

**Hopkins Center
for the Arts**
at Dartmouth

presents

Danbi Um, violin

and

Jiji, guitar

Tuesday, January 9, 8 pm

Church of Christ at Dartmouth College • 2024

Funded in part by the Aires Family Fund for the Performing Arts

Program

Approximate duration: 90 minutes

Violin Sonata in D minor, Op. 5, No. 12, “La Folia”

Arcangelo Corelli (1653–1713)
arr. Ferdinand David (1810–1873)

“Misty”

Erroll Garner (1921–1977)

Suite populaire Espagnole

El paño moruno
Nana
Canción
Polo
Asturiana
Jota

Manuel de Falla (1876–1946)
arr. Paul Kochanski (1887–1934)

Asturias (Leyenda), Op. 232, No. 1

Isaac Albéniz (1860–1909)

Caprice in A minor, Op. 1, No. 24

Niccolò Paganini (1782–1840)

Histoire du Tango

Bordel 1900
Café 1930
Nightclub 1960

Astor Piazzolla (1921–1992)

Program Notes

Arcangelo Corelli

Violin Sonata in D minor, Op. 5, No. 12, “La Folia”

Composer and violinist Arcangelo Corelli was born in Fusignano, in the Papal States, on February 17, 1653, and died in Rome on January 8, 1713. He published his Op. 5 collection of 12 sonatas for violin and continuo in 1700. Noted Romantic-era violinist Ferdinand David arranged the piece with some modern touches for violin and piano (tonight performed on guitar).

In 1700, at the height of the Baroque period, Corelli was living well. He'd established his unparalleled fame and fortune solely through instrumental music and near-exclusively via commercial music publishers—firsts in European art music, which had all but required its composers to focus on vocal music for the church and court. And, through his music and teaching, he'd personally advanced violin technique and pedagogy.

For the final sonata (really, a theme and variations) of his Op. 5 collection, Corelli couched his cutting-edge violin writing within an ancient architecture. The *folia*, by 1700, was an internationally popular melody and chord progression that provided a looping ostinato framework for dignified sarabandes. But its roots predate our earliest sources. It first emerged as a late medieval folk dance in Portugal before arriving in 16th-century Spain as an art music formula; there, as well as in Italy, by the 17th century it was associated especially with the newly-developed Baroque guitar. In that antique frame, Corelli weaves a set of variations that certainly would have been embellished by unwritten ornaments—helpfully imagined and fleshed out in Ferdinand David's arrangement.

Erroll Garner

“Misty”

Jazz pianist and composer Erroll Garner was born on June 15, 1921, in Pittsburgh, and died in Los Angeles on January 2, 1977. He composed his hit “Misty” in 1954 as an instrumental tune without lyrics. Its first recording was that year on the studio album Contrasts,

performed by Garner's trio: Garner on piano, Wyatt Ruther on the bass and Fats Heard on drums.

Erroll Garner was a singular voice in midcentury jazz, simultaneously an eccentric swing holdout and a maverick post-bopper in an age of bebop ubiquity. As a rule, he played solo or in a piano-bass-drums combo, allowing his idiosyncratic virtuosity to shine. Under his completely self-taught fingers—Garner never learned to read notation, either—the piano became an orchestra of a hundred voices in dynamic, ever-changing textures. While the left hand holds down that pounding Krupa-eque four-on-the-floor, the right rips the bar right up with proclamations so far behind the beat they've gotta squint to make it out—only to spring away a moment later into downright gymnastic arpeggios and delicate filigrees.

“Misty,” a sentimental ballad in 32-bar form, is Garner's lasting contribution to the Great American Songbook. Rich as its realization on his original recording may be, those wistful repeated eighths guarantee the clarity of its bittersweet core.

Manuel de Falla

Suite populaire Espagnole

Manuel de Falla was born in Cádiz, Andalusia, Spain, on November 23, 1876; he died on November 14, 1946, in Alta Gracia, Argentina. He composed his Siete canciones populares españolas (Seven Spanish Folk Songs) as a suite for soprano and piano in 1914. In 1925, consulting with de Falla, the Polish violinist Paul Kochanski published his arrangement of six of the songs for violin and piano as the Suite populaire Espagnole, performed tonight on violin and guitar.

De Falla, in 1914, was an artist vindicated. The first years of his career were a frustrating tussle with Spain's conservative musical institutions: his admiration of French music (especially that of Debussy) ticked off nationalist critics, while his aspirations to Italian-style opera and large-scale

Program Notes *continued*

orchestral writing were hobbled by Spain's modest zarzuela-dominated music scene. But in Paris, where he met Debussy, Ravel and fellow expat Albéniz, his long-delayed opera *La vida breve* was staged at last, his modernist style met with acclaim. Forced back to Madrid with the outbreak of the Great War, de Falla and his music finally found recognition at home.

The *Siete canciones populares*, completed in Paris, premiered in Madrid; today, they're the most frequently performed of all Spanish-language art songs. Traditional tunes lay the foundation for de Falla's signature harmonic treatment, which alternates the richness of seventh and ninth chords with spacious folkloresque modal atmospheres. Kochanski's arrangement for violin and piano shows off both instruments equally and brilliantly.

