

Thursday, March 26, 2015 at 8:00PM

Pre-concert Talk by Ruth Ochs at 7PM

Richardson Auditorium in Alexander Hall

LISA BATIASHVILI, *Violin*

PAUL LEWIS, *Piano*

FRANZ SCHUBERT (1797-1828)

Sonata for Violin and Piano in A Major, D. 574, “Grand Duo” (1817)

Allegro moderato

Scherzo. Presto

Andantino

Allegro vivace

Rondo for Violin and Piano in B Minor, D. 895 “Rondo Brilliant” (1826)

—INTERMISSION—

JOHANN SEBASTIAN BACH (1685-1750), arr. Busoni

“Nun komm’ der Heiden Heiland” BWV 659 for Solo Piano

GEORG PHILIPP TELEMANN (1681-1767)

Fantasie No. 4 for Solo Violin in D Major TWV 40:17 (1735)

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No. 10 for Violin and Piano in G Major, Op. 96 (1812)

Allegro moderato

Adagio espressivo

Scherzo. Allegro

Poco allegretto

*Please join us at a reception for the artists following
the concert in the Richardson Lounge.*

ABOUT LISA BATIASHVILI

Lisa Batiashvili is the 2014/15 Artist-in-Residence of the New York Philharmonic and NDR Sinfonieorchester Hamburg. The Georgian violinist also frequently works with the Berlin Philharmonic, Staatskapelle Dresden, Symphonieorchester des Bayerischen Rundfunks, Royal Concertgebouw Orchestra, Chamber Orchestra of Europe and other major orchestras worldwide.



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In addition to her residencies, Lisa's 2014/15 highlights include performances with Orchestra Filharmonica della Scala and Staatskapelle Berlin (both under Daniel Barenboim) and Orchestra dell'Accademia Nazionale di Santa Cecilia (Sir Antonio Pappano). She also undertakes a European tour with The Philadelphia Orchestra (Yannick Nézet-Séguin) and appears at the Rotterdam Philharmonic's Gergiev Festival. In December, Lisa and her husband François Leleux gave the world premiere of Thierry Escaich's Concerto for Violin and Oboe with the NDR Sinfonieorchester and in April, they perform the U.S. premiere with the New York Philharmonic, both times under Alan Gilbert. In addition to tonight's recital, Lisa's chamber music appearances this season include recitals with Paul Lewis in New York City, Boston, Philadelphia and Toronto and performances of Schubert's "Trout" Quintet

alongside Lewis and Lawrence Power at the Concertgebouw in Amsterdam and London's Wigmore Hall.

Lisa records exclusively for Deutsche Grammophon, and her most recent release is an album dedicated to works by J.S. and C.P.E. Bach featuring, among others, oboist François Leleux, flutist Emmanuel Pahud and Kammerorchester des Bayerischen Rundfunks. Earlier recordings include Brahms Violin Concerto and Shostakovich Violin Concerto

No. 1. She has also recorded the Beethoven, Sibelius and Lindberg concertos for Sony.

A student of Ana Chumachenko and Mark Lubotski, Lisa gained international recognition at age 16 as the youngest-ever competitor in the Sibelius Competition. She has been awarded two ECHO Klassik Awards, the MIDEM Classical Award, the Choc de L'année, the Accademia Musicale Chigiana International Prize, the Schleswig-Holstein Music Festival's Leonard Bernstein Award and the Beethoven Ring Prize. Lisa Batiashvili lives in Munich and plays a Joseph Guarneri "del Gesu" violin from 1739, generously loaned by a private collector in Germany.

ABOUT PAUL LEWIS

Paul Lewis is internationally regarded as one of the leading musicians of his generation. His recent cycles of core piano works by Beethoven and Schubert have received unanimous critical and public acclaim worldwide, and consolidated his reputation as one of the world's foremost interpreters of the central European classical repertoire. His numerous awards have included the Royal Philharmonic Society's Instrumentalist of the Year, two Edison awards, three Gramophone awards, the Diapason d'Or de l'Année, the Preis Der Deutschen Schallplattenkritik, the Premio Internazionale Accademia Musicale Chigiana, and the South Bank Show Classical Music award. In 2009 he was awarded an honorary doctorate by the University of Southampton.

