

Hopkins Center for the Arts at Dartmouth

presents

Pinchas Zukerman, violin Angela Cheng, piano

Funded in part by the Marion and Frederick B. Whittemore '53 T'54 Distinguished Artists Series Fund and the Roesch Family Fund.

Spaulding Auditorium's Hamburg Steinway concert grand piano was purchased with generous gifts from Members of the Hopkins Center and Members of the Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors. Its New York Steinway concert grand piano was restored with a generous gift by Huntley Allison '42 P'74.

Tue, Nov 12, 7:30 pm

2019 • Spaulding Auditorium • Dartmouth College

Program

Violin Sonata No. 1 in D Major, Op. 12, no. 1

Ludwig van Beethoven (1770–1827)

- I. Allegro con brio
- II. Tema con variazioni: Andante con moto
- III. Rondo: allegro

Violin Sonata No. 3 in E flat Major, Op. 12, no. 3

Ludwig van Beethoven

- I. Allegro vivace
- II. Andante, piu tosto allegretto
- III. Allegro piacevole

Intermission

Violin Sonata No. 5 in F Major, Op. 24

Ludwig van Beethoven

- I. Allegro
- II. Adagio molto espressivo
- III. Scherzo: allegro molto
- IV. Rondo: allegro ma non troppo

Program Notes

Violin Sonata No. 1 in D Major, Op. 12

The work opens boldly in unison (both the piano and the violin playing the same material simultaneously), quickly feeding into a songful tune, first played by the violin then by the piano. The next part, quite unusually for a middle section of a movement, is in a different key signature (F major), which starts off in *piano* dynamic. The section is not long, and the music returns triumphantly to that of the opening of the work. The second movement is a set of four variations on a theme in A major. The theme has two

subjects: each is first introduced by the piano and accompanied by the violin and immediately following, the roles are reversed. The last movement is a rondo in 6/8 time. The theme incorporates offbeat *sforzandos* and slightly syncopated characteristics that were to become more prominent in Beethoven's later works. The middle section, as in the first movement, is in F major. Throughout, the piano and the violin exchange roles, but never lose the dance-like quality filled with happiness.

Sergej Bolkhovets, courtesy of classicalconnect.com

Approx duration: 90 minutes, including a 15-minute intermission

Program Notes *continued*

Violin Sonata No. 3 in E flat Major, Op. 12, no. 3

Beethoven's first sonatas for the violin and piano were composed in 1798 and dedicated to one of Vienna's foremost music teachers and Kapellmeister of the Hapsburg court, Antonio Salieri. Beethoven began lessons with Salieri soon after arriving in Vienna. While his lessons with Haydn were short-lived, Beethoven continued his study of vocal composition with Salieri until at least 1802 and possibly even as late as 1809.

The third and last sonata of the op. 12 set is in Beethoven's heroic key of E flat major. It begins with a jubilant, youthful theme with plenty of imitations between the violin and piano. The second subject is presented first by the violin and again by the piano. Brilliant scales and arpeggios keep the dramatic tension of the movement high.

The central *Adagio* begins with a lyrical melody in the piano. The violin and piano take alternate turns in presenting the singing melodic line throughout the movement. The Rondo last movement presents a simple folk-like tune worthy of Haydn himself. A playful exchange between the two instruments continues and the movement is filled with overwhelming good-natured fun.

Joseph DuBose, courtesy of classicalconnect.com

Violin Sonata No. 5 in F Major, Op. 24

Published in 1801, Beethoven's Violin Sonata No. 5 in F major is known as the "Spring" sonata (*Frühlingssonate*). As with many of Beethoven's compositions, the epithet most likely did not originate with the composer himself. Nevertheless, the gentle lyricism of many of the sonata's melodies, not often found in such abundance in Beethoven's music, makes the appellation quite appropriate.

The *Allegro* first movement begins with just such a melody that could incite such springtime imagery. Stated by both the soloist and pianist, it is followed by a livelier theme in the dominant key. However, during the course of this theme, inflections of the minor key begin to unsettle the sunny disposition of the sonata and become a central point of conflict throughout the remainder of the work. The second theme is always chosen as the focal point of the development; however, the opening melody is given its due course of development in the recapitulation and coda, incorporating the minor key inflections heard previously.

