

MELBOURNE RECITAL CENTRE PRESENTS

# MIDORI

## WITH ÖZGÜR AYDIN, PIANO

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VIOLIN

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GREAT PERFORMERS CONCERT SERIES 2016

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TUESDAY 28 JUNE

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# MIDORI VIOLIN

*with Özgür Aydin - piano*

‘Midori has a technical  
finesse and certainty of  
style that are unmatched’

D I E P R E S S E

Tuesday 28 June  
7.30pm Elisabeth Murdoch Hall  
6.45pm free pre-concert talk  
with Monica Curro

## DURATION

One hour & 50-minutes  
with one 20 minute interval

This performance is generously  
supported by Eva Besen AO  
& Marc Besen AC

# PROGRAM

## **FRANZ LISZT**

(b. Raiding, Hungary, 1811 – d. Bayreuth, Germany, 1886)

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Soirées de Vienne – Valse-caprice No. 6 d'après Fr. Schubert, S.427

## **ARNOLD SCHOENBERG**

(b. Vienna, Austria 1874 – d. Los Angeles, United States, 1951)

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Phantasy for Violin with piano accompaniment, Op.47

## **JOHANNES BRAHMS**

(b. Hamburg, Germany, 1833 – d. Vienna, Austria, 1897)

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Sonata in G, Op.78

I *Vivace ma non troppo*

II *Adagio*

III *Allegro molto moderato*

Interval: 20 minutes

## **WOLFGANG AMADEUS MOZART**

(b. Salzburg, Austria, 1756 – d. Vienna, Austria, 1791)

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Violin Sonata in B-flat, No.32, K.454

I *Largo-Adagio*

II *Andante*

III *Allegretto*

## **FRANZ SCHUBERT**

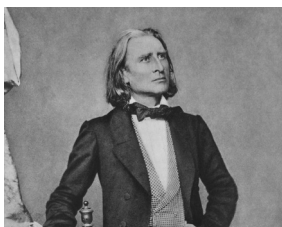
(b. Vienna, Austria, 1797 – d. Vienna, Austria, 1828)

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Fantasie for Piano and Violin in C, D.934

*Andante molto—Allegretto—Andantino—Tempo I—Allegro vivace—Allegretto—Presto*

# ABOUT THE MUSIC



**Franz Liszt (1811-1886)**

Considered one of the most prolific 19th century composers, Liszt also has the rare distinction of being renowned as one of the greatest pianists in history which explains his significant catalogue of original piano works. As a composer, Liszt was a prominent representative of the Neudeutsche Schule (New German School) influencing his contemporaries with his anticipation of many 20th century musical ideas and trends. His most notable contributions were the invention of the symphonic poem, making radical departures from the traditional notions of harmony and popularising a wide array of music by transcribing it for the piano.

## **Franz Liszt: Soirées de Vienne – Valse-caprice No. 6 d'après Fr. Schubert, S427**

No music is more closely associated with Vienna than the waltz. Originating in the Bavarian countryside in the mid-1700s, the waltz and its bumptious cousin, the ländler, had moved to urban centres by the 1770s, supplanting the decorous minuet in upper-class ballrooms. This wasn't without controversy; the dance calls for closely-held couples and to some sensibilities was indecent and shameless. Naturally, it became all the rage, and was the preeminent dance in Europe for the first part of the 19th century.

Keen to capitalise on the craze, publishers commissioned sets of waltzes for the domestic market. Schubert wrote hundreds of waltzes but the brevity and sameness of structure and tonality that makes them good for dancing makes them less appealing for the concert hall.

Franz Liszt solved this problem in the (by his standards non-invasive) arrangements published under the title *Soirées de Vienne*. Liszt's nine Valse-Caprices are actually suites of Schubert's waltzes woven together to provide greater length, variety and internal drama. The sixth of the set is one of the most popular and consists of two waltzes from *Valses sentimentales* (D779), one from *Valses nobles* (D969) plus Liszt's tastefully extended and decorated melodies and transitions, with a minimum of pianistic grandstanding.

Liszt wrote sparingly for the violin, but given his career proclivities, it seems somehow 'natural' to perform a violin-piano version of his fantasia based on Schubert. David Oistrakh, the great Russian violinist, prepared a transcription of the *Soirées de Vienne: Valse-caprice No. 6*, but that edition omits some portions from the piano original. This "free" transcription augments Oistrakh's version, to give a fuller picture of Liszt's composition. Given its complex parentage, this is 'memory music' of the highest order.