He performs regularly as soloist with the world's great orchestras, including the Boston Symphony, Chicago Symphony, London Symphony, NHK Symphony, New York Philharmonic, LA Philharmonic, and the Royal Concertgebouw Orchestra. He is also a frequent guest at the world's most prestigious festivals, including Lucerne, Mostly Mozart (New York City), Tanglewood, Salzburg, Edinburgh, La Roque d'Antheron, Rheingau,



Klavier-Festival Ruhr, and London's BBC Proms where in 2010 he became the first pianist to perform a complete Beethoven piano concerto cycle in one season.

Paul Lewis' recital career takes him to venues such as London's Royal Festival Hall, Alice Tully and Carnegie Hall in New York City, the Musikverein and Konzerthaus in Vienna, the Théâtre des Champs-Élysées in Paris, the Concertgebouw in Amsterdam, Berlin Philharmonie and Konzerthaus, Tonhalle Zurich, Palau de Musica Barcelona, Oji Hall in Tokyo, and Melbourne's Recital Centre. We are pleased to announce tonight that next season he will make his Princeton solo recital debut on our series.

His multi-award winning discography for Harmonia Mundi includes the complete Beethoven piano sonatas, concertos, and the "Diabelli" Variations, Liszt's B Minor Sonata and other late works, and all of Schubert's major piano works from the last six years of his life, including the 3 song cycles with tenor Mark Padmore.

Paul Lewis studied with Joan Havill at the Guildhall School of Music and Drama in London before going on to study privately with Alfred Brendel. Along with his wife the Norwegian cellist Bjørge Lewis, he is artistic director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK.

ON TONIGHT'S PROGRAM

By Peter Laki, ©2015

Beethoven's contributions to the solo violin literature are well known: his great Violin Concerto, the two Romances and the ten sonatas are staples of our concert repertoire. The same is not true of Schubert, whose solo violin works are much less frequently performed (with the possible exception of the three easy sonatinas). Lisa Batiashvili's program juxtaposes these two contemporaries, bringing out the fundamental differences between their artistic temperaments. In between, we will hear from an earlier pair of German-speaking contemporaries, Bach and Telemann (the former in a late 19th-century arrangement by Busoni). Here again, we have two composers working in the same geographical area at the same time but having very different musical personalities.

ABOUT THE PROGRAM

By Peter Laki

FRANZ SCHUBERT (Himmelpfortgrund [now part of Vienna], 1797 – Vienna, 1828)
 Sonata for Violin and Piano in A Major, D. 574, “Grand Duo” (1817)
 Rondo for Violin and Piano in B Minor, D. 895 “Rondo Brilliant” (1826)

In the summer of 1817, the 20-year-old Schubert was sharing quarters with his friend Franz von Schober, and with Schober’s mother and sister, in the inner city of Vienna, having escaped the drudgery of helping his father teach school in the suburbs. He was finally able to devote himself entirely to composition, and to making those personal connections which were as important for a young musician then as they are today. Schober, an artistically inclined young man of some means who moved in the “right” circles, introduced his friend to Johann Michael Vogl, a famous opera singer who took a keen interest in Schubert. So it is not surprising that Schubert wrote several songs during his time at the Schobers’; but he was also spreading his wings more and more in the instrumental genres, with a number of important piano works and an ambitious sonata for violin and piano that was published only in 1851, twenty-three years after Schubert’s death.

The previous year, Schubert had written three violin sonatas (published, also posthumously, as “sonatinas”—a name never intended by the composer). The Sonata in A Major is much bolder than the earlier works in its exploration of new rhythmic and harmonic ground. Its broadly lyrical first movement is perhaps the most conventional of the four, though even here, Schubert infuses each theme with his unmistakable personality. The movement has a highly unusual sequence of keys; it has an especially charming and graceful ending. *(continued on page 8)*

PRINCETON STUDENTS: YOU’RE INVITED.

