



HOPKINS CENTER

presents

Midori, violin with Robert McDonald, piano

Post-performance discussion

You are invited to remain in the auditorium immediately following the performance for an informal discussion with Midori.

This performance is made possible in part by generous support from the Kenneth 1952 and Ellen Roman Fund in Support of the Hopkins Center's Visiting Performing Artists Program; the Roesch Family Fund in Support of the Hopkins Center's Visiting Performing Artists Program; the Robert S. Weil 1940 Fund in Support of the Hopkins Center's Visiting Performing Artists Program; the Friends of the Hopkins Center and Hood Museum of Art; and the The Hopkins Center's Bentley Fellows.

Co-sponsored by



Saturday, April 9, 2005 • 8 pm
Spaulding Auditorium • Dartmouth College

A NOTE FROM MIDORI

Spring 2005

Dear Friends,

I am often asked the question, “how do you feel when you are performing?”

The experience of performing is difficult to describe in words except to say that it is what I do.

“You are what you eat.” How often have we heard this said? In a similar vein, I am the sum of my experiences.

The fabric of memories is intricate in its threads and colors, creating a deeper resonance each time a new thread is added. Each musical and personal experience is intertwined in this great melding of threads, and the fabric wraps around me gently, yet thoroughly, shaping the person and the musician that I am today.

The concert experience I am sharing with you will add another thread to my experience, as I hope it will to yours.

Thank you for joining us on this occasion; let us unite in sharing the experience of the music.

Sincerely,



PROGRAM

Sonata for Piano & Violin in B-flat Major, K. 454 (1784) **Wolfgang Amadeus Mozart (1756-1791)**

Largo-Allegro

Andante

Allegretto

Sonata for Violin & Piano in G Major (1923-27) **Maurice Ravel (1875-1937)**

Allegretto

Blues: Moderato

Perpetuum mobile: Allegro

• INTERMISSION •

Sonata No. 2 in A minor, BWV 1003 **Johann Sebastian Bach (1685-1750)**

Grave

Fuga

Andante

Allegro

***Dithyrambos*, Op. 55 (1970)** **Einojuhani Rautavaara (b. 1928)**

***Notturmo e Tarantella* for Violin & Piano, Op. 28 (1914-1915)** **Karol Szymanowski (1882-1937)**

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (born 1756 in Salzburg; died 1791 in Vienna)

Sonata for Piano & Violin in B-flat Major, K. 454 (1784)

By 1784, Mozart, formerly a child prodigy, had become **the** pianist in Vienna. The great musicologist H.C. Robbins Landon writes that Mozart's name "was on every tongue." It was just as well that demand was great for his performances as he had many debts and financial obligations. In order to fulfill his many commitments, he even dropped two opera projects and instead composed six piano concertos (Nos. 14–19) within the period of a year.

Mozart's schedule was very busy indeed. There were concerts almost daily during the month of March, 1784. It was a wonder that he managed to compose at all. But within March and April that year, he either composed or completed three piano concerti (KV. 450 in B-flat, KV. 451 in D and KV. 453 in G), the Quintet in E-flat for Piano and Winds, KV. 452, and the Sonata in B-flat for Keyboard and Violin, KV. 454.

The story goes that when Mozart premiered the Sonata, KV. 454 with the Mantuan violin virtuoso Regina Strinasacchi, his own (piano) part was barely in sketch form, yet he played it with spontaneous creativity. Moreover, the performance took place in the presence of the Emperor Josef II, which further attests to Mozart's ample self-assurance.

The Sonata is in three movements: it opens with a remarkable introduction, marked *Largo* in which the two instruments are on an equal footing and in perfect harmony with one other; the beauty is incandescent. The *Allegro* that follows is in clear contrast. Here the scale and arpeggio-like handling of the notes are playful and exuberant, the momentum both spirited and joyful.

The second movement, *Andante*, is the emotional heart of the work and is quintessential Mozart in its melodic intensity and depth of expression. The two instruments sing so beautifully that they appear to be

truly inspired by a miraculous power.

In the final movement, *Allegretto*, the mischievous and fun-loving side of Mozart returns: *sforzandi* come off the beat and chromatic figures with accidentals appears in the first theme. The movement is written in Rondo form; the sections between the Rondo theme never cease to flow, both instruments portraying a jolly mood. The work concludes with majesty and elegance.

