

October 26, 2017 at 8:00pm
Musical Preview by La Vie en Cello at 7:00pm
Richardson Auditorium in Alexander Hall

TABEA
ZIMMERMANN, *VIOLA*
THOMAS
HOPPE, *PIANO*

**PAUL
HINDEMITH**
(1895-1963)

Sonata for Viola and Piano, Op. 25, No. 4

Sehr lebhaft. Markiert und kraftvoll
Sehr langsame Viertel
Finale. Lebhaftes Viertel

**FRANZ
SCHUBERT**
(1797-1828)

Sonata for Viola and Piano in A Minor, D. 821 “Arpeggione”

Allegro moderato
Adagio
Allegretto

INTERMISSION

SHULAMIT RAN
(b. 1949)

“Perfect Storm” for Solo Viola

**ROBERT
SCHUMANN**
(1810-1856)

Märchenbilder for Viola and Piano, Op. 113

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

**JOHANNES
BRAHMS**
(1833-1897)

Sonata for Viola and Piano in F Minor, Op. 120, No. 1

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

ABOUT THE PROGRAM

By Peter Laki © 2017

Sonata for Viola and Piano, Op. 25,
No. 4 (1922)

PAUL HINDEMITH (1895-1963)

As composer and performer, Paul Hindemith did more than anyone to establish the viola as a solo instrument both in symphonic and in chamber music. His sonatas, both accompanied and unaccompanied, and his concertos (Kammermusik No. 5, Konzertmusik, *Der Schwanendreher*, *Trauermusik*) constitute the single most significant body of viola music by a major composer.

In this impressive list, the present sonata for viola and piano, the second of three Hindemith wrote, comes from a time when, at the age of 27, he was already well established as the leading young composer in Germany. 1922 was also the year when Hindemith, then still serving as concertmaster of the Frankfurt Opera, joined the Amar Quartet as violist and began his career as one of the leading viola players of his time. Hindemith played the first performance of Op. 25, No. 4 in 1923 with his regular chamber-music partner, Emma Lübbecke-Job but, surprisingly, withheld the work from publication. The sonata was not printed until 1976, when it

became available as part of the complete edition of Hindemith's works.

It is obvious from every measure of the sonata that it is the work of a performer for whom the physical aspect of instrumental playing was as important as compositional structure. The themes and their developments seem to spring directly from tactile impulses, and that is true for both the viola and the piano part. (Hindemith was a multi-instrumentalist who was proficient, to a degree at least, on just about every instrument of the orchestra, and was particularly accomplished on the piano and the clarinet.)

The first of the sonata's three movements begins with an extended piano solo introducing the main harmonic and rhythmic ideas on which the movement is based. When the viola finally enters, it adds a compelling melodic element. Two characteristic themes dominate the highly energetic movement, which unexpectedly ends with two soft *pizzicato* (plucked) chords.

The brief slow movement grows out of a three-note motif, accompanied by harmonies that show the expressive potential of major sevenths and other intervals usually considered "dissonant."

Vibrant and athletic, the last movement has driving rhythms and great dynamic contrasts: the middle section is extremely soft until the music suddenly explodes in *fortissimo*, launching a new section that gets faster and faster to the end.

Hindemith was known for composing very quickly, and for being able to write almost anywhere. He recorded in his catalogue of works that he wrote the first movement of our sonata “at the fashion show during the musicians’ festival in Düsseldorf, the second on the next day in the train to Frankfurt.”

Sonata for Viola and Piano in
A Minor, D. 821 “Arpeggione” (1824)
FRANZ SCHUBERT (1797-1828)

The arpeggione, that large bowed guitar played like a cello was invented in 1823 by Johann Georg Stauffer in Vienna. It was around just long enough to give Schubert an opportunity to write what became one his most beloved works, and then sank into oblivion. The arpeggione’s loss, however, was the viola’s gain, as the Romantic repertoire of the instrument would be much poorer without this failed experiment—even if violists have to share the sonata with cellists!