The Student Ambassadors of Princeton University Concerts want to get to know YOU!
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Tonight at intermission. Join other students downstairs in the Richardson Lounge for free cookies and drinks. Meet other like-minded students who love music and share your thoughts about the concert!

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ANNOUNCING THE 2015-2016 SEASON

CONCERT CLASSIC SERIES

Thursday, September 24 at 8pm

EMERSON STRING QUARTET
CALIDORE STRING QUARTET*

featuring The Mendelssohn Octet

“... with musicians like this there must be some hope for humanity.”
— *The Times (London)*

Thursday, October 15 at 8pm

PAVEL HAAS QUARTET*

Martinu, Dvorak, Beethoven

“The world’s most exciting string quartet? Well, they suit the tagline better than most. Above all, they play with passion.”
— *The Times (London)*

Thursday, November 12 at 8pm

ARCANTO QUARTET*

Bach, Schumann, Smetana

“Freshness, close rapport, finesse, and a blend of eloquence and vitality have been hallmarks of its style ever since its debut.” — *The Telegraph (London)*

Thursday, November 19 at 8pm

EMMANUEL PAHUD,* Flute
CHRISTIAN RIVET,* Guitar

Music from Around the World

“...the nearest thing we’ve had to a star flautist since James Galway.”
— *The Guardian (London)*

Thursday, February 4 at 8pm

IGOR LEVIT,* Piano

Bach, Schubert, Beethoven, Prokofiev

“...one of the most probing, intelligent and accomplished artists of the new generation.” — *The New York Times*

Thursday, February 25 at 8pm

TETZLAFF TRIO*

Schumann, Dvorak, Brahms

“Whatever they play, you want to hear it.”
— *The New York Times*

Thursday, April 7 at 8pm

PAUL LEWIS,* Piano

Brahms, Schubert, Liszt

“Here is fresh, intelligent yet daring playing, alert to the flights of wildness in the music.”
— *The New York Times*

Thursday, April 28 at 8pm

MATTHIAS GOERNE,* Baritone
ALEXANDER SCHMALCZ,* Piano

Schubert “Die Schöne Mullerin”

“...one of the most compelling and insightful performances of Schubert I have ever heard.”
— *The New York Times*

ALL IN THE FAMILY chamber music concerts for kids ages 3 & up and their families

Saturday, November 7 at 1pm

MEET THE MUSIC

“MY BROTHER FRANZ SCHUBERT”

The musicians of The Chamber Music Society of Lincoln Center return hosted by Bruce Adolph. Featuring the music of Franz Schubert.

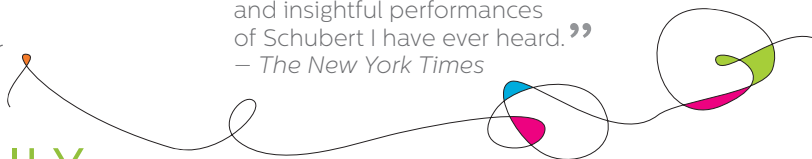
**Princeton University Concerts debut*

Sunday, March 20 at 1pm

BABY GOT BACH

“PRINCIPALLY PERCUSSION”

NEW NEXT SEASON! We offer a concert for even younger kids, ages 3-6, hosted by renowned pianist Orli Shaham, and featuring Princeton’s resident percussion ensemble, SÖ Percussion.



SPECIAL EVENTS

Join us as we delve into two great musical minds. Bach's complete Sonatas and Partitas for solo violin and Shostakovich's complete Preludes and Fugues for solo piano offer a distilled version of the composer's legacies, and listening in one sitting is an opportunity to truly steep in the vocabulary of these great works.

Monday, November 16 at 7pm

ISABELLE FAUST,* Violin

The Complete Sonatas and Partitas of Bach, played in the Princeton University Chapel.

“Isabelle Faust has a magnificent grasp of this music. Hear her if you can!”

