



Melbourne Recital Centre Presents

Vadim Gluzman & Daniel de Borah

—Great Performers 2019



Photo: Marco Borggreve

—Violin & Piano

‘His rich, warm timbre comes
allied with a smooth, buttery
legato to set the heart aflutter.’

— Limelight Magazine

Vadim Gluzman & Daniel de Borah

Israel / Australia

Tuesday 25 June, 7.30pm

Elisabeth Murdoch Hall

6.45pm

Free pre-concert talk with Sophie Rowell

Duration

1 hour & 45-minutes

including a 20-minute interval

This concert is being recorded by
ABC Classic for a deferred broadcast.

Melbourne Recital Centre proudly stands on the
land of the Kulin Nation and we pay our respects to
Melbourne's First People, to their Elders past and
present, and to our shared future.

—Program

LERA AUERBACH (b. 1973)

par.ti.ta for solo violin – **Australian premiere**

I Adagio libero (Preludio)

II Moderato

III Andantino scherzando

IV Serioso

V Andante libero

VI Vivo scuro

VII Adagio tragico

VIII Grave

IX Allegro ossessivo

X Adagio (Postludio)

JOHANN SEBASTIAN BACH (1685-1750) –

arr. Robert Schumann (1810-1856)

Partita No.2 in D minor, BWV 1004

I Allemanda

II Corrente

III Sarabanda

IV Giga

V Ciaccona

INTERVAL 20-minutes

ARVO PÄRT (b. 1935)

Spiegel im Spiegel

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Sonata No.9 in A major, Op.47, 'Kreutzer'

I Adagio sostenuto; Presto

II Andante con Variazioni

III Presto

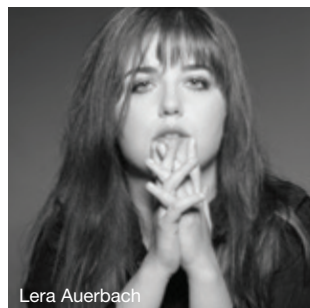


—About the music

Russian-born composer, pianist and author **Lera Auerbach** has lived in the United States since 1991, making her one of the last artists to defect from her home country. Despite her multifarious activities as a performer and writer, she has been extremely prolific as a composer. Her works include opera and ballet scores and a large quantity of orchestral, chamber and instrumental music.

Bach has been a central focus in Auerbach's musical life, with a number of her works containing allusions to his music. The Bachwoche Festival in Ansbach commissioned her *par.ti.ta* for solo violin in 2007, where it was premiered by Vadim Gluzman. Even though there are no direct quotations from Bach in the work, echoes and influences from his writing abound. The work's opening is marked 'as if trying to remember' and much of what follows is imbued with this searching quality. Techniques such as *sul ponticello* (bowing by the bridge to produce a glassy tone) and the use of extreme registers eerily refract distant reminiscences, while her harmonic language veers from extreme chromaticism to tonal clarity in a fluid manner.

The title *par.ti.ta* refers to the Baroque dance suite. Although none of Auerbach's set of 10 movements is for dancing, they are all short (each lasting around two minutes) and possess clearly defined characters. The violin writing is highly demanding but does not display overt virtuosity for its own sake; rather, the intense expressivity of Auerbach's voice dictates both the nature of the material and the work's unfolding.



Lera Auerbach



—About the music



J.S. Bach completed his *Sei Solo a Violino senza Basso accompagnato* in 1720 while he was employed as *Kapellmeister* (Director of Music) in Cöthen. As the small court was Calvinist he was not required to provide sacred music for church services, and this enabled Bach to concentrate on the composition of secular instrumental works. During his six years working there, he composed not only the solo masterpieces for violin and cello but also a large quantity of keyboard music, numerous chamber works and music for full orchestral forces.

