

May 3, 2018 at 8:00pm
Announcement of the 2018 Creative Reactions Contest Winners at 7pm
Richardson Auditorium in Alexander Hall

TRULS

MØRK CELLO

BEHZOD

ABDURAIMOV PIANO

**SERGEI
RACHMANINOFF**
(1873-1943)

Two Pieces, Op. 2

Prelude in F Major
Oriental Dance in A Minor

EDVARD GRIEG
(1843-1907)

Sonata for Cello and Piano in A Minor, Op. 36

Allegro agitato
Andante molto tranquillo
Allegro molto e marcato

INTERMISSION

EDVARD GRIEG

Intermezzo in A Minor

**SERGEI
RACHMANINOFF**

Sonata for Cello and Piano in G Minor, Op. 19

Lento. Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Please join us downstairs in the Richardson Lounge following the performance
to celebrate the end of the 2017-18 concert season.

ABOUT THE PROGRAM

By Peter Laki, ©2018

Although the cello-piano had been an established genre of chamber music at least since the days of Beethoven, it was the Romantic generation who introduced the low string instrument as a true hero in the recital hall. During the 19th century, Mendelssohn, Chopin, Brahms, and Saint-Saëns, among others, enriched the cello sonata repertoire and set the tone for more works where the cello, singing in a passionate bass-baritone that frequently reaches up to the soprano register, joins forces with a piano part that goes far beyond the role of simple accompaniment and becomes an (at least) equal partner in instrumental virtuosity.

Grieg and Rachmaninoff were two great pianist-composers who were seduced by the sound and the expressive possibilities of the cello. Each composed only one cello sonata, but each work was preceded by shorter compositions for the instrument, where the two masters, at a young age, tried out the instrumental combination without attempting to make the same kind of major artistic statement that we find in their weightier works, written during their years of maturity.

Sonata for Cello and Piano
in A Minor, Op. 36
Intermezzo in A Minor
EDVARD HAGERUP GRIEG
(1843-1907)

Grieg's sonata, written when he was forty, is a grandiose work in which some of the composer's fingerprints, including one particular motif familiar from the popular Piano Concerto, appear in new contexts. The entire three-movement work is organized around the two opposing emotional states: one song-like and lyrical, the other martial and energetic. In the first movement, the same main theme traverses both of those states, providing strong contrasts and plenty of virtuoso opportunities for both players.

The main melody of the second movement derives from a march, originally scored for four cellos as part of Grieg's incidental music to the play *Sigurd Jorsalfar* or *Sigurd the Crusader* by Bjørnstjerne Bjørnson. (Sigurd was a 12th-century King of Norway.) In the sonata, the march theme, very sensitively harmonized, is followed by a more agitated second idea. Subsequently, the march theme also takes on the agitated character of the second

idea. After a climactic outburst, the music returns to its initial peaceful demeanor.

The final movement is built upon a theme reminiscent of a Norwegian folk-dance tune. Following the outline of sonata form, this lively Allegro uses the tune in a faster and a slower version, with the note values twice as long when the melody is reintroduced as a second theme. This ingenious change of pace ensures that the movement, although monothematic, never becomes monotonous. Switching from the melancholy A minor to a radiant A major, the sonata ends with a fast coda on an exuberant note.

The sonata was dedicated to Grieg's brother John, who played the cello. Over the years, Grieg performed this sonata on the piano with a number of cellists, including a memorable concert he gave with Pablo Casals in 1906.

Grieg's short intermezzo for cello and piano was not published until 1979 and remains relatively little known to this day. Scholars have tentatively dated it to 1866, when Grieg was just beginning to make his way in the musical life of Kristiania (Oslo); it was the same year when he moved

back to Norway after a three-year stay in Copenhagen, Denmark. (It is interesting that Grieg had originally planned to write a pair of movements for cello and piano, just as the young Rachmaninoff was to do some years later; however, Grieg's second movement, titled "Humoreske," remained unfinished.)

The intermezzo is rather simple in its melodic shape and formal design, although there are moments where we get a taste of Grieg's personal style, in anticipation of the great works to follow.

Two Pieces: Prelude and Dance
Oriental Op. 2
Sonata for Cello and Piano
in G Minor, Op. 19
SERGEI RACHMANINOFF
(1873-1943)

Exactly thirty years younger than Grieg, Rachmaninoff graduated from the Moscow Conservatory in 1892. The young man, not yet twenty, had already been noticed in the musical circles of the capital, and he immediately received a contract from the

music publisher Gutheil. One of the first compositions to appear in print were two short pieces for cello and piano, “Prelude” and “Oriental Dance.” The first of these has a languid melody that becomes gradually more and more heated before resuming its initial calm. The second, in a languid tempo, is a study in exoticism with all the required augmented seconds and other “oriental” features. Later on, however, the short piece becomes more excited. The first recapitulation of the main theme has a new, more active accompaniment figure in the piano, but the final appearance of the theme is once again languid and mysterious.

