurich Chamber Orchestra as its close and continuing collaboration with world-renowned soloists.

Biographies

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DANIEL HOPE

The violinist Daniel Hope has toured the world as a virtuoso soloist for 25 years and is celebrated for his musical versatility as well as his dedication to humanitarian causes. Winner of the 2015 European Cultural Prize for Music, whose previous recipients include Daniel Barenboim, Plácido Domingo and the Berlin Philharmonic Orchestra, Daniel Hope appears as soloist with the world’s major orchestras and conductors, also directing many ensembles from the violin. Since the start of the 2016/17 season, Daniel Hope is Music Director of the Zurich Chamber Orchestra—an orchestra with whom he is closely associated since his early childhood.

In March 2017, he released his latest album For Seasons. It is Hope’s very personal homage to the seasons featuring twelve single works—exclusively dedicated to each month of the year—and the Four Seasons by Antonio Vivaldi, accompanied by the Zurich Chamber Orchestra. This album was awarded the 2017 ECHO Klassik prize. Hope has been an
exclusive Deutsche Grammophon artist since 2007.

In October 2017, the documentary film *Daniel Hope—The Sound of Life* was screened in European Movie Theaters.

Daniel Hope was raised in London and studied the violin with Zakhar Bron. The youngest ever member of the Beaux Arts Trio during its final six seasons, today Daniel Hope performs at all the world’s greatest halls and festivals: from Carnegie Hall to the Concertgebouw Amsterdam, from Salzburg to Schleswig-Holstein and Mecklenburg-Vorpommern (where he was Artistic Director from 2009–2013) and from Aspen to the BBC Proms and Tanglewood. He has worked with conductors including Kurt Masur, Kent Nagano and Christian Thielemann, as well as with the world’s greatest symphony orchestras including Boston, Chicago, Berlin, Paris, London, Los Angeles and Tokyo. Devoted to contemporary music, Hope has commissioned over thirty works, enjoying close contact with composers such as Alfred Schnittke, Toru Takemitsu, Harrison Birtwistle, Sofia Gubaidulina, György Kurtág, Peter Maxwell-Davies and Mark-Anthony Turnage.

Daniel Hope is one of the world’s most prolific classical recording artists, with over 25 albums to his name. His recordings have won the Deutsche Schallplattenpreis, the Diapason d’Or of the Year, the Edison Classical Award, the Prix Caecilia, seven ECHO Klassik Awards and numerous Grammy nominations. His album of Mendelssohn’s Violin Concerto and Octet with the Chamber Orchestra of Europe was named one of the best of the year by the *New York Times*. His recording of Alban Berg’s Concerto was voted Gramophone Magazine’s “top choice of all available recordings”. His recording of Max Richter’s *Vivaldi Recomposed*, which reached No. 1 in over 22 countries is, with 160,000 copies sold, one of the most successful classical recordings of recent times.

Daniel Hope has penned four bestselling books published in Germany by the Rowohlt publishing company. He contributes regularly to the Wall Street Journal and has written scripts for collaborative performances with the actors Klaus Maria Brandauer, Sebastian Koch and Mia Farrow. In Germany he also presents a weekly radio show for the WDR3 Channel and curates, since the 2016–17 season his own series “Hope@9pm,” a music and discussion event with well known guests from culture and politics at the Konzerthaus Berlin.

Since 2004 Hope has been Associate Artistic Director of the Savannah Music Festival. In September 2017, he began a new role as “Artistic Partner” of the New Century Chamber Orchestra in San Francisco, directing the Ensemble from the violin.

Daniel Hope plays the 1742 "ex-Lipiński" Guarneri del Gesù, placed generously at his disposal by an anonymous family from Germany.

He lives with his family in Berlin.
ZURICH CHAMBER ORCHESTRA
Daniel Hope, Solo Violin and Music Director

Violin 1
Donat Nussbauer, Assistant Concertmaster
Kio Seiler
Jana Karsko
Tanja Sonc
Asa Konishi

Violin 2
Daria Zappa
Anna Tchinaeva
Inès Morin
Arlette Meier-Hock
Jakub Nitsche

Violoncello
Nicola Mosca
Anna Tyka Nyffenegger
Cecilia Garcia

Double Bass
Seon-Deok Baik
Hayk Khachatryan

Viola
Ryszard Groblewski
Frauke Tometten
Pierre Tissonnier
Micha Rothenberger

Harpsichord
Naoki Kitaya

Luthe
Emanuele Forni

Harp
Jane Berthe

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