The remarkable cycle of three sonatas and three partitas explores a medium that only a small number of Bach's predecessors had embarked on: the unaccompanied violin. Without the traditional bass line – a *basso continuo*, which would provide harmonic support as well as a metrical basis – the violin is required to supply its own chordal foundation, sustain its own rhythmic momentum and produce polyphony, all in spite of its innate single voiced character. Bach achieves all of this with unsurpassed ingenuity and mastery.

During the 19th century, a number of composers, including important figures such as Mendelssohn and Schumann, added an accompanying voice to these works. Much debate has ensued on the virtues of these piano accompaniments and the aesthetic reasoning that prompted their composition. These two leading early Romantic composers respectfully left Bach's original violin line unchanged, so the keyboard functions as an added part rather than as a highly modified transcription. To most 21st-century

ears the fuller harmony provided by the keyboard is unnecessary, as it makes explicit what is already so skillfully implied by the solo violin.

However, various reports have emerged on how Bach himself performed his solo violin works on the keyboard. One of his students, Johann Friedrich Agricola stated: 'Their author often played them himself on the clavichord, adding as much harmony as he deemed necessary. He acknowledged the need for a resonant harmony of the sort that he could not wholly attain in the original.' Jacob Adlung, in a survey written in 1758 of Bach's works, also mentioned that the violin solos 'are very well suited for performance on the keyboard.' This practice, particularly when considered alongside Bach's own notated transcriptions of individual movements for the organ, lute and orchestra, indicates that the later efforts of Mendelssohn and Schumann are perhaps justified and are not insensitive to Bach's original intentions.

Schumann wrote piano accompaniments to the complete set of six solos towards the end of his life, finishing the task in early 1853. It appears that Schumann was inspired to do so upon hearing some of Mendelssohn's arrangements of Bach's solos. As early as 1840, Schumann reviewed a concert in Leipzig where Mendelssohn's piano accompaniment to the Ciaccona from Partita No.2 was played. He enthusiastically exclaimed: 'even the old immortal Cantor seemed to have a hand in the performance.'



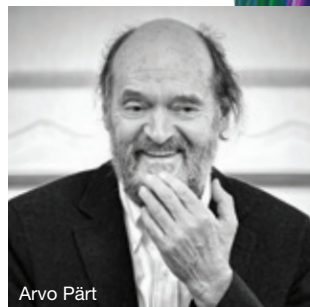
—About the music

Schumann's piano accompaniments are generally unobtrusive and minimal; the listener's attention is never diverted away from the leading violin part. The keyboard fleshes out the harmonies, adds resonance, supplies a bass line and helps outline the metrical structure by subtle rhythmic underpinning. Heightened drama is occasionally created by composing passagework to complement the violin, as can be observed in the added runs found in the first part of the mighty Ciaccona.

The Partita No.2 possesses five dance-derived movements that all commence with a similar bass line progression. The sorrowful Sarabanda is the only movement of the opening four that requires extensive chordal playing from the violinist; the Allemanda, Corrente and Giga are all single voiced linear conceptions. The final monumental Ciaccona is as long as the preceding movements combined, and is a set of variations of immense structural breadth and weight. It is tripartite in form, with a central section cast in the tonic major key. The violinist must traverse a wide variety of techniques, from fast running passagework to complex double stopping and arpeggios across three or four strings. The variations upon the recurring *ground* bass progress with inevitability and carefully crafted formal pacing, and eventually conclude with an emphatic restatement of the opening theme.

The Estonian **Arvo Pärt** has one of the most distinctive and personal musical voices in composition today. However, his compositional life has not developed in a continuous trajectory. His oeuvre up until the early 1970s consisted of a wide range of varied works written in a strongly dissonant and angular idiom. Collage and serial techniques are juxtaposed alongside aleatoric and sound mass elements in his early musical language. After an extended period of self-imposed withdrawal, he returned to composition in the mid-1970s in a radically different style.