Schubert must have been truly inspired by Stauffer’s invention, because the melodies of his sonata are rather special and stand out, some by their poignancy and some by their virtuosity. This is music that turns on a dime between Romantic nostalgia and playfulness. It has one of Schubert’s most heartfelt slow movements and one of his gentlest rondo finales. All in all, a work that is popular for all the right reasons!

Perfect Storm for Solo Viola (2010)

SHULAMIT RAN (b. 1949)

Note by Shulamit Ran

When violist Melia Watras approached me about composing a solo viola piece for her, she presented an idea that added an intriguing extra dimension to this commissioning project. Her hope was to have me create a work that, in some way, alluded to, or made use of, an existing work of my choice from the viola repertoire, enabling both works to be performed side by side.

As I began reviewing in my head an imaginary strip of “famous viola licks” (harder to do than with violin or cello...), along with some favorite 19th-Century music I found myself returning time and again to the central motif, played by viola,

from the first song of Luciano Berio's Folk Songs for singer and instruments. This gesture was playing in my mind also through another "filter" – an instrumental ensemble work composed in 1985 by my friend, the Israeli composer Betty Olivero, who was a student and protege of Berio's and who made recurring use of that particular fragment in her composition *Presenze*. My memory of her rendition, though quite faint now, seems to have helped etch that lovely little "viola moment" into my mind.

It is always an interesting experience, composing music that aims, from the start, in a pre-determined direction – in this case the Berio motif – yet also aspires to have its own life, quite independently from the source of the quotation.

In the resulting solo viola work I composed for Melia, *Perfect Storm*, the Berio motif serves as a focal point that, once

established, is used as a "return" moment and the point of departure for extended new elaborations. The architectural sweep of the piece may suggest to some a *ritornello* form. In addition to the lyricism and sweetness of the opening materials – mine and Berio's – the landscape covered in the piece includes stretches of music that are intense, dance-like, ferocious, and for a while even suggesting, to its composer at least, "fiddle" playing style. At the end, I believe that the borrowed materials, the "found object," is thoroughly integrated into my composition, spawning music not readily suggested by the original point of inspiration, yet obviously enabled by that miraculous alchemy that is part of the process of creating music.

'Perfect Storm' was commissioned by Melia Watras, with funding from the Donald E. Petersen Endowed Fellowship at the University of Washington.

PERFORMERS AS TEACHERS

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Friday, October 27, 2017 at 10AM

in the Lee Performance and Rehearsal Room, Lewis Arts complex.

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Märchenbilder for Viola and Piano,
Op. 113 (1857)
ROBERT SCHUMANN (1810-1856)

Early in 1851, Robert Schumann, then residing in Düsseldorf, received a letter from an unknown young poet from Berlin by the name of Louis du Rieux—a German of French descent. Introducing himself as a great fan of Schumann’s music, du Rieux sent the composer a series of four poems he had written about the different ways fairy tales affect our spirits.

He suggested that Schumann write a sonata whose four movements would correspond to the poetic cycle and the composer, always sensitive to literary inspirations, responded to the invitation. In early March of the same year, he composed a four-movement work for viola and piano. It is not exactly a sonata, but since the four movements are in related keys (D minor, F major, D minor, D major), the cycle does possess a certain degree of structural cohesion. At the same time, the layout of the entire work is unusual, with two slow movements as bookends, framing two fast

ones. This movement sequence seems to reflect the moods of the du Rieux poems, which alternate between dreamlike visions and more agitated, turbulent images. Du Rieux appended a nostalgic finale to his last poem, an ending mirrored by the delicate conclusion of Schumann’s piece.

TABEA ZIMMERMANN, VIOLA

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Sonata for Viola and Piano in
F Minor, Op. 120, No. 1 (1895)
JOHANNES BRAHMS (1833-1897)

With the two sonatas published as Op. 120 (originally for clarinet and piano), Brahms said farewell to chamber music composition. They represent his secular swan song, his last word in the classical instrumental forms that he had spent four decades to perfect. He would write only two more sets of works before the onset of his fatal illness: the Four Serious Songs and the Eleven Chorale Preludes, both inspired by religious themes.