Introspective with moments of melancholy, the *Andante molto espressivo* second movement opens with the principal melody stated first by the piano and then echoed by the soloist. Once again, the harmony is colored by the tones of the minor mode poignantly highlighting the movement's wistful mood. Following this movement, however, is a lighthearted but curt Scherzo. Hardly more than a page in length, it nevertheless offers an extroverted contrast to the meditative *Andante*.

The Rondo finale, on the other hand, is a more substantial movement, eloquently balancing its weight against the prior movements. In an unhurried Allegro pace, it opens with a refrain of Mozartean grace—a proper answer to the pair of middle movements. The minor mode, here again, makes its appearance in the course of the movement and finds its ultimate resolution as the warm lyricism with which the sonata began, lively and invigorated, returns to close the work.

Joseph DuBose, courtesy of classicalconnect.com

About the Artists

With a celebrated career encompassing five decades, **Pinchas Zukerman** reigns as one of today's most sought-after and versatile musicians—violin and viola soloist, conductor and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone and impeccable musicianship, which can be heard throughout his discography of over 100 albums. A devoted teacher and champion of young musicians, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for twenty-five years. As a mentor he has inspired generations of young musicians who have achieved prominence in performing, teaching and leading roles with music festivals around the globe. He singularly pioneered the use of distance-learning technology with the first technological installment at the Manhattan School and has established an advanced training program for gifted young artists as part of the National Arts Centre in Ottawa.

During the 2018–2019 season, Pinchas Zukerman's marked his tenth season as Principal Guest Conductor of the Royal Philharmonic Orchestra in London and his fourth as Artist-in-Association with the Adelaide Symphony Orchestra in Australia. He led the RPO on a tour of the United Kingdom and Ireland, conducting works by Mozart and Vaughan Williams and performing as soloist in Beethoven's Violin Concerto. Zukerman joined the Rotterdam Philharmonic Orchestra in performances of Bruch's Violin Concerto in G Minor, on tour in Germany, the Netherlands and Switzerland. He appeared as soloist and conductor with the National Arts Centre Orchestra in Ottawa and the symphony orchestras of Toronto and Indianapolis. Zukerman made concerto appearances in North America with the Pittsburgh Symphony Orchestra, Colorado Symphony, Los Angeles Philharmonic, New World Symphony, and in Europe with the Gulbenkian Orchestra, Orquesta Nacional de España, NDR Radiophilharmonie, Salzburg Camerata, and Moscow State Symphony Orchestra. He conducted the Deutsche Staatsphilharmonie Rheinland-Pfalz, and conducted and was a soloist with the Royal Philharmonic Orchestra on a tour of South Korea.

As a founding member of the Zukerman Trio, along with cellist Amanda Forsyth and pianist Angela Cheng, Zukerman appeared in Baltimore and New York's 92nd Street Y and toured Italy and Germany. He and Forsyth joined the Jerusalem Quartet in a program of Strauss, Schoenberg and Tchaikovsky sextets in Chicago, Houston, Atlanta, Princeton, Berkeley and Vancouver and also performed the Brahms Double Concerto with the Los Angeles Philharmonic.

As part of the 70th-birthday celebrations honoring Zukerman during the 2018–2019 season, the Manhattan School of Music marked the 25th anniversary of the Pinchas Zukerman Performance Program. Zukerman, who initiated the National Arts Centre Institute for Orchestral Studies in Ottawa, an apprentice program for string players, serves as artistic director of the Young Artist Program and returns each summer to teach and lead master classes. He has taught prominent music educational programs in London, Israel and China, among others, and was appointed as the first instrumentalist mentor in music of the prestigious Rolex Mentor and Protégé Arts Initiative.

Zukerman has been featured in numerous television specials and national talk shows, including the Kennedy Center Honors, the *Grammy Awards* and the PBS special *Mozart by the Masters*. In 2004, the CBC recorded a ten-segment series entitled *The Concerto According to Pinchas* which continues to be broadcast and re-broadcast around the world. A frequent performer on *Live from Lincoln Center*, Zukerman has collaborated with the English filmmaker Christopher Nupen on several projects including the *Here to Make Music* series, a Brahms series, a Schubert series and a documentary on Nathan Milstein. His violin playing can be heard on the film soundtracks for *Prince of Tides* and *Critical Care*.

