

THURSDAY, FEBRUARY 27, 2014 AT 8:00PM
Richardson Auditorium in Alexander Hall

Pre-concert Talk by Professor Scott Burnham, 7pm

LEONIDAS KAVAKOS, Violin
ENRICO PACE, Piano

ALL-BEETHOVEN PROGRAM
Ludwig van BEETHOVEN (1770-1827)

Sonata No. 4 for Violin and Piano in A Minor, Op. 23
Presto
Andante scherzoso, più allegretto
Allegro molto

Sonata No. 5 for Violin and Piano in F Major, Op. 24 "Spring"
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

— INTERMISSION —

Sonata No. 10 for Violin and Piano in G Major, Op. 96 "The Cockrow"
Allegro moderato
Adagio espressivo—
Scherzo. Allegro
Poco allegretto

*Mr. Kavakos is represented by Opus 3 Artists.
Mr. Pace appears by arrangement with Nymus Artists.*

ABOUT THE ARTISTS

photo by Decca-Daniel Regan



Born in Athens into a musical family, Kavakos' first steps as a violinist were guided by his parents. He studied at the Hellenic Conservatory with Stelios Kafantaris, one of the three important mentors in his life, together with Josef Gingold and Ferenc Rados.

With three competitions to his name before the age of 21, he won the Sibelius Competition in 1985, and the Paganini and Naumburg Competitions in 1988. These successes led to his recording the original Sibelius Violin Concerto (1903/4) for the first time in history, recognized with a Gramophone Award; and to the honor of performing on the famous 'Il Cannone' Guarneri del Gesù, which belonged to Paganini.

Kavakos' international career has allowed him to develop close relationships with the world's major orchestras and conductors, such as the Berlin Philharmonic/Sir Simon Rattle, Royal Concertgebouw/Mariss Jansons, London Symphony Orchestra/Valery Gergiev and Gewandhausorchester Leipzig/Riccardo Chailly. In the 2012/13 season he had residencies with the London Symphony Orchestra and Berlin Philharmonic, and he performed with the Concertgebouw and Mariss Jansons on its Jubilee tour, with a piece originally premiered by the orchestra, Bartók's Violin Concerto No.2. In the 2013/14 season, Kavakos makes his debut with the Vienna Philharmonic/Chailly. In the USA, he performs regularly with the New York Philharmonic, Chicago Symphony, Boston Symphony, Philadelphia Orchestra and Los Angeles Philharmonic Orchestras.

Kavakos has always retained strong links with his native Greece. For 15 years he curated a chamber music cycle at the Athens Concert Hall (Megaron) which featured his musical friends, including cellists Mstislav Rostropovich, Gautier Capuçon and Heinrich Schiff, and pianists Emanuel Ax, Nikolai Lugansky and Yuja Wang.

In his burgeoning career as a conductor he has worked with the Deutsches Symphonie-Orchester Berlin, the Chamber Orchestra of Europe, the

Accademia Nazionale di Santa Cecilia, and the Vienna Symphony, Royal Stockholm Philharmonic, Finnish Radio Symphony and Rotterdam Philharmonic Orchestras. In the USA, he has conducted the Boston, Atlanta and Saint Louis Symphony Orchestras. This season conducting highlights include return engagements with the Boston Symphony, Budapest Festival, Gothenburg Symphony and Maggio Musicale Fiorentino Orchestras, as well as important conducting debuts with the LSO and Orchestre Philharmonique de Radio France.

Since 2012, Leonidas Kavakos has been an exclusive Decca Classics recording artist. His first release on the label, the complete Beethoven Violin Sonatas with Enrico Pace, resulted in the award of 'Instrumentalist of the Year' at the 2013 ECHO Klassik Awards. The whole Beethoven cycle with Pace is presented this season at New York's Carnegie Hall, as well as in the Far East.