Rachmaninoff’s great cello sonata was written only nine years after these youthful efforts, and dedicated to the same cellist, Anatoly Brandukov, who had also been the dedicatee of the two early pieces. The sonata shows a composer in full command of his creative powers. This is not surprising if we remember that 1901, the year the sonata was written, was also the year of the ever-popular Second Piano Concerto, one of Rachmaninoff’s best-known works. And here as in Grieg, echoes of the concerto may be found in the sonata.

The four-movement work opens with a dreamy slow introduction that segues into an Allegro dominated by a pair of sweeping melodies in which both instruments are made to sing in an almost operatic way. The entire movement displays an uncommon level of emotional intensity. The second movement is an “Allegro scherzando,” but there is something darkly ominous about the character of the music. This mysteriously menacing quality is only temporarily relieved by the lyrical melodies introduced by way of contrast. An intimate nocturne follows as the third movement—a “love duet” of sorts between the piano and the cello. For the most part soft and introspective, this delicate Andante has only a few more emphatic moments.

Rachmaninoff saved his most dynamic and energetic music for the fourth-movement “Allegro mosso,” where the tonality changes from G minor to G major. He also saved one his most memorable melodies for this grand closing statement, in which tender passages alternate effectively with moments of great dramatic power.

CONGRATULATIONS!

to the winners of the

2017-2018

CREATIVE REACTIONS CONTEST

WRITING CATEGORY

Sang Lee '18 - First Prize, \$500

Diana Chao '21 - Honorable Mention, \$100

Xin Rong Chua, Graduate Student - Honorable Mention, \$100

Jason Molesky, Graduate Student - Honorable Mention, \$100

VISUAL ARTS CATEGORY

Sebastian Cox '18 - First Prize, \$500

The Creative Reactions Contest seeks to further Princeton University Concerts mission by connecting students to the arts and celebrating classical music's unique contributions. The contest is designed to foster reflection on the impact of hearing classical music, as perceived by students on Princeton's campus.

Pick up a Winners Booklet in the lobby tonight to read and view the winning submissions, or visit our website at

princetonuniversityconcerts.org

PRINCETON UNIVERSITY
CONCERTS 

ANNOUNCING the 2018-2019 SEASON



CONCERT CLASSICS SERIES

Thursday, Oct. 11, 2018 8PM
JERUSALEM STRING QUARTET
Pinchas Zukerman, Viola
Amanda Forsyth, Cello*
 STRING SEXTETS BY STRAUSS, SCHOENBERG, TCHAIKOVSKY

Thursday, Dec. 13 2018 8PM
MARTIN FRÖST, Clarinet*
HENRIK MÅWE, Piano*
 POULENC, VIVALDI, TELEMANN, BRAHMS

Thursday, Feb. 28, 2019 8PM
STEVEN ISSERLIS, Cello*
CONNIE SHIH, Piano*
 SCHUMANN, MARTINU, FRANCK

Thursday, Mar. 14, 2019 8PM
ALEXANDER MELNIKOV, Piano
ANDREAS STAIER, Piano*
 ALL-SCHUBERT FOUR HANDS

Thursday, Mar. 28, 2019 8PM
PATRICIA KOPATCHINSKAJA, Violin*
POLINA LESCHENKO, Piano*
 BARTÓK, POULENC, ENESCU, RAVEL

Thursday, Apr. 4, 2019 8PM
TAKÁCS STRING QUARTET
Marc-André Hamelin, Piano
John Feeney, Bass*
 HAYDN, SHOSTAKOVICH, SCHUBERT

Thursday, Apr. 11, 2019 8PM
AUSTRALIAN CHAMBER ORCHESTRA
Richard Tognetti, Artistic Director
Paul Lewis, Piano
 SAMUEL ADAMS, MOZART, BRAHMS

Thursday, May 2, 2019 8PM
ÉBÈNE STRING QUARTET
 BEETHOVEN, FAURÉ

PERFORMANCES UP CLOSE

Three profound chamber works chosen by our audience, each performed by world-class musicians in an almost communion-like intimacy. By offering these remarkable pieces of music a chance to breathe and stand on their own, this forward-thinking series goes straight to the spiritual and communal core of chamber music.

Wednesday, Oct. 17, 2018 6PM & 9PM
SCHUBERT STRING QUINTET IN C MAJOR, D. 956
 Takács String Quartet with David Requiro, Cello*

Wednesday, Feb. 6, 2019 6PM & 9PM
MESSIAEN "QUARTET FOR THE END OF TIME"
 Stefan Jackiw, Violin; Jay Campbell, Cello;*
 Yoonah Kim, Clarinet;* Conrad Tao, Piano*

Tuesday, Feb. 19, 2019 6PM & 9PM
SCHUBERT OCTET FOR WINDS & STRINGS, D. 803
 Brentano String Quartet & Friends

SPECIAL EVENTS

Two special events this season highlight artists who engender community, offer jubilant, jazz-inspired programs, and defy expectations. It's a celebration of PUC as a magnet for the greatest musical icons of our time.