Born in Tel Aviv, Zukerman came to the United States where he studied at the Juilliard School with Ivan Galamian as a recipient of the American-Israel Cultural Foundation scholarship. An alumnus of the Young Concert Artists program, he has also received honorary

About the Artists *continued*

doctorates from Brown University, Queen's University in Kingston, Ontario, and the University of Calgary. He has received the National Medal of Arts and the Isaac Stern Award for Artistic Excellence in Classical Music. His extensive discography includes more than 100 titles, for which he garnered two Grammy awards and 21 nominations. His complete recordings for Deutsche Grammophon and Philips were released in July 2016 in a 22-disc set comprising Baroque, Classical and Romantic concertos and chamber music.

Consistently praised for her brilliant technique, tonal beauty, and superb musicianship, Canadian pianist **Angela Cheng** is one of her country's national treasures. In addition to regular guest appearances with virtually every orchestra in Canada, she has performed with the symphonies of Alabama, Annapolis, Colorado, Flint, Houston, Indianapolis, Jacksonville, Saint Louis, San Diego, Syracuse and Utah, as well as the philharmonic orchestras of Buffalo, Louisiana, London, Minas Gerais/Brazil and Israel.

During the 2019/2020 season, Cheng will serve as an Artistic Partner of the Edmonton Symphony Orchestra where she will perform three concertos throughout the season: de Falla's *Nights in the Gardens of Spain*, Clara Schumann's concerto, in celebration of the 200th anniversary of the composer's birth, and Mozart's 23rd piano concerto. Other highlights of the season include return engagements with the symphonies of Vancouver, Victoria and Nova Scotia, as well as a collaborative concert with Nikki and Timothy Chooi presented by the Vancouver Recital Society, which will also tour the region. In the US, Cheng will perform with the symphonies of Richmond and Canton, as well as the IRIS Chamber Orchestra, where she will join the Zukerman Trio to perform Beethoven's triple concerto. She will also tour extensively with Pinchas Zukerman in recital and as a member of the Zukerman Trio, including a European tour in March.

Cheng's collaborations with Pinchas Zukerman began in 2009, when at his invitation, she toured both Europe and China as a member of the Zukerman Chamber Players, and as Zukerman's collaborative pianist.

She joined them again in the spring of 2010 for a US tour, which included concerts at Kennedy Center in Washington, DC, and the 92nd Street Y in New York. Subsequent seasons have seen multiple tours of Europe and South America, including performances at the Salzburg Festival, the Musikverein in Vienna, the Concertgebouw in Amsterdam, and at the Schleswig-Holstein and Ravinia festivals. With Zukerman and cellist Amanda Forsyth, as a member of the Zukerman Trio, Cheng made her debuts at the Verbier, Edinburgh, Miyazaki, St. Petersburg/Stars of the White Nights and Enescu/Romania Festivals.

An avid recitalist, Cheng appears regularly on recital series throughout the United States and Canada and has collaborated with numerous chamber ensembles including the Takács, Colorado and Vogler quartets. Festival appearances have included Banff, Bravo! Vail, Chautauqua, Colorado, Great Lakes Chamber Music Festival, La Jolla's SummerFest, Ravinia, Vancouver, the Festival International de Lanaudière in Quebec, MasterWorks Festival, Toronto Summer Music Festival and the Cartegena International Music Festival in Colombia.

Cheng's debut recording of two Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra received glowing reviews. Other CDs include Clara Schumann's Concerto in A Minor with JoAnn Falletta and the Women's Philharmonic for Koch International; for CBC Records, four Spanish concerti with Hans Graf and the Calgary Philharmonic; both Shostakovich concerti with Mario Bernardi and the CBC Radio Orchestra; and a solo disc of selected works of Clara and Robert Schumann. Most recently, an all-Chopin recital CD was released by Universal Music Canada.

Cheng was Gold Medalist of the Arthur Rubinstein International Piano Masters Competition, as well as the first Canadian to win the prestigious Montreal International Piano Competition. Other awards include the Canada Council's coveted Career Development Grant and the Medal of Excellence for outstanding interpretations of Mozart from the Mozarteum in Salzburg.

Upcoming Events



Kronos Quartet with Terry Riley

Thu, Jan 23, 7:30 pm

Hear the fascinating result of a 40-year collaboration.



Wu Man and Friends

Sat, Jan 25, 7:30 pm

Internationally acclaimed pipa virtuoso Wu Man and a brilliant ensemble of friends launches Lunar New Year with an evening of music from the Golden Age of China.



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