MAURICE RAVEL (born 1875 in Basses Pyrénées, France; died 1937 in Paris)

Sonata for Violin & Piano in G Major (1923-27)

The late 19th and the early 20th centuries brought forth a handful of remarkable violin-piano sonatas by French composers. Starting with Fauré's Sonata in A (1876), there followed sonatas by Franck, Saint-Saëns, Debussy and Ravel, an impressive list, all produced within a period of about 50 years and still among the most popular works of the genre in today's concert halls.

Maurice Ravel was strongly influenced by the Impressionists, and in particular by Debussy. His parents were French and Basque, and he was brought up in the musical environment of late 19th century Paris, a climate characterized by the fashionable trend of the foreign and the exotic. In many of his compositions, Ravel pays tribute to different musical heritages, including jazz, gypsy music and music from the East.

The Sonata for Violin and Piano was a rather late composition in Ravel's life. The work progressed slowly as a result of ill health and took four years to complete. By this time, Ravel had moved on from Impressionism so it was no longer a prominent characteristic of his compositions; yet the style was so deeply ingrained in him that his Violin Sonata has many clearly impressionistic moments.

The first movement, *Allegretto*, is in traditional classical form. It opens with a piano solo evoking the atmosphere of gentle swaying winds imbued with a romantic hue. Elegant, poised, and sensual, the

PROGRAM NOTES CONTINUED

movement never stops, as if in a continual sweep. The violin and piano alternate in presenting the main musical ideas. The gentle momentum is punctuated by occasional, memorable countermotives that reappear later in the work.

The second movement, *Blues: Moderato*, incorporates the technique of bitonality but takes its strongest inspiration from the Blues, as suggested by the title. Bitonality was a compositional method of using different keys for different instruments to give each a specific character. In this work, it was most likely also a visual effect, an attempt by Ravel to show that he was doing something new within traditional, more conventional forms. The Blues style component adds a melancholy character. In particular, Ravel utilized the melodic figures prominent in 1920's Blues. The theme whines like a saxophonist in a slide or a crooner cooing. On the violin, a slow ascent to a note creates a certain nasal-ness, and the prolonged reach to the set note becomes quite exotic.

The brilliant last movement, a *Perpetuum mobile*, tests the virtuosity of the violinist to its limits. Musical ideas from the first movement, particularly the countermotive, shine through the propulsive, uninterrupted 16th notes, which drive the work relentlessly to a blazing, elated end.

Ravel dedicated the Sonata to Hélène Jourdan-Morhange, a violinist of great merit. She had originally asked Ravel to write her a concerto but he composed this Sonata instead. Unfortunately, by the time the work was completed in 1927, Jourdan-Morhange's severe arthritis prevented her performing it. The premiere was undertaken in Paris in May 1927 by the great Romanian composer and violinist George Enescu, with Ravel himself at the piano.

EINOJUHANI RAUTAVAARA (born 1928 in Helsinki; currently resides in Helsinki)

Dithyrambos, Op. 55 (1970)

Einojuhani Rautavaara, considered the pre-eminent Finnish composer of his generation, is probably the

most performed Finnish composer after Sibelius. Heralded as the "composer of many personas," he is prolific, writing in many styles and genres. His compositional identity ranges from neo-romanticism and neo-classicism to serialism, and Orthodox mysticism; Rautavaara's works include operas, concertos, chamber music, and symphonies, as well as music for brass band and for choir.

Dithyrambos is a three-minute work for violin and piano characterized by humor and wit. Written in 1970, it was premiered the same year during the semi-final round of the Sibelius International Violin Competition. *Dithyrambos*, or Bacchus, was the god of wine and gaiety. Rautavaara's *Dithyrambos* reflects the buoyant temperament of this Greek god in an ebullient atmosphere depicted for the most part with a 7/8 meter and its typically jagged rhythm. Both in the first and last sections, perpetual motion dominates, in the violin at the beginning, and in the piano at the end; the middle section features a series of slides (glissandos) in harmonics, creating a memorable sound effect.