**Arnold Schoenberg  
(1874-1951)**

Associated with the expressionist movement in German poetry and art, Schoenberg is credited with bringing the most polemical feature of 20th-century art music to the fore, atonality. His interest in atonality led to the development of the 12-tone composition technique – a method of manipulating an ordered series of all 12 notes in the chromatic scale – which has been influential in the music of Aaron Copland and Igor Stravinsky. With the rise of the Nazi Party in Germany, Schoenberg's works were labelled as degenerate music due to his Jewish background and prompted a move to the United States taking up teaching positions at the University of Southern California and the University of California, Los Angeles.

### **Arnold Schoenberg: Phantasy for Violin with piano accompaniment, Op.47**

Phantasy for Violin with piano accompaniment is Arnold Schoenberg's last chamber work. It was premiered by its dedicatee, Adolph Koldofsky, during the composer's 75th birthday celebrations in September 1949.

Much of the general public seems to fear Schoenberg's music as well as that of his disciples, including Anton Webern and Alban Berg. True, Schoenberg was the mastermind behind atonal music and the inventor of the 12-tone row method of composition, both of which appear unnecessarily unforgiving; but, to quote the inventor himself, his purpose was clearly different:

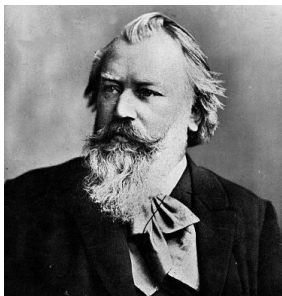
*'Composing with 12 tones is not nearly as forbidding and exclusive a method as is popularly believed. It is primarily a method demanding logical order and organization, of which comprehensibility should be the main result.'*

My Evolution, 1949

Schoenberg's output for the violin consists of only two works: the Violin Concerto and the Phantasy. However, he knew the instrument well, having taken lessons from the age of eight, and having included the instrument in his compositions from very early on in his career. The Phantasy can best be described as expressive. Opening with a passionate

declamation, the work has a shifting musical character that flows from one section to the next, and within each section, from mysterious, humorous and sweet to dark and serene. The dance-like *Grazioso* and *Scherzando* are more folk-influenced than a Viennese waltz, complete with a hint of yodeling as well as spice. The passionate opening theme returns in the Coda and soon brings the work to a virtuosic conclusion.

The piece is neatly and meticulously laid out, based on aggregates (all 12 notes of the chromatic scale) that are divided into two groups of six notes each. From the aggregate, Schoenberg has constructed 11 such groupings or divisions. Dissecting the Phantasy in this way enables us to understand how Schoenberg put the work together and to appreciate his ingenuity from an analytical perspective. However, the expressiveness of the music speaks for itself.



**Johannes Brahms  
(1833-1897)**

Brahms is often considered both a traditionalist and an innovator. Spending much of his professional life in Vienna, Austria, his music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. Yet Brahms aimed to honour the 'purity' of these venerable musical structures while also advancing them into the Romantic period creating bold new approaches to harmony and melody. While some contemporaries found his music too academic, his popularity and influence on the time was considerable causing the composer to be grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the 'Three Bs' highlighting the primacy of these three composers to the musical field.

## **Johannes Brahms Sonata in G, Op.78**

*I Vivace ma non troppo*

*II Adagio*

*III Allegro molto moderato*

The work of Johannes Brahms epitomizes the central German tradition of the Romantic era. 'A *genius*,' according to Robert Schumann, Brahms's works combine a Classical style with a Romantic temperament. The effects of his sonorities are extremely varied, ranging from a violent symphonic texture to the delicate whisper in a song.

In his personal life, Brahms was stubborn and reserved as well as loyal and generous. His life-long devotion to the Schumann family is well known; although he remained a bachelor, his attachment to Clara Schumann (Robert's widow) and to their children was of particular importance to his emotional and musical life.

Brahms composed his Sonata in G Major, Op. 78 shortly after the untimely death of his 24-year-old godson, the violinist and poet Felix Schumann. Although the sonata reflects Brahms' sadness, the overall effect of the work could be described as tender rather than despondent. Upon receiving the completed manuscript, Clara Schumann is quoted as having said, '*[I] could not help bursting into tears of joy over it. ... I wish the last movement could accompany me to the next world.*'

Written in Portschach in southern Austria over the summers of 1878 and 1879, the Sonata in G Major chronologically follows the Violin Concerto, Op. 77, one of the best-loved works in the violin literature. This sonata is reputed to be the composer's third or even possibly the fifth attempt at writing a violin sonata. Brahms had written a 'Scherzo' movement in 1853, as a birthday tribute to the violinist Joseph Joachim which became a part of the F.A.E. Sonata. This piece was a joint effort with Schumann and Albert Dietrich. Sometime between then and 1878, Brahms tried composing a number of works for violin and piano, but none have survived.