Friday, Sep. 21, 2018 7:30PM
 "Circlesongs"
BOBBY MCFERRIN

Sunday, Mar. 10, 2019 3:00PM
 "Songplay"
JOYCE DIDONATO, Mezzo-soprano
 Craig Terry, Piano; Chuck Israels, Bass;*
 Charlie Porter, Trumpet;* Jimmy Madison, Drums*



I cannot say that music is the only thing that will save the world, but we have to put art somewhere far more central to the main sense of our society.

- Gustavo Dudamel

GUSTAVO DUDAMEL IN-RESIDENCE: THE CONCERTS

As PUC's first Artist-in-Residence for the 125th Season, Maestro Dudamel will curate three performances by ensembles closely associated with him, each exploring music's relationship to the world around us through a different lens – one geographical, one natural, and one spiritual. Each program will also feature the world premiere of a PUC-commissioned piece, composed by members of our Music Department faculty, and will be followed by a panel discussion hosted by Maestro Dudamel. The residency culminates with Dudamel taking baton in hand, as he leads the students of the Princeton University Orchestra and Glee Club.

Sunday, Dec. 2, 2018 2PM

SIMÓN BOLÍVAR STRING QUARTET*

Exploring "Art & the Americas"

Monday, Jan. 7, 2019 7PM

**MUSICIANS FROM THE LOS ANGELES*
PHILHARMONIC**

Exploring "Art & Faith"

Tuesday, Apr. 23, 2019 7PM

MUSICIANS FROM THE BERLIN PHILHARMONIC*

Exploring "Art & Nature"

Friday/Saturday, Apr. 26, 2019 7:30PM

**PRINCETON UNIVERSITY ORCHESTRA
PRINCETON UNIVERSITY GLEE CLUB**

GUSTAVO DUDAMEL, Conductor*

SCHUBERT, PROKOFIEV, MENDELSSOHN

ALL IN THE FAMILY



Saturday, Nov. 3, 2018 1PM

BABY GOT BACH

"Bring on the Brass"

Orli Shaham, Host/Piano with special guests

The Westerlies Brass Quartet*



Saturday, Mar. 23, 2019 1PM

MEET THE MUSIC

"The Girl Who Loved Wild Horses"

The Chamber Music Society of Lincoln Center,

Bruce Adolphe, host with special guests

The Princeton Girlchoir

CROSSROADS

A new series draws musicians and music from around the globe, distilling chamber music to its purest and most elemental form and highlighting music's steadfast intimacy and uncanny capacity to tell stories and spark new conversations. It's a celebration of PUC's expansion of all that "chamber music" can encompass.

Thursday, Nov. 8, 2018 7:30PM

"Beijing Meets Banjo"

ABIGAIL WASHBURN, Banjo

WU FEI, Guzheng*

Thursday, Feb. 14, 2019 7:30PM

"8980: Book of Travelers"

GABRIEL KAHANE, Vocalist/Composer*

Tuesday, Apr. 16, 2019 7:30PM

"Avital meets Avital"

AVI AVITAL, Mandolin*

OMER AVITAL, Bass*

RCP

RICHARDSON CHAMBER PLAYERS

Sunday, Nov. 11, 2018 3PM

Sunday, Feb. 10, 2019 3PM



**Subscriptions to the 2018-2019
season are now on sale!**

609-258-2800 | princetonuniversityconcerts.org

ABOUT THE ARTISTS



Truls Mørk's compelling performances, combining fierce intensity, integrity and grace, have established him as one of the pre-eminent cellists of our time. He is a celebrated artist who performs with the most distinguished orchestras including the Orchestre de Paris, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, Munich Philharmonic, and the Gewandhausorchester Leipzig. In North America he has appeared with the New York Philharmonic, the Philadelphia and Cleveland Orchestras, Boston Symphony Orchestra and the Los Angeles Philharmonic. Conductor collaborations include Mariss Jansons, David Zinman, Esa-Pekka Salonen,

Gustavo Dudamel, Sir Simon Rattle, Kent Nagano, Yannick Nézet-Séguin and Christoph Eschenbach, amongst others.

During the 2017/18 season, Truls Mørk returns to Orchestre National de France and to the Czech Philharmonic. The season also includes Grafenegg Festival and a tour of Switzerland, a performance at Carnegie Hall in New York City together with the Orpheus Chamber Orchestra, and three performances in Salzburg as part of the Helsinki Philharmonic Orchestra's residency under Susanna Mälkki. He continues to give regular recitals at major venues and festivals throughout the world. He has

recently developed a collaboration with Behzod Abduraimov which will see them perform on tour in the U.S. and Europe.