Kavakos' second disc with Decca Classics, released in October 2013, is of the Brahms Violin Concerto with the Gewandhausorchester Leipzig and Riccardo Chailly and a third disc, of Brahms Violin Sonatas with pianist Yuja Wang, will be released in Spring 2014. During this season and next, Kavakos and Wang will give a series of Brahms recitals in major European cities.

Following the Sibelius and other early recordings for Dynamic, BIS and ECM, Kavakos recorded for Sony Classical, including live recordings of Mozart's five Violin Concertos and Symphony No.39 with Camerata Salzburg and the Mendelssohn Violin Concerto, for which, in 2009, he received an ECHO Klassik 'Best Concerto Recording' award. For the past two years Kavakos has curated an annual violin and chamber-music masterclass in Athens, attracting violinists and ensembles from all over the world and reflecting his deep commitment to the handing on of musical knowledge and traditions.

Leonidas Kavakos is passionate about the art of violin- and bow-making, both past and present, which he considers a great mystery and, to our day, an undisclosed secret. He plays the "Abergavenny" Stradivarius violin of 1724 and owns modern violins made by F. Leonhard, S.P. Greiner, E. Haahti and D. Bague. Bows by F.X. Tourte, D. Peccatte, J.P.M. Persois and J. Henry are his most precious companions. This concert marks Mr. Kavakos' Princeton debut.



ENRICO PACE was born in Rimini, Italy. He studied piano with Franco Scala both at the Rossini Conservatory, Pesaro, where he graduated in Conducting and Composition, and later at the Accademia Pianistica Incontri col Maestro, Imola. Jacques De Tiège was a valued mentor. Winning the Utrecht International Franz Liszt Piano Competition in

1989 marked the beginning of his international career.

Since then Enrico Pace has toured extensively, performing in cities such as Amsterdam (Concertgebouw), Milan (Sala Verdi and Teatro alla Scala), Rome, Berlin, London (Wigmore Hall), Dublin, Munich, Salzburg, Prague and various cities in South America. He has performed at numerous festivals including La Roque d'Anthéron, Verbier, Lucerne, Rheingau, Schleswig-Holstein and Husum.

He has performed with many major orchestras such as the Royal Concertgebouw Orchestra, the Munich Philharmonic, the Bamberger Symphoniker, the BBC Philharmonic Orchestra, the Orchestra of Santa Cecilia Rome, the Rotterdam Philharmonic and the Warsaw Philharmonic Orchestra.

Enrico Pace greatly enjoys chamber music and has played with the Keller Quartet, the RTE Vanbrugh Quartet, the Quartetto Prometeo and with cellist Daniel Müller-Schott, clarinetist Sharon Kam and horn player Marie Luise Neunecker. He participates regularly in chamber music festivals and has visited Delft, Moritzburg, Risør, Kuhmo, Montreux, Stresa and West Cork.

Highlights of recent seasons include engagements with the Netherlands Philharmonic Orchestra, the Residentie Orchestra, the Hungarian National Philharmonic and the Rheinische Philharmonie; the Beethoven Sonata cycle

with Leonidas Kavakos in Athens, Florence, Milan, Amsterdam, Moscow and Tokyo and at the Salzburg Festival, as well as further duo recitals in the USA; Bach Sonatas with Frank Peter Zimmermann in New York, Frankfurt and Bamberg; and solo recitals in the Amsterdam Concertgebouw and the Herkulesaal in Munich.

Enrico Pace enjoys on-going partnerships with violinists Leonidas Kavakos and Frank Peter Zimmermann. With Mr. Kavakos and cellist Patrick Demenga he recorded the piano trios by Mendelssohn (Sony Classical). Their recording of the complete Beethoven Sonatas for Piano and Violin was released by Decca Classics in October 2012. With Mr. Zimmermann he recorded the Busoni Violin Sonata No. 2 and the six Sonatas for Violin and Piano BWV 1014-1019 by J.S. Bach for Sony Classical. In 2011 the label Piano Classics released his highly praised solo recording of the *Années de pèlerinage* "Suisse" and "Italie" of Franz Liszt. This concert marks Mr. Pace's Princeton debut.