The Sonata in G Major is a three-movement work containing fragmentary references in the first and last movements to two of Brahms's earlier songs, *Regenlied* and *Nachklang* Op.59, Nos. 3 & 4, respectively, of 1873. Set to poems by his friend Klaus Groth, they incorporate rain in a symbolic and poetic manner. In the first poem, the rain awakens dreams of childhood, and would 'bedew my soul with innocent childish awe' and in the second, raindrops and tears mingle so that when the sun shines again, 'the grass is doubly green: doubly on my cheeks glow my burning tears.' This is not to say that this piece is 'program' music; however it gives us possible insight into Brahms' psyche, as well as that of the performer and the listener as the piece unfolds.

The first movement opens *mezza voce* with both instruments playing with a slightly hushed quality. The violin has the main theme with the memorable repeated 'D's in a dotted rhythm, which begin the melody.

The image shows a musical score for Violin and Piano. The tempo is marked 'Vivace ma non troppo'. The Violin part is in G major (one sharp) and 4/4 time. It begins with a dotted rhythm (D4, dotted quarter, eighth) and a melody. The Piano part is also in G major and 4/4 time. It begins with a dotted rhythm (D4, dotted quarter, eighth) and a melody. The score is in 4/4 time and G major.

The rhythmic configuration and pattern is quintessentially Brahmsian, especially in the beginning movement. The strong beats of the violin and the piano hardly seem to line up; of course, when they do finally meet, the impact of the emphasis is that much stronger, and the uneven overlapping lines of the two instruments give an incredible sense of a prolonged phrase.

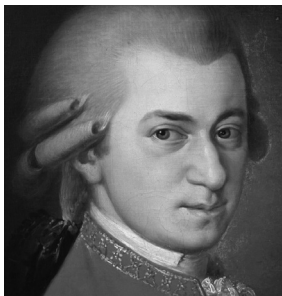
The initial rhythm of the three dotted notes can be heard sporadically throughout the movement, as well as in the middle part of the second movement, marked *Adagio*. This section is distinguished by the somber quality of a funeral march, in great contrast to the heart-warming sections that precede and follow it.

In the final movement (notice there is no 'Scherzo' in this work as would have been traditionally expected in the genre), the three 'D's make an appearance again.

With the melody that begins with the dotted rhythm, one hears the accompaniment of quiet running semi-quavers, from which the Romantic imagination evokes a gentle flow of water, perhaps of rain or of tears.

The image shows a musical score for Violin (Vln.) and Piano (Pno.). The tempo is marked 'Allegro molto moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Violin part begins with a dotted rhythm (half note, quarter note) and is marked *p dolce*. The Piano part features a continuous accompaniment of quiet running semi-quavers, also marked *p dolce*. The score is written for three measures, with the Piano part having a repeat sign at the end.

Later a theme from the second movement returns, suggesting hopefulness, and eventually leading to the triumphant sounds of happiness. The opening melody is heard again, after which the work comes to a quiet end, with a tender reminiscence of the past.



**Wolfgang Amadeus Mozart  
(1756-1791)**

One of the most influential composers of the Classical era, Mozart showed prodigious ability from his early childhood composing from the age of five and performing before European royalty. Mozart was engaged as a musician of the Salzburg court at 17, but soon became restless and travelled in search of a better position. Settling in Vienna, he composed many of his well-known symphonies, concertos and operas during his final years. He composed more than 600 works over his lifetime, creating pinnacles in symphonic, concertante, chamber, operatic and choral music genres and is among the most enduringly popular of Classical composers.

### **Wolfgang Amadeus Mozart: Violin Sonata in B-flat, No.32, K.454**

*I Largo-Allegro*

*II Andante*

*III Allegretto*

By 1784, Mozart, formerly a child prodigy, had become THE pianist in Vienna. The great musicologist H.C. Robbins Landon writes that Mozart's name 'was on every tongue.'

It was just as well that demand was great for his performances as he had many debts and financial obligations. In order to fulfill his many commitments, he even dropped two opera projects and instead composed six piano concertos (Nos. 14-19) within the period of a year.