Isaac Albéniz

***Asturias (Leyenda)*, Op. 232, No. 1**

Composer and pianist Isaac Albéniz was born in Camprodón, Catalonia, on May 29, 1860, and died in Cambo-les-Bains, France, on May 18, 1909. He wrote Asturias around 1898 as an additional movement of his 1886 Suite española for solo piano. Tonight the work is performed on solo guitar.

Listeners may be surprised that the composer of *Asturias*, among the best-loved works in the classical guitarist's repertoire, never wrote a single piece for guitar. A contemporary of de Falla and a fellow mover and shaker in Spanish musical nationalism, Albéniz wrote near-exclusively for the piano. If de Falla's realm was theater and song, Albéniz, an accomplished soloist and improviser, championed the keyboard. And where de Falla and others used folk tunes verbatim, Albéniz preferred suggestion, rather than quotation, of Spain's vernacular traditions. But you'd be easily fooled by *Asturias*, especially when played (as it typically is today) on the guitar, whose idiomatic flamenco strums Albéniz imitated so effectively in the piano original. The form is a ternary ABA, surrounding

a lyrical central section with furiously virtuosic material in E minor.

Nicolò Paganini

***Caprice in A minor*, Op. 1, No. 24**

Violinist and composer Nicolò Paganini was born on October 27, 1782, in Genoa; he died in Nice on May 27, 1840. Around 1805, he composed his 24 Caprices: über-difficult etudes for unaccompanied violin, dedicated upon their publication to "alli Artisti." Tonight the work is performed on solo guitar.

As the instrument's most famous virtuoso, Paganini is best remembered as a violinist. Advancing violin technique (for example, through the punishing yet tuneful Op. 1 etudes) and epitomizing the Romantic cult of virtuosity, his larger-than-life persona drew flocks of admirers despite his rockstarish onstage antics. But Paganini was also an avid guitarist; in fact, a majority of his works feature the instrument—as the violin's go-to accompanist and as a solo instrument in its own right. So, while this famous barn-burning A minor theme and variations was intended as an instructional high-wire act for solo violin, its popularity as a guitar showpiece is only fitting. Paganini, I think, would approve.

Program notes © 2023 Grant Cook '19

Astor Piazzolla

Histoire du Tango

Composer and bandoneonist Astor Piazzolla was born in Mar del Plata, Argentina, on March 11, 1921; he died on July 5, 1992, in Buenos Aires. He wrote his Histoire du Tango suite for flute and guitar in 1985; the composer's own notes on each movement are provided below.

Bordello 1900: The tango originated in Buenos Aires in 1882. It was first played on the guitar and flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and

liveliness. It paints a picture of the good-natured chatter of the French, Italian and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors and riffraff who came to see them. This is a high-spirited tango.

Café 1930: This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras came to consist of two violins, two concertinas,

a piano and a bass. The tango is sometimes sung as well.

Nightclub 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the nightclubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

Program note © 1986 Astor Piazzolla

About the Artists

Praised by *The Strad* as an “utterly dazzling” artist, violinist **Danbi Um** combines an active chamber music career with solo performances. A Menuhin International Violin Competition Silver Medalist and winner of the Astral Artists Auditions and Salon de Virtuosi Career Grant, she has been featured by the Chamber Orchestra of Philadelphia, Israel Symphony, Auckland Philharmonic, Vermont Symphony and Dartmouth Symphony. In addition to performances with the Chamber Music Society of Lincoln Center, recital engagements over the past season include Chamber Music San Francisco, DaCamera Houston, Sarasota’s La Musica, Cleveland Chamber Music Society, the Phillips Collection, the Perlman Music Program, and the Chelsea, Moab, Newburyport and North Shore Music Festivals. A recording artist for

Avie Records, Ms. Um’s debut album, *Much Ado: Romantic Violin Masterworks*, was released in September 2023.

Ms. Um has degrees from the Curtis Institute of Music and Indiana University. She plays a 1683 “ex-Petschek” Nicolo Amati violin, on loan from a private collection.

Praised by *The Washington Post* for her “mesmerizing” and “stirring” performances, **JJJI** is an adventurous guitarist known for her virtuosity and command of diverse repertoire. Equally at home with both acoustic and electric guitar, her concert programs range from traditional and contemporary classical to free improvisation.

About the Artists *continued*

In 2023-2024, JIJI gives the world premiere of Steven Mackey's Concerto for Electric Guitar with Robert Spano and the Curtis Orchestra, appears with the Los Angeles Chamber Orchestra and the Asheville and Utah Symphonies, is presented in recital by the Austin Classical Guitar Society, Tippet Rise Arts Center, Placitas Artists Series, Celebrity Series of Boston and La Jolla Music Society. She tours North America with violinist Danbi Um.

In recent seasons, JIJI has presented solo recitals at Carnegie Hall, Lincoln Center, 92nd Street Y and Caramoor, among other distinguished venues. In 2016, she became the first guitarist in 30 years to secure first prize in the Concert Artists Guild Competition.

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During their time at Dartmouth, the artists take part in a masterclass at the Upper Valley Music Center.

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