The sonatas were inspired by the artistry of Richard Mühlfeld, a clarinetist Brahms met in 1891 and for whom he also wrote his Clarinet Trio (Op. 114) and Clarinet Quintet (Op. 115). While the sound and technical possibilities of the clarinet were an important generating force for the two sonatas, Brahms also allowed performance on the viola, whose range is almost identical to that of the clarinet,

and the works quickly became staples of the viola repertoire as well.

F minor, the key of Beethoven's "Appassionata" sonata, was long associated with dramatic, turbulent feelings, a tradition Brahms had continued in his early Piano Sonata (Op. 5) and his Piano Quintet (Op. 34). True to form, the first movement of the present sonata is marked *appassionato* and shows that uniquely Brahmsian combination of rhythmic tension and expansive, lyrical melodic writing. The second movement is a delicate and gentle instrumental song; the third a graceful intermezzo which takes a wistfully nostalgic look at the *Ländler*, the Austrian folk dance that inspired so many composers from Haydn to Brahms and later Mahler. Switching to the major mode, the finale follows classical rondo form but, interestingly, Brahms introduces not one but two main themes. The main themes and the episodes alike are worked out in the rich harmonic language characteristic of late Brahms.

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ABOUT THE ARTISTS



**TABEA
ZIMMERMANN,**
viola

For many years, Tabea Zimmermann has been regarded as one of the most renowned musicians of our time. Audiences and fellow musicians value her charismatic personality and deep musical understanding. Arguably the finest violist in the world today, Tabea Zimmermann owes her success not only to her exceptional talent, but also to the support of her parents, thorough training by excellent teachers, and a tireless enthusiasm to communicate her understanding and love of music to her audience.

As a soloist she regularly works with the most distinguished orchestras worldwide such as the Berlin Philharmonic, Orchestre de Paris, London Symphony Orchestra, Israel Philharmonic Orchestra and the Czech Philharmonic. Following residencies in Weimar, Luxembourg, Hamburg, and with the Bamberg Symphony, Tabea Zimmermann was artist-in-residence with the Ensemble Resonanz in 2013/14 and 2014/15, and continues this close collaboration this season. In the 2015/16 season, she was artist-in-residence of the Frankfurt Museums-Gesellschaft.

Special highlights of Tabea Zimmermann's 2017/18 concert season are her season opening concerts with Ensemble Resonanz at Hamburg's brand new venue the Elbphilharmonie, her concerts with the Berlin Radio Symphony Orchestra and Lahav Shani, with the Chamber Orchestra of Europe and David Robertson at BR-musica viva in Munich, with the Orchestre de chambre de Paris, a concert tour with Les Siècles and conductor Francois-Xavier Roth, and two premieres: a new work by Brett Dean with the Swedish Chamber Orchestra and a new viola concerto by York Höller with the Gürzenich Orchestra Cologne and, at a later date, the Seoul Philharmonic Orchestra.

Tabea Zimmermann has inspired numerous composers to write for the viola and has introduced many new works into the standard concert and chamber music repertoire. In April 1994, she gave the highly successful world premiere of the Sonata for Solo Viola by György Ligeti, a work composed especially for her. The subsequent premieres of this work in London, New York City, Paris, Jerusalem, Amsterdam, and Japan attracted great critical and public acclaim. In recent seasons, she has premiered *Recicanto* for Viola and Orchestra by Heinz Holliger, the viola concerto *Über die Linie IV* by

Wolfgang Rihm, *Monh* by George Lentz, *Notte di pasqua* by Frank Michael Beyer, a double concerto by Bruno Mantovani with violist Antoine Tamestit, and *Filz* by Enno Poppe with Ensemble Resonanz. She played the premiere of Michael Jarrell's Viola Concerto at Festival Musica Strasbourg 2017 with the Orchestre national des Pays de la Loire under Pascal Rophé; and subsequent performances with the Vienna Symphony under Ingo Metzmacher, the Orchestre de la Suisse Romande under Pascal Rophé and the Konzerthaus Orchestra Berlin under Mario Venzago.