Rautavaara was originally trained as a pianist, but his violin writing is fluent, treating the instrument in a naturally idiomatic manner. Besides *Dithyrambos*, his compositions for the violin include *Variété*, written for the 1975 Sibelius Competition and a Violin Concerto (1977), among others. His most recent works include the opera *Rasputin* (2001-03), *Book of Visions* for orchestra (2003-05; to be premiered in April 2005) and *Manhattan Trilogy* for orchestra (2003-05; to be premiered in October 2005).

KAROL SZYMANOWSKI (born 1882 in Tymoczów, Ukraine; died 1937 in Lausanne)

Notturmo e Tarantella for Violin and Piano, Op. 28 (1914-1915)

The composer and pianist Karol Szymanowski grew up in an inspired artistic environment. From early childhood, he and his four siblings were exposed to music, literature and the visual arts. Szymanowski's

PROGRAM NOTES CONTINUED

early music training came from his uncle Gustav Neuhaus, father of the legendary pianist, Heinrich Neuhaus. However, his strongest and most productive influence was that of a fellow Pole, Pavel (Paul) Kochanski (1887-1934), the well-known violinist and composer.

Szymanowski was a key figure in Polish music in the first half of the 20th century; his sound palette is unique with an eclectic and delectable combination of exoticism, delicacy, mystery and passion. His musical style is also infused with impressionism, expressionism and romanticism. With Kochanski, he attempted to construct a new sound language, stretching the capacities of their two instruments' sonorities. Szymanowski's violin-piano works are indebted to this inspired partnership, which succeeded in achieving some extraordinary fantasy-filled musical effects. Often, the musical lines give the impression of soaring and spinning, of sensuality and opulence.

In light of Szymanowski's nationalism and his attraction to the ancient texts of Greece and the Orient, the clearly Spanish idiom of *Notturmo e Tarantella* ini-

tially feels out of place in his oeuvre. However, he was probably influenced by the music of Manuel de Falla, to whom Kochanski had strong ties. De Falla wrote his *Siete canciones españolas* in 1914, and dedicated them to Kochanski's wife.

The years surrounding the composition of *Notturmo e Tarantella* were among Szymanowski's most productive as a composer. Cut off from the rest of the world by World War I, he was confined to his family's estate in Ukraine, where he immersed himself in literature and composition. This period also saw the birth of his First Violin Concerto and of *Myths*, a triptych for violin and piano based on Greek myths.

Notturmo e Tarantella begins quietly, the violin muted, with a mysterious and entranced, almost suspenseful atmosphere, evoking smokiness. Soon a Spanish rhythm overtakes the dream-like calm, giving a sparkling shine to the night. In the *Tarantella* that follows, the dominant characteristic is a crisp, percussive articulation and rhythm. The momentum is unstoppable and there is a fabulous evocation of the festive dances; nevertheless, a sense of elegance is never far away from the gay and brilliant mood.

Notes © 2005 by Midori, Sym Co.Ltd.

ABOUT THE ARTISTS

Midori violin made her historic debut at the age of 11 when she was introduced as a surprise guest artist by conductor Zubin Mehta at the New York Philharmonic's annual New Year's Eve concert in 1982. Since that night over 20 years ago, she has established a record of achievement which sets her apart as a master musician, an innovator, and a champion of the developmental potential of children.

Midori's performing schedule is balanced between recitals, chamber music performances and appearances with the world's most prestigious orchestras. Highlights of her 2004-05 season include appearances at the Tanglewood, Cape Cod Chamber Music, Sun Valley and Bath Festivals; six recital tours

throughout the season to the U.S., Europe and Asia; and concerto appearances throughout Europe and the U.S. Among the conductors with whom Midori will collaborate in the 2004-05 season are Alan Gilbert, Pinchas Zukerman, Leonard Slatkin, Stéphane Dénève, and Ingo Metzmacher.

In 1992 Midori founded Midori & Friends, a non-profit organization in New York which brings music education programs to thousands of underprivileged children each year. Two other organizations, Music Sharing, based in Japan, and Partners in Performance, based in the U.S., also bring music closer to the lives of people who may not otherwise have involvement with the arts. Her commitment to com-

ABOUT THE ARTISTS CONTINUED

munity collaboration and outreach extends beyond these organizations to her work with young violinists in master classes all over the world, to her University Residencies Program and to her positions on the violin faculty at the Manhattan School of Music and as Jascha Heifetz Chair at USC's Thornton School of Music.