A great champion of contemporary music, Truls Mørk has given in excess of 30 premieres. These include Einojuhani Rautavaara's *Towards the Horizon* with the BBC Symphony Orchestra, Pavel Haas' Cello Concerto with Vienna Philharmonic, Krzysztof Penderecki's Concerto for Three Cellos with the NHK Symphony Orchestra, and Haflíði Hallgrímsson's Cello Concerto, co-commissioned by the Oslo Philharmonic, Iceland Symphony and Scottish Chamber Orchestra.

Truls Mørk has recorded many of the great cello concertos for labels such as Virgin

Classics, EMI, Deutsche Grammophon, Ondine, Arte Nova and Chandos – many of which have won international awards including Gramophone, Grammy, Midem and ECHO Klassik awards.

Initially taught by his father, Truls Mørk continued his studies with Frans Helmerson, Heinrich Schiff and Natalia Schakowskaya. In his early career he won a number of competitions such as the Moscow Tchaikovsky Competition (1982), Cassado Cello Competition in Florence (1983), the Unesco Prize at the European Radio-Union Competition in Bratislava (1983) and the Naumberg Competition in New York (1986). This concert is Mr. Mørk's Princeton University Concerts debut.



ENJOY A SWEET
NIBBLE AT
INTERMISSION

We are pleased to welcome back our community partner

McCAFFREY'S FOOD MARKET

We thank them for their donation of the cookies, free to patrons, in the lobby at intermission.



We also thank **THOMAS SWEET** for their in-kind donation of chocolate for select pre-concert events.



Behzod Abduraimov has worked with leading orchestras worldwide. These include the Los Angeles Philharmonic, Boston Symphony, NHK Symphony and Leipzig Gewandhaus Orchestra, and prestigious conductors including Valery Gergiev, Vladimir Ashkenazy, Manfred Honeck, Vasily Petrenko, James Gaffigan, Jakub Hruša and Vladimir Jurowski.

Following his spectacular debut at the BBC Proms with the Munich Philharmonic under Gergiev in July 2016, Behzod immediately returned in July 2017. This was followed by debuts at the Festspielhaus Baden-Baden and Rheingau Musik Festivals.

Upcoming European highlights include the Lucerne Festival, Royal Concertgebouw Orchestra, Munich Philharmonic, Czech Philharmonic, and BBC Symphony. Recent notable dates include NDR Elbphilharmonie Orchester as part of the Elbphilharmonie opening, and the London Symphony Orchestra. In recital, he is one of the featured artists for the Junge Wilde series at the Konzerthaus Dortmund and will be presented in recital at the main halls of the Barbican, London, and Concertgebouw, Amsterdam. Behzod will also collaborate in recital with the cellist Truls Mørk on tour in Europe and the U.S..

In North America Behzod appears at the Hollywood Bowl, Blossom and Ravinia Festivals. He will make his debut with the San Francisco Symphony and returns to both the Dallas and Atlanta Symphony Orchestras. Last season, Behzod gave a Carnegie Hall (Stern Auditorium) recital following his debut success at Carnegie Hall in 2015. He has appeared with the Houston Symphony and Pittsburgh Symphony, Orchestre Symphonique de Montréal and the Minnesota Orchestra.

An award-winning recording artist – his debut recital CD won both the Choc de Classica and the Diapason découverte – Behzod released his first concerto disc in 2014 on Decca Classics which features Prokofiev’s Piano Concerto No. 3 and Tchaikovsky’s Concerto No. 1 with the Orchestra Sinfonica Nazionale della Rai under Juraj Valčuha.

Born in Tashkent, Uzbekistan in 1990, Behzod began to play the piano at the age of five as a pupil of Tamara Popovich at Uspensky State Central Lyceum in Tashkent. He is an alumnus of Park University’s International Center for Music where he studied with Stanislav Ioudenitch, and now serves as the ICM’s artist-in-residence. Behzod made his Princeton University Concerts debut in recital during the 2013-14 season.

**PRINCETON UNIVERSITY
STUDENTS:
YOU’RE INVITED!**

The Student Ambassadors of Princeton University Concerts want to get to know YOU!

**COME TO OUR LAST
STUDENT MEET UP
OF THE SEASON.**

Tonight at intermission, join other students downstairs in the Richardson Lounge for an **internoshin.** Meet other like-minded students who love music and share your thoughts about the concert over free snacks.

**FOR PRINCETON UNIVERSITY
STUDENTS ONLY.**

student
ambassadors
OF PRINCETON UNIVERSITY CONCERTS