These years of silence were a time of discovery for Pärt, both musical and spiritual. The Eastern Orthodox Church and its particular history of music – notably plainchant and organum – became central to Pärt's thinking and identity. He re-examined the roots of his own compositional approach and found a deeper inner purpose for writing music. His choral music has since frequently set religious texts while his purely instrumental works share the same yearning for union with God through a calm yet expressive sound world. All excess is dispensed with (hence the label 'holy minimalism' is sometimes applied to his music) thus allowing the listener to contemplate on the mystical essence of sound itself.



Arvo Pärt

—About the music

Spiegel im Spiegel is one of the first works written in this new found voice. It dates from 1978 and was originally written for violin and piano, though several different instrumentations have since been sanctioned by the composer. The simplicity and purity of the musical processes are immediately apparent: the pianist repeats innocuous broken triads in the right hand, surrounding these with bell-like supporting resonances, while the violinist lyrically intones slow rising and falling stepwise phrases.

The title, which translates as ‘mirror(s) in the mirror,’ can be observed in the work’s construction. The endlessly repeating triads are reflected back upon themselves with small variations, imparting a sense of the boundless in the same way an infinity mirror does with its myriad images. Similarly, the tranquil floating melodic line is folded upon itself around a pivot note: a rising scale is always answered by a descending one, forming another mirror analogy. Pärt’s term for his technique of closely relating the melody to its accompaniment is *tintinnabuli*, a word derived from the Latin for ‘a bell’. The aforementioned bell-like resonances also allude to this trait of his mature compositional aesthetic.



When **Beethoven's** Violin Sonata No.9 was first published by Simrock in 1805, it contained the unusual phrase '*scritta in uno stilo molto concertante, quasi come d'un concerto*' on its title page. This is both an instruction for the performers as well as a declaration by the composer regarding his innovative conception of the piano and violin medium. It is a work of great brilliance and virtuosity (hence the description 'as if a concerto') and is considerably longer and more weighty than any of his previous violin sonatas, or any comparable works by his immediate predecessors.

The broader form, grander keyboard style and dramatic mode of projection relates the *Kreutzer* sonata to the solo piano works of the same period, most notably the famous *Waldstein* and *Appassionata* sonatas. Beethoven also began writing the mighty Symphony No.3 ('Eroica') as he was completing the violin sonata; this is another major work which correspondingly stretched the boundaries of symphonic composition in new and highly original ways.



Ludwig van Beethoven

—About the music



The composer successfully premiered the sonata with the violinist George Bridgetower – to whom it was initially dedicated – in Vienna immediately upon the work's completion in 1803. The piano score of the first two movements was apparently notated only in sketch form and the violinist had minimal time to prepare his difficult part. After a subsequent quarrel with Bridgetower over personal matters, Beethoven decided to dedicate the work to the well-known French violinist and composer Rodolphe Kreutzer. However, Kreutzer never played the sonata as he found it indecipherable. The nickname of 'Kreutzer' remains attached to the work, and its performance history has inspired literary works including Leo Tolstoy's famous novella *The Kreutzer Sonata* and Rita Dove's recent collection of poems *Sonata Mulattica*.

The *Kreutzer* is Beethoven's only violin sonata that commences with a slow introduction. Though this *Adagio sostenuto* is not repeated later, its influence pervades the main body of the movement. The rising semitone motif heard at the end of the introduction makes this link explicit, and it proves to be the melodic kernel of the entire movement. The sonata is highly unusual in possessing two movements (the first and last) marked with the extreme tempo of *Presto*: both are obsessively driven, impetuous in nature, and place great demands on the stamina of both performers.

The second movement is a set of variations based upon a tranquil melody in F major. Each variation is identified by a clearly defined rhythmic character and its own leading instrument. The first is dominated by the piano, the second by the even quicker filigree figuration of the violin, while the third is in the brooding minor key. The fourth variation is richly ornamented by both players in turn and eventually blossoms into a broad and richly harmonized coda.