To mark Hindemith's anniversary in 2013, Tabea Zimmermann released a highly acclaimed complete recording of the composer's works for viola on Myrios Classics. Following the success of her recording of solo works by Reger and Bach with Myrios Classics in 2009 – for which she received an Echo Klassik prize as Instrumentalist of the Year. She has released three albums with pianists Kirill Gerstein and Thomas Hoppe.

Tabea Zimmermann began studying the viola at the age of three, and two years later began playing the piano. She studied with Ulrich Koch at the Musikhochschule Freiburg and subsequently with Sandor

Vegh at the Mozarteum Salzburg. Following her studies, she received several awards at international competitions, amongst them first prizes at the 1982 Geneva International Competition and the 1984 Budapest International Competition. As a result of winning the 1983 Maurice Vieux Competition in Paris, she received a viola by the contemporary maker Étienne Vatelot, on which she has been performing ever since. From 1987 to 2000, she regularly gave concerts in Düsseldorf, Jerusalem and Luxembourg with the late conductor David

Shallon, father of her two sons Yuval and Jonathan. Tabea Zimmermann has held teaching posts at the Musikhochschule Saarbrücken and Hochschule für Musik Frankfurt. Since October 2002, she has been a professor at the Hochschule für Musik 'Hanns Eisler' in Berlin, where she now lives with her three children. Tabea appeared on the Princeton University Concerts series two seasons ago as violist of the Arcanto String Quartet. This concert marks her Princeton recital debut.

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**THOMAS
HOPPE,**
piano

Thomas Hoppe has developed a strong reputation as an exceptional collaborative pianist. He performs frequently with instrumentalists and singers in the U.S. and in Europe and has concertized with such eminent artists as violinists Itzhak Perlman, Joshua Bell, Antje Weithaas, Mihaela Martin, Stefan Milenkovich, cellists Jens Peter Maintz, Alban Gerhardt, and Frans Helmerson, in addition to Tabea Zimmermann.

Concerts have brought him to such venues as Carnegie Hall and Alice Tully Hall in New York City, the Louvre in Paris, Tsuda and Oji Hall in Tokyo, Wigmore Hall in London, the Concertgebouw in Amsterdam, Angel Place in Sydney, Teatro Colón in Buenos Aires, and the Berlin Philharmonic.

As pianist of the ATOS Trio he performs throughout the world to highest acclaim. Recipients of the third Kalichstein-Laredo-Robinson Award in 2007 and members of

the BBC3 New Generation Artists 2009, the ATOS Trio was awarded a Borletto-Buitoni Prize 2012 in recognition of their artistic excellence. The ATOS Trio was a guest at prestigious festivals such as Enescu Bucharest, City of London, Rheingau, and Schwetzingen and has worked with conductors such as Andrew Manze and Jac van Steen.

Hoppe works regularly as official pianist for international competitions such as the Queen Elisabeth Competition in Brussels, Joseph Joachim in Hannover, Feuermann in Berlin and ARD in Munich, for all instruments and voice, and he has taught masterclasses in Collaborative Piano and Chamber Music in Germany, Spain, Norway, Bulgaria, UK, Japan, China, Australia, Chile and the USA. He served as faculty member and staff accompanist for the Perlman Music Program at the

invitation of violinist Itzhak Perlman, whose entire studio Hoppe accompanied at The Juilliard School for many years.

A native of Germany, Thomas Hoppe studied with Agathe Wanek in Mainz. In 1993, he went to the U.S. to study with Maestro Lee Luvisi, under whose guidance he remained for five years. The first recipient of the Samuel Sanders Memorial Award at The Juilliard School of Music, he finished his graduate studies there with a Diploma in Collaborative Arts and worked full-time for the studio of Dorothy Delay, the legendary violin pedagogue.

Since October 2002 he has lived with his family in Berlin and is full-time faculty member at the Hochschule für Musik Hanns Eisler. This concert marks Mr. Hoppe's Princeton University Concerts debut.



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