— *Gramophone Magazine*

Sunday, March 6 at 2pm

ALEXANDER MELNIKOV,* Piano

The Complete Preludes and Fugues of Shostakovich

“One of the 50 greatest recordings of all time....an exhilarating experience.”

— *BBC Music Magazine*



RICHARDSON CHAMBER PLAYERS

Sunday, October 18 at 3pm • Sunday, February 21 at 3pm • Sunday, April 3 at 3pm

PUC125 PERFORMANCES UP CLOSE NEW NEXT SEASON!

With an eye toward our 125th anniversary, we're launching a three-year experiment to explore the future of chamber music. Experience classical music more directly, more viscerally than ever before with one-hour concerts in the round on the stage of Alexander Hall. Performances will feature an eclectic mix of artists and programs that reflect the voices of a new generation. A new and casual encounter with PUC. Invite friends!

Sunday, October 11 at 2pm & 4:30pm

GALLICANTUS

“**Songs of the Sybil**” The only complete setting of the twelve Sibylline prophecies by Lassus paired with works by the celebrated ‘Sibyl of the Rhine’ Hildegard von Bingen.

Tuesday, October 27 at 6pm & 9pm

CALIDORE STRING QUARTET*

“**Composer's Last Words**,” the last quartets written by Mendelssohn and Mozart before their untimely deaths.

Tuesday, December 1 at 6pm & 9pm

DAVID GREILSAMMER,* Piano

“**Scarlatti & Cage**,” In one unbroken stream Greilsammer alternates between keyboard sonatas of Scarlatti and Cage sonatas for prepared piano, revealing the similarities between the 18th-century Italian and the notorious avant-gardist.

Wednesday, March 9 at 6pm & 9pm

ÉBÈNE STRING QUARTET

Back by popular demand! Come early for the gavotte, but stay late for the lindy-hop with these remarkable chameleons of the string quartet world.

Thursday, March 24 at 6pm & 9pm

ESCHER STRING QUARTET*

“**Composer's Last Words**,” the last quartets of Britten and Schubert performed by “one of the top young quartets before the public today.”

Thursday, April 14 at 6pm & 9pm

JULIEN LABRO,* Accordion, Bandoneon

“**The Big Squeeze**,” the world's best accordion virtuoso brings us two sets of music; a program of music from around the world, and then he is joined by a band for a jazz nightcap.

**Princeton University Concerts debut*

Sparkling and exuberant, the second-movement Scherzo is totally unpredictable in every way: the phrase lengths are as irregular as the key changes, and the music is given to unexpected outbursts at every turn. The Trio, or middle section, is more subdued, but it also has many small surprises in store.

The slow movement (Andantino) starts as an innocent little song, but after just a few measures, the music finds itself in a very remote key, where strong accents and mysterious dreamy moments alternate. Yet no matter how remote the modulations, the opening melody always returns in its original key and its original idyllic form.

The finale is, in some ways, like another scherzo: it is in a fast 3/4 meter and contains several harmonic leaps evoking a scherzo character. Yet the movement eventually turns out to be a regular sonata form, with a lyrical second theme counterbalancing the scherzo-like opening (and repeating the harmonic irregularities of the first movement). After a brilliant and adventurous development section and a recapitulation that makes some small but crucial changes in the harmony, the work ends energetically with a recall of the scherzo-like opening theme.

In later years, Schubert wrote two more works for violin and piano, the Rondo in B Minor (D. 895) and the Fantasy in C Major (D. 934), both for a Czech-born violinist named Josef Slavík (Slawjk), whose life had the tragic distinction of being even shorter than Schubert's, as he died in 1833 at the age of only 27. After his Viennese debut in 1826, the 20-year-old was compared to Paganini no less; it was then that Schubert wrote his two extremely demanding pieces for the young Bohemian.

Enjoy a Sweet Nibble at Intermission...