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ABOUT THE PROGRAM

By Dr. Richard E. Rodda

The duo sonata reached its mature state with the ten examples for violin and five for cello that Beethoven created between 1796 and 1815. The incunabular ensemble sonatas of the 17th century – the term indicated music “sounded” by instruments rather than sung (“cantata”) by voices – called for one or two melody instruments (usually violins) accompanied by a chordal instrument (harpsichord) doubled by a bass instrument (cello). With the rise of the Classical style and the development of the piano as a solo instrument beginning in the 1730s, the prominent melody lines of the Baroque sonata were superseded by a single violin that did

little more than double the right hand of the keyboard. (A “piano trio” – the term is still ubiquitous – could be created by adding a cello to play along with the left hand.) The evolution of these late-18th-century sonatas for piano “accompanied by violin” (often printed that way on the published title pages) toward the true “duo sonata” of equal partners can be traced through Mozart’s three dozen violin sonatas, and reaches its fulfillment in such fully democratic musical discussions as the three sonatas by Beethoven that Leonidas Kavakos and Enrico Pace present on this evening’s program.

Sonata No. 4 for Violin and Piano in A Minor, Op. 23 Sonata No. 5 for Violin and Piano in F Major, Op. 24, “Spring”

LUDWIG VAN BEETHOVEN (1770-1827)

Composed in 1800-1801

In a world still largely accustomed to the reserved, genteel musical climate of pre-Revolutionary Classicism, Ludwig van Beethoven burst upon the Viennese cultural scene like a fiery meteor. The most perceptive of the local nobility, to their credit, recognized the genius of this gruff Rhinelander, and encouraged his work. Shortly after his arrival, for example, Prince Karl Lichnowsky provided Beethoven with living quarters, treating him more like a son than a guest. Lichnowsky

even instructed the servants to answer the musician's call before his own, should both ring at the same time. Another of the composer's staunchest patrons was Count Moritz von Fries, proprietor of the prosperous Viennese banking firm of Fries & Co. and treasurer to the imperial court. Fries, seven years Beethoven's junior, was a man of excellent breeding and culture. A true disciple of the Enlightenment, Fries traveled widely (Goethe mentioned meeting him in Italy), and lived for a period in Paris, where he had himself painted by Élisabeth Vigée-Le Brun (remembered for her famous portraits of Marie Antoinette and Mme. de Staël) and, with his wife and baby, by François Gérard (court painter to Louis XVIII). Fries' palace in the Josefplatz was designed by one of the architects of Schönbrunn, the Emperor's suburban summer residence, and housed an elegant private theater that was the site of frequent musical presentations. In April 1800, Fries hosted what developed into a vicious piano-playing competition between Beethoven and the visiting German virtuoso and composer Daniel Steibelt (1765-1823), which Beethoven won in a unanimous decision. Following that victory, Beethoven composed for Fries two Sonatas for Violin and Piano (Op. 23 and 24) and the String Quintet, Op. 29, whose dedications the Count eagerly accepted. Fries remained among Beethoven's most devoted patrons, providing him with a regular stipend until he tumbled into bankruptcy in 1825 following the Napoleonic upheavals; the Seventh Symphony of 1813 was dedicated to Fries.

The two Sonatas for Violin and Piano that Beethoven composed for Count Fries in 1800-1801 — the passionate A Minor (Op. 23) and the pastoral F Major (Op. 24, appropriately subtitled "Spring") — were apparently conceived as a contrasting but complementary pair, perhaps intended to be performed together. (Beethoven headed the manuscript of the F-Major piece "Sonata II," and originally instructed the Viennese publisher T. Mollo to issue the two works under the single opus number 23. An apparent engraver's error, however, caused the two violin parts to be printed in different formats — one upright, one oblong — making printing in a single volume awkward, so the Sonatas were reissued separately with individual opus numbers.)