Midori's most recent CD release is a recording of the Mendelssohn e minor and Bruch g minor concertos with the Berlin Philharmonic and Mariss Jansons on Sony Classical, for whom she records exclusively.

Midori's violin is the 1734 Guarnerius del Gesu "ex-Huberman", which is on lifetime loan to her from the Hayashibara Foundation. Visit www.GoToMidori.com.

Robert McDonald *piano* has performed throughout the United States, Europe, Latin America and the Far East as solo recitalist and as recital partner to Midori, the late Isaac Stern and many others. He has appeared with the San Francisco, Baltimore, Milwaukee, Omaha and Curtis Symphony Orchestras, with the Orquesta Sinfónica Nacional in Costa Rica and with the Orchestra Sinfonica Haydn di Bolzano e Trento in Italy. As a chamber musician, he has also performed with the Juilliard, American, Muir, Takács, Brentano, Fine Arts, Orlando and Chicago String Quartets, as well as with Musicians from Marlboro. In addition, he has given concerts for the Lincoln Center Chamber Music Society, the Chicago Chamber Musicians, NHK and BBC television worldwide.

A former faculty member at the North Carolina School of the Arts, Oberlin and the Peabody Conservatory, Mr. McDonald is currently on the piano faculty of The Juilliard School and also gives classes

regularly at the Glenn Gould Professional School in Toronto. For the past 23 summers, he has directed the keyboard program at the Taos School of Music and Chamber Music Festival in New Mexico. Other summer teaching and festival activities have taken him to the Bergen, Besançon, Lucerne, Montreux, Salzburg, Aldeburgh and Schleswig-Holstein festivals in Europe, as well as the Marlboro, Brevard and Caramoor festivals in the United States and the International School for Musical Arts in Canada. He also gives piano and chamber music master classes at prominent universities and music schools in the U.S., Canada, Japan and Korea.

His discography includes recordings for Sony Classical, Vox, Bridge, Musical Heritage Society and CRI. Mr. McDonald's most recent releases are a recording with violist Helen Callus for ASV and an album of French repertoire with Midori for Sony Classical, which won the Deutsche Schallplatten Critic's prize in 2002.

Mr. McDonald has won many awards, prizes and grants, including the Gold Medal at the Busoni International Piano Competition in Italy, and the top prizes at both the William Kapell International Competition and the Washington International Competition. He is also the recipient of the National Federation of Music Clubs Artist Award and a grant from the National Endowment for the Arts.

Robert McDonald graduated magna cum laude from Lawrence University in Wisconsin. He then completed his studies at the Curtis Institute, the Juilliard School and the Manhattan School of Music. His teachers include Theodore Rehl, Rudolf Serkin, Seymour Lipkin and Mieczyslaw Horszowski.



The Friends of Hopkins Center and Hood Museum of Art

helped support this evening's performance. Support from The Friends also enables the Hop to offer arts learning opportunities free of charge to the community...and Friends get great access to Hop tickets!

Find out how to join The Friends at **(603) 646-2006** or email: HHFriends@valley.net.

COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

Cudamani

Balinese Gamelan Music & Dance

Virtuoso Gamelan music and rare ancient dance-drama from the Indonesian island of Bali.

Tuesday, April 12 • 7 pm • Spaulding Auditorium

\$26 • Dartmouth students \$5 • Children 12 & under \$12

★ *Pre-performance discussion: "Odalan: Temple Festivals of Bali"*
with Prof. Judy Mitoma, UCLA Dept. of World Arts and Cultures, 6 pm, Faculty Lounge

Department of Music Residency

The Musicians of the Old Post Road

On period instruments, the quintet performs works by J.S. Bach and composers who influenced him.

Friday, April 15 • 8 pm • Rollins Chapel

\$22 • Dartmouth students \$5

Workshop for Visual Artists:

The Musicians of the Old Post Road

Share your creations and learn the historical background of the works performed in this open rehearsal/drawing session. Space is limited.