Mozart's schedule was very busy indeed. There were concerts almost daily during the month of March 1784. It was a wonder that he managed to compose at all. But within March and April that year, he either composed or completed three piano concerti (KV.450 in B-flat, KV.451 in D and KV.453 in G), the Quintet in E-flat for Piano and Winds, KV.452, and the Sonata in B-flat for Keyboard and Violin, KV.454.

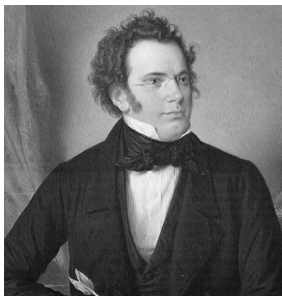
The story goes that when Mozart premiered the Sonata, KV.454 with the Mantuan violin virtuoso Regina Strinasacchi, his own piano part was barely in sketch form yet he played it

with spontaneous creativity. Moreover, the performance took place in the presence of the Emperor Josef II, which further attests to Mozart's ample self-assurance.

The Sonata is in three movements: it opens with a remarkable introduction marked *Largo* in which the two instruments are on an equal footing and in perfect harmony with one another; the beauty is incandescent. The *Allegro* that follows is in clear contrast. Here the scale and arpeggio-like handling of the notes are playful and exuberant, the momentum both spirited and joyful.

The second movement, *Andante*, is the emotional heart of the work and is quintessential Mozart in its melodic intensity and depth of expression. The two instruments sing so beautifully that they appear to be truly inspired by a miraculous power.

In the final movement, *Allegretto*, the mischievous and fun-loving side of Mozart returns: sforzandi come off the beat and chromatic figures with accidentals appear in the first theme. The movement is written in Rondo form; the sections between the Rondo theme never cease to flow; both instruments portraying a jolly mood. The work concludes with majesty and elegance.



**Franz Schubert (1797–1828)**

Today, Schubert is ranked among the greatest composers of the late Classical and early Romantic eras, however appreciation of his music was limited to a relatively small circle of admirers in Vienna while he was alive. During his extremely prolific, yet short, writing period, he produced over 600 secular vocal works, seven symphonies and a combination of sacred music, operas and incidental music. Although not reaching mainstream audiences during his lifetime, his work was championed into popularity by Mendelssohn, Schumann, Liszt, Brahms and many other 19th century composers.

### **Franz Schubert: Fantasie for Piano and Violin in C, D.934**

*Andante molto—Allegretto—Andantino—Tempo I—Allegro vivace—Allegretto—Presto*

Schubert composed his Fantasie for Piano and Violin in C major rather quickly in December 1827, almost a year before his death at the age of 31. It is one of three substantial works he wrote for the two-instrument pairing, the others being the Grand Duo in A major, D.574 (1817) and the Rondo Brillante (D.895; 1826). As beautiful and delightful as they are, the four 1816 violin and piano sonatinas are smaller works in scope, most likely to have been intended for amateur players.

The Fantasie is a multi-movement work, with a set of variations on Schubert's song *Sei mir gegrüsst* taking pride of place in the middle of the piece. *Sei mir gegrüsst* (the title translates as *I greet you*) was written by Schubert about six years earlier, set to a poem by Friedrich Rückert. Borrowing from his own lieder was a common Schubert practice, at the core of other instrumental works of note such as his 'Trout' Quintet and the 'Death and the Maiden' Quartet.

Although poorly received at its first performance (which was given by the pianist Carl Maria von Bocklet and violinist Josef Slavik, in Vienna, January 1828), the Fantasie is

one of the most beautiful works for violin and piano to come down to us from the Classical Era. Musical fantasies were meant to seem improvisatory in their nature, and Schubert does not break his music's flow in a traditional structure of three or four movements. Instead, he appears to be reaching for the sort of free exploration of his 'Wanderer' Fantasy (a work for solo keyboard, premiered several years before by the same pianist, Bocklet), while departing from tradition by writing a fantasia for two instruments, thus adding dialogue to the ruminations central to the form. Themes appear and return throughout the roughly 27-minute work, and there are no definitive movement ends where a nice breath could be taken to give both the players and listeners a sense of repose.

The piece opens with quiet, tremolo-like bubbling from the piano, over which the violin gently soars. The section, which serves as an introduction, is melodious, filled with a sense of wonder, while seemingly bending a listener's sense of time, as if in an early morning dream of changing colours of the skies. This is followed by a movement of fast notes which blaze on for an extended statement, the two instruments engaging interactively, from a canon-like tug-of-war to their functioning together as dancing partners. Waves of differing emotions come and go, the music at times exuberant and at other times coquettish, lending it a rather varied feel amidst the unstoppable fast notes. A quick silence follows, as the music segues into the previously mentioned lied theme and its variations. The variations return to the opening material of the work, again suggesting a moment of wondering, but the Fantasie quickly becomes confident and definitive, rising into the work's heroic section. While rambunctious at times, the music never loses its charm, as Schubert reprises the *Sei mir gegrüsst* theme, bringing the work to its spirited culmination in a flourish of excitement, heroism, and triumph.