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at intermission*



The Rondo was one of only a handful of instrumental works by Schubert to be published during the composer's lifetime; the publisher named it "Rondo brillant." In his authoritative 1997 Schubert monograph, Brian Newbould called it "one of the best-kept secrets among connoisseurs of Schubert's mature oeuvre." It opens with a slow introduction of substantial proportions; the majestic dotted figures of the piano announce a work of a solemn character, and the many surprising harmonic turns in the lyrical secondary theme are, similarly, signs of a seriousness that goes far beyond what most players and listeners would have expected to find in a "Rondo brilliant." One finds the same musical sophistication after the actual Rondo begins in a fast tempo; the Rondo theme—significantly in a minor key—is imbued with high dramatic intensity. Some of the episodes are more playful, but Schubert keeps the modulations rather complex, and inserts a lengthy middle section which almost develops into a movement within a movement, and brings back one of the more startling harmonic moments from the slow introduction. The full recapitulation is followed by a spectacular coda in the major key where the tempo speeds up and the excitement reaches its highest point.

JOHANN SEBASTIAN BACH (Eisenach, 1685 – Leipzig, 1750)

"Nun komm' der Heiden Heiland," BWV 659

arranged for piano by Ferruccio Busoni (Empoli, 1866 – Berlin, 1924)

No composer's works have been arranged or transcribed more often than Johann Sebastian Bach's. The reason has to do in part with Bach's universal recognition as one of the greatest composers of all time, and in part with the perception that the essence of his music lies less in the instrumentation than in the notes themselves. The first person to arrange Bach's music was Bach himself; it's enough to think of the harpsichord concertos, all of which started life as concertos for other instruments; or the Prelude to the E-major partita for solo violin which became the organ concerto that opens Cantata BWV 29. Among later composers, Mozart scored fugues from *The Well-Tempered Clavier* for strings, Schumann provided piano accompaniments for the violin partitas, and Brahms made a version of the Chaconne for piano left hand.

Ferruccio Busoni was probably the most prolific of all Bach arrangers. A prodigious pianist and a protégé of Liszt (who himself made some celebrated Bach transcriptions), he had been introduced to Bach's music as a child, and his deep love for the Thomaskantor endured his entire life. He prepared new editions of most of Bach's keyboard music, and these editions run the gamut from pedagogical guides that are generally faithful to the original to free transcriptions to original compositions based on pieces or fragments by Bach. The ten chorale preludes, originally for organ, that Busoni published in a piano arrangement in 1898, belong to the middle category. As Busoni himself explained, he was motivated by "the desire to interest a larger section of the public in these compositions which are so rich in art, feeling and fantasy."

"Nun komm' der Heiden Heiland" ("Now comes the Gentiles' Savior") comes third in Busoni's collection of ten preludes. It is the most important Advent hymn in the Lutheran tradition. Bach wrote several works based on this melody, including two cantatas and several organ preludes. The one Busoni arranged (BWV 659) comes from the so-called "Eighteen Chorales," written in Weimar during the 1710s and revised in Leipzig thirty years later. The chorale melody is presented in imitation by two middle voices against an ornate top voice (also derived from the chorale) and a so-called "walking bass."

GEORG PHILIPP TELEMANN (Magdeburg, 1681 – Hamburg, 1767)

Fantasie No. 4 for Solo Violin in D Major TWV 40:17 (1735)

We will never know for sure whether Telemann knew J. S. Bach's unaccompanied works for violin and cello. It is far from certain but not impossible, given their long-standing personal and professional connection. (Telemann was the godfather of Bach's son Carl Philipp Emanuel, who later inherited Telemann's job as music director for the city of Hamburg.) Yet Telemann, far more famous than Bach in his own time, had a different approach to unaccompanied string writing. His violin fantasies, which vary in the number of character of the movements they contain, are much shorter and simpler than Bach's partitas, though not without their own technical challenges. The fourth fantasy, performed at this concert, is in three movements: an opening Vivace based on a single motif taken through a number of different keys; a short Grave, only six measures long, which for a moment invokes a serious French overture; and a lively Gigue dance, which

is the longest of the movements. All three movements make extensive use of double, triple, and quadruple stops, which makes it possible for a single violin to provide both melody and harmonic support at the same time.