Mon. April 11 • 6:30 pm • McCulloch Hall Lounge • Free

To reserve a spot call Hop Outreach at 603.646.2010

Dartmouth Department of Music

27th Annual Festival of New Musics

Brent Reidy '05 and Eric Lindley '05, co-directors

with special guest James Tenney, composer/pianist

New student compositions for acoustic instruments, electronics, vocals and movement-based works.

Tuesday, April 26 • 7 pm • Spaulding Auditorium • Free admission

Department of Music Residency

Dmitri Pokrovsky Ensemble

Authentic traditional folk music and dance from Russia.

Friday, April 29 • 8 pm • Spaulding Auditorium

\$22 • Dartmouth students \$5

★ *Pre-performance discussion with Music Prof. Ted Levin and Ensemble members, 7 pm, Faulkner Recital Hall*

Russian Folk Traditions Workshop

Experience the rich history of Russian folk song and dance in this interactive event with the Dmitri Pokrovsky Ensemble.

Be prepared to sing and dance!

Monday April 25 • 7 pm • Rollins Chapel • Free

For more info call Hop Outreach at 603.646.2010

Native Voices:

R. Carlos Nakai, cedar flute

Keola Beamer, slack key guitar

Pre-eminent First Nations musicians play music from the Navajo-Ute and Hawaiian traditions.

Friday, May 6 • 8 pm • Spaulding Auditorium

\$24 • Dartmouth students \$5 • Children 12 & under \$12

★ *Spotlight discussion with R. Carlos Nakai and Keola Beamer immediately following the performance*

Dartmouth College Glee Club

Evening of Brahms

Johannes Brahms's folk song settings, songs for viola and mezzo-soprano

and selections from *Neue Liebeslieder Valzer, or Love Song Waltzes, Op. 52.*

Friday, May 6 • 8 pm • Rollins Chapel

\$10 • Dartmouth students \$3

Dartmouth Wind Symphony

The French Connection

Exuberant program of music from France including Saint-Saëns' *Symphony No. 1.*

Saturday, May 7 • 8 pm • Spaulding Auditorium

\$12 • Dartmouth students \$3 • All other students \$5

COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

Chamberworks

Viennese Delights

Works by Mozart, Strauss and Mahler with the chamber group *Classicopia*.

Sunday, May 8 • 4 pm

Rollins Chapel • Free admission

Dartmouth College Gospel Choir

Gospel Sings Favorites

Tune in to the power of song when the Choir connects to the spirit in this concert of Gospel favorites.

Tuesday, May 10 • 7 pm • Spaulding Auditorium

\$10 • Dartmouth students \$3 • All other students \$5

HopStop

SHEBA Dance Ensemble

This explosive, high-energy student group offers a look at hip-hop dance.

Saturday, May 14 • 11 am • Alumni Hall

Free and open to the public

Handel Society of Dartmouth College

The Choral Circle: Music of Our Community and Beyond

Choral music by a circle of 20th-century composers including Bernstein, Copland and Stravinsky.

Saturday, May 14 • 8 pm • Spaulding Auditorium

\$18 • Dartmouth students \$3

World Music Percussion Ensemble

Evolution of Rhythm Series

Part I: Sketches of the Caribbean

With special guest Bala Bala, the ensemble plays contemporary and traditional music from Trinidad, Jamaica and Haiti.

Friday, May 20 • 8 pm • Spaulding Auditorium

NEW HOP WEBSITE DESIGN

Visit hop.dartmouth.edu, and come back often!

New features include downloadable program notes about a week before most performances, and music samples of artists whose work may be unfamiliar to you.

HOPKINS CENTER MANAGEMENT STAFF

Lewis A. Crickard Director

Associate Director/General Manager **Marga Rahmann**

Business and Administrative Officer **Jay Cary**

Director of Programming **Margaret Lawrence**

Director of Marketing and Publicity **Rolf E. Olsen**

Director of Hopkins Center Film **Bill Pence**

Director of Student Performance Programs **Joshua Price Kol**



Please turn off your cell phone inside the auditorium.

Assistive Listening Devices available in the lobby.



DARTMOUTH
RECYCLES

If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.