The A-Minor Sonata, Op. 23 is one of Beethoven's most austere compositions, full of terse linear writing and frequent stretches of studied counterpoint. The principal theme of the first movement's sonata form is a restless melody balanced between scalar motion and leaping arpeggios. The subsidiary subject provides contrast with its limpid liquidity and even rhythmic flow. The development section concerns itself entirely with the main theme. A quietly held chord serves as the gateway to the recapitulation, which returns the earlier thematic material in appropriately adjusted tonalities. The teasingly playful second movement, also in sonata form, makes its first theme from the little two-note fragment initially proposed by the piano. An episode of imitation between keyboard and violin leads to the second subject, comprising a tiny wobbling figure and a traversal of the scale in tripping dotted rhythms. The brief development section has only room for a few hints of the main and imitative themes before the recapitulation amicably saunters in. The finale, a rondo of the French type, with frequent recalls of the main theme, returns to the minor-mode sepia of the opening movement, though its mood is anxious rather than tragic.

The F-Major Sonata, Op. 24, one of Beethoven's most limpidly beautiful creations, is well characterized by its vernal sobriquet. The opening movement's sonata form is initiated by a gently meandering melody first chanted by the violin. The grace-note-embellished subsidiary subject is somewhat more vigorous in rhythm and chromatic in harmony, but maintains the music's bucolic atmosphere. Wave-form scales derived from the main theme close the exposition. The development section attempts to achieve a balance between a downward striding arpeggio drawn from the second theme and flutters of rising triplet figures. A full recapitulation and an extended coda based on the flowing main theme round out the movement. The Adagio is a quiet flight of wordless song, undulant in its accompanimental figuration and delicately etched in its melodic arabesques. The tiny gossamer Scherzo is the first such movement Beethoven included in one of his Violin Sonatas. The finale, a rondo that makes some unexpected digressions into distant harmonic territories, is richly lyrical and sunny of disposition.

Sonata No. 10 for Violin and Piano in G major, Op. 96

LUDWIG VAN BEETHOVEN (1770-1827)

Composed in 1812.

Premiered on December 29, 1812 in Vienna by violinist Pierre Rode and the Archduke Rudolph.

The G Major Sonata for Violin and Piano stands at the crossing of the lives of three eminent early-19th-century European personalities: the day's greatest composer (Beethoven, of course); a leading French violinist; and a royal personage. The royal was the Archduke Rudolph, the youngest son of Emperor Leopold II and brother of Emperor Franz, who was the most important and durable of Beethoven's many aristocratic Viennese patrons. Rudolph first appeared in the composer's life around 1803 as a piano student, an indication of the high regard Beethoven had won among aristocratic Austrian music lovers by even that early date in his career. Beethoven gave instruction in both performance and composition to Rudolph, who had a genuine if limited talent for music. Questioned once whether Rudolph played really well, the diplomatic teacher answered with a hoarse chuckle, "When he is feeling just right." It was for this noble pupil that Beethoven created the "Triple" Concerto for Piano, Violin and Cello, which Rudolph premiered in Vienna sometime in 1805 or 1806. When Beethoven was considering abandoning Vienna in 1808 to accept the offer of a position in Kassel from Jerome Bonaparte, brother of Napoleon and King of Westphalia, Rudolph joined Prince Lobkowitz and Prince Kinsky in establishing an annual stipend for the composer to encourage him to remain in the Imperial City. Beethoven accepted the local proposal, and made Vienna his home for the rest of his life, though financial reverses and the difficulties inflicted upon the city by Napoleon's invasions forced Kinsky and Lobkowitz to suspend their payments after a short time — Rudolph fulfilled his part of the bargain until Beethoven died. In appreciation, Beethoven dedicated some fifteen of his most important works to the Archduke — including the "Archduke" Trio (Op. 97), Fourth and Fifth Piano Concertos, "Lebewohl" and "Hammerklavier" Sonatas and *Grosse Fuge* — and wrote the *Missa Solemnis* to celebrate

Rudolph's election as Archbishop of Olmütz in 1819. It was to this faithful patron that Beethoven dedicated, and gave the honor of participating in the premiere of, his G Major Sonata of 1812.