The Finale was written first in 1802 and was originally intended for the Sonata No.6 in A. However, Beethoven deemed it too 'brilliant' and it proved to be an awkward fit for the lighter proportions of that work. It is in a *tarantella* style that relentlessly presses forward. Only towards the end does the momentum slow for a moment of respite before a triumphant conclusion in the tonic major.

© James Cuddeford 2019

James Cuddeford is an Australian violinist and composer currently based in Hong Kong.



—About the artists



Vadim Gluzman

Universally recognized among today's top performing artists, Vadim Gluzman brings to life the glorious violinistic tradition of the 19th and 20th centuries. Gluzman's wide repertoire embraces new music and his performances are heard around the world through live broadcasts and a striking catalogue of award-winning recordings exclusively for the BIS label.

Highlights of his 2018-19 season include performances with Chicago Symphony under Osmo Vänskä and Cleveland Orchestra under Michail Jurowski, concerts in Australia with the Sydney, Melbourne and West Australian Symphony Orchestras, and with Bamberger Symphoniker, Bergen Philharmonic, Frankfurt Radio Orchestra, Tokyo's NHK Symphony Orchestra, the NDR Radiophilharmonie Hannover and Seattle Symphony.

He leads performances with ProMusica Chamber Orchestra in Columbus, Ohio, where he serves as Creative Partner and Principal Guest Artist.

Gluzman celebrates the 100th anniversary of the birth of violinist Henryk Szeryng with Deutsche Radio Philharmonie, Hamburg NDR Elbphilharmonie Orchestra, Jerusalem Symphony, Orquesta Sinfónica Nacional de México and Warsaw Philharmonic. In 1994, Gluzman was awarded the Henryk Szeryng Foundation Career Award and today performs on a Dominique Peccatte bow from Szeryng's collection, previously owned by Eugène Ysaÿe.

This season, Gluzman gives the U.S. premiere of Lera Auerbach's *The Infant Minstrel and His Peculiar Menagerie* with Louisiana Philharmonic under Carlos Miguel Prieto. He has given premieres of other works by Auerbach, as well as Giya Kancheli, Elena Firsova, Pēteris Vasks, Michael Daugherty and Sofia Gubaidulina.

Accolades for his extensive discography include the Diapason d'Or of the Year, *Gramophone's* Editor's Choice, *Classica Magazine's* Choc de Classica award, and Disc of the Month by *The Strad*, *BBC Music Magazine*, *ClassicFM*, and others.

Vadim Gluzman plays the legendary 1690 'ex-Leopold Auer' Stradivari on extended loan to him through the generosity of the Stradivari Society of Chicago.



Daniel de Borah

Daniel de Borah is widely recognised as one of Australia's foremost musicians, consistently praised for the grace, finesse and imaginative intelligence of his performances. His busy performance schedule finds him equally at home as a concerto soloist, recitalist and chamber musician.

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the United Kingdom and Australia. As a concerto soloist he has appeared with the English Chamber Orchestra, London Mozart Players, Royal Philharmonic Orchestra, Australian Chamber Orchestra and the Sydney, Melbourne, Adelaide and Auckland Symphony Orchestras.

Daniel's festival appearances have included the Musica Viva Festival, Adelaide Festival, Huntington Estate

Music Festival and the Australian Festival of Chamber Music. He has enjoyed fruitful collaborations with many leading soloists including Baiba Skride, Li-Wei Qin, Nicolas Altstaedt, Umberto Clerici, Roderick Williams and Andrew Goodwin. Daniel is a founding member of Ensemble Q, ensemble-in-residence at the Queensland Conservatorium Griffith University since 2017.

During his studies Daniel won numerous awards including 3rd Prizes at the 2004 Sydney International Piano Competition, the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. Daniel is also a past winner of the Australian National Piano Award and the Royal Overseas League Piano Award in London.

Born in Melbourne in 1981, Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatory and the Royal Academy of Music, London. His teachers have included Zsuzsa Esztó, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. Daniel now lives in Brisbane where he serves on the faculty of the Queensland Conservatorium, Griffith University.



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