# ABOUT THE ARTISTS

**‘Midori is among the finest violinists  
of her generation’**

INTERNATIONAL RECORD REVIEW

## Midori



Midori is one of the most legendary violinists of this generation. In addition to performing at the highest levels internationally, she has also been recognised by the United Nations and the World Economic Forum for her exceptional commitment to education and community engagement throughout the USA, Europe, Asia and the developing world. More recently, Midori has been making a sustained commitment to the violin repertoire of the future, commissioning several new concerto and recital works.

In the last few years, Midori has added several new recordings to her extensive catalogue of discs – a recording of Bach's complete Solo Sonatas and Partitas and a forthcoming release of the violin concerto *DoReMi* written for her by Peter Eötvös and recorded with the Orchestre Philharmonique de Radio France. In 2014, a recording featuring Midori's performance of Hindemith's Violin Concerto with NDR Symphony Orchestra and Christoph Eschenbach won a Grammy Award for Best Classical Compendium.

Midori is recognised as an extraordinary performer, a devoted and gifted educator and an innovative community engagement activist. In 1992 she founded Midori & Friends, a non-profit organisation in New York which brings music education programmes to underserved New York City schoolchildren in every borough each year. Two other organisations, Music Sharing, based in Japan, and Partners in Performance, based in the U.S., also bring music closer to the lives of people who may not otherwise have involvement with the arts. Her commitment to community collaboration and outreach is further realised in her Orchestra Residences Program. In 2007, she was named a Messenger of Peace by U.N. Secretary-General Ban Ki-moon.

Midori was born in Osaka, Japan in 1971 and began studying the violin with her mother, Setsu Goto, at an early age. Zubin Mehta first heard Midori play in 1982 and it was he who invited her to make her now legendary debut – at the age of 11 – at the New York Philharmonic's traditional New Year's Eve concert, on which occasion she received a standing ovation and the impetus to begin a major career. Today Midori lives in Los Angeles, where, in addition to her many commitments, she continues her position as Distinguished Professor of Violin and Jascha Heifetz Chair at the University of Southern California's Thornton School of Music.

Midori's violin is the 1734 Guarnerius del Gesù 'ex-Huberman.' She uses three bows – two by Dominique Peccatte and one by Paul Siefried.

## Özgür Aydın



Turkish-American pianist Özgür Aydın made his major concerto debut in 1997 in a performance of Brahms' Piano Concerto No.1 with the Bavarian Radio Symphony Orchestra. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo – recognition that has since served as the basis for an active and diverse international performing career. He is also a laureate of the Cleveland International Piano Competition.

Mr. Aydın has appeared as soloist with numerous orchestras in Germany and Turkey, as well as with the BBC Concert Orchestra London, the Simon Bolivar Youth Orchestra of Venezuela, Slovak State Philharmonic and Canada's Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at Salzburg, Schleswig-Holstein, Rheingau, Ravinia and Edinburgh. He is a guest at many prestigious venues including New York's Carnegie Hall, London's Wigmore Hall, Munich's Herkulessaal and Tokyo's Suntory Hall.

Mr. Aydin has made recordings of solo piano works by Beethoven, Schumann, Chopin, Liszt and Rachmaninoff for the European labels Videal and Yapi Kredi. His performances of the complete cycles of Beethoven's 32 piano sonatas and five concertos as well as Bach's Well-Tempered Clavier have been highly praised by critics.

He is also a dedicated chamber musician, he enjoys recurrent collaborations with violinists Midori and Kolja Blacher, cellist Clemens Hagen, violist Naoko Shimizu and members of the Berlin Philharmonic.

A recording with Midori consisting of works by Bloch, Janáček and Shostakovich was released in fall 2013 on Onyx Classics.

Born in Colorado, U.S.A. to Turkish parents, Mr. Aydin began his music studies with Prof. Kartal at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Prof. Kammerling at the Hanover Music Academy. He has also received valuable instruction from artists such as Tatiana Nikolaeva and Andras Schiff.

Mr. Aydin lives in Berlin.

His website is [ozguraydin.com](http://ozguraydin.com)

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