LUDWIG VAN BEETHOVEN (Bonn, 1770 – Vienna, 1827)

Sonata No. 10 for Violin and Piano in G Major, Op. 96 (1812)

Of Beethoven's ten sonatas for violin and piano, all but the last were written during a six-year period between 1797 and 1803. The last one followed in 1812, after a hiatus of almost a decade.

Beethoven went through a great deal of personal turmoil in 1812. This was the year when he wrote his famous letter to the "Immortal Beloved," and also the year of a serious conflict with his younger brother Johann. In part as a result of these preoccupations, Beethoven entered a deep artistic crisis and wrote almost nothing until 1816. The Violin Sonata Op. 96 was one of the last works he completed before these years of silence. It is a piece of parting: it marks the end of what is now habitually called Beethoven's "middle period." And nothing at that point could have led one to predict that years later Beethoven would start composing again in the entirely new style of the last sonatas and quartets, the Ninth Symphony and the *Missa Solemnis*. The sonata is full of a resignation and nostalgia not often found in his other works.

As the great violinist Joseph Szigeti noted in his book *The Ten Beethoven Sonatas*: "The last sonata Op. 96 is the only one of the ten that states its theme unaccompanied, unharmonized,... giving the bare essence only of the germinal idea." That theme, one might add, is only four notes long. Szigeti also drew attention to "a certain indecision in formulating answers" and to instances where "the motion of the...voices almost seems suspended in mid-air." One such moment comes shortly before the end of the first movement where the piano is left alone to play some very special harmonies with a truly mystical effect, introducing the final appearance of the four-note theme with which the movement closes.

The second-movement (*Adagio espressivo*) has the same hymn-like rhythm as the slow movement of the "Emperor" Concerto, written three years earlier.

Beethoven chose a relatively distant key relationship for the key of the slow movement, just as he had done in the concerto. The main melody of the sonata movement is repeated in its entirety after some intervening ornamental passages and, again as in the concerto, the movement is connected to the next one without a break. The melody of the Scherzo (in G Minor) is characterized by those off-beat accents of which Beethoven was so fond. After a trio that revisits the key of the Adagio, the Scherzo returns, its ending brightens from G Minor to G Major, in anticipation of the last movement—a serene theme with seven variations.

The variations are extremely diverse and innovative; the changes undergone by the melody are much more substantial than in earlier variation sets, and point the way to the monumental “Diabelli” Variations for piano (1819-1823). In addition to the traditional strategies of ornamenting and enriching the melody, the variations include the opposite procedure, which consist in reducing that melody to simple chords. Of particular beauty is the Adagio variation (No. 5), which includes two short cadenzas for the piano. It is followed by a deceptive return of the melody in its original form—deceptive first because it is not in the home key of G but in E flat (the key of both the slow movement and the Trio section of the scherzo), and second because it is soon interrupted by the boisterous sixth variation. Variation No. 7 is a mysterious-sounding contrapuntal piece in G minor. It leads into the “real” return of the original theme (now in the home key, and in a complete form) and then to the coda, with the typical Beethovenian slowdown at the next-to-the-last moment.

Op. 96 was written for one of the most famous violinists of Beethoven’s time, the Frenchman Pierre Rode (1774-1830), who gave the premiere with Beethoven’s pupil, the Archduke Rudolph at Prince Lobkowitz’s palace on December 29, 1812. It seems that composer and violinist didn’t see entirely eye to eye. As Beethoven wrote to the Archduke, “I did not make great haste in the last movement... because I had, in writing it, to consider the playing of Rode. In our finales we like rushing and resounding passages, but this does not please R and—this hindered me somewhat.” For once, Beethoven appears to have allowed himself to be influenced by the demands and sensibilities of the performer he more often disdained; but posterity is only the richer for it, as we now have a perhaps atypical, yet singularly expressive and beautiful, finale to end Beethoven’s output for solo violin.