The violinist for whom the G Major Sonata was written was the renowned French virtuoso Pierre Rode. Born in Bordeaux in 1774, Rode made his debut at age twelve in his hometown with such success that he was taken to Paris to study with the famed Giovanni Battista Viotti. Rode joined the orchestra of the Théâtre de Monsieur in 1789, and made his Paris debut as a soloist the following year in a concerto by Viotti. Beginning in 1795, he balanced a faculty position at the Paris Conservatoire with extensive touring throughout northern Europe and England. After a period of exile in London in 1798 for political reasons, he resumed his duties at the Conservatoire and also became solo violinist at the Opéra. Napoleon appointed him to his personal

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chamber music establishment in 1800, but by 1803, Rode had moved on to St. Petersburg as solo violinist to Czar Alexander I. He spent nearly a decade in Russia, where he enjoyed great acclaim, before returning to Paris in 1811-1812 by means of an extensive concert tour through Germany and Austria. Rode's playing, however, had declined noticeably during his Russian sojourn (the respected composer and violinist Louis Spohr, who heard Rode ten years before, noted that his playing had become "cold and full of mannerisms" and lacked "the former daring in the overcoming of difficulties"), and his appearances after 1819 were without success. He died at Damazan in 1830.

It was for Rode's concert in Vienna at the palace of Prince Lobkowitz on December 29, 1812 that Beethoven created the G Major Sonata, enlisting the Archduke Rudolph as pianist for the occasion. The work was apparently written with some haste, though in a note to the Archduke, Beethoven admitted, "I have not hurried unduly to compose the last movement merely for the sake of being punctual." Beethoven may have tempered the technical demands of the music to match the reported diminution of Rode's abilities, since (he continued in his note), "In view of Rode's playing, I have had to give more thought to the composition of the finale. In our [Viennese] finales, we like to have fairly showy passages, but Rode does not care for them — and so I have been rather hampered." Beethoven would not have written such a movement if it had not suited his own creative needs, however, and the qualities of this Sonata — the thorough integration of the instruments into a chamber-music whole, the careful and boundlessly inventive working-out of simple, folkish, sometimes even apparently trite thematic fragments, the striving for transcendence in the slow movement, the use of the variation form as a platform for a wide range of styles and emotions — mark this work as prophetic of the peerless profundities of the music of his last creative period. The Op. 96 Sonata not only closes the phenomenally productive dozen years of Beethoven's middle period, but looks forward to what was yet to come.

When he undertook his G Major Sonata for Piano and Violin in 1812, Beethoven had not broached the genre since the "Kreutzer"

Sonata (Op. 47) of 1803, and this later one differs from the earlier in significant ways, as Sidney Finkelstein observed: "Instead of the *concertante* brilliance of the 'Kreutzer,' here the quiet spirit of chamber music prevails, and the work is like a soft conversation from the heart in which one hardly hears a voice raised. Instead of urgent dramatic expostulation, here the mood is one of gentle lyricism with but glances of the profound depths of experience and conquest of pain that had made possible the achievement of this serenity." The Sonata opens almost as if in mid-thought with a tentative little trilled gesture from the violin. The piano tries out the motive, and together the participants spin from it a glistening arpeggiated passage and an animated transition. The second theme, entrusted first to the piano, is a skipping-rhythm strain in sweet parallel harmonies. Busy triplet figurations and subtle transformations of the main theme close the exposition. The development section is neither long nor overly dramatic. The recapitulation returns the earlier material with some surprisingly piquant adjustments of key before the movement is rounded out by a generous coda spun from the main theme. The Adagio is based on a hymnal melody in which both piano and violin find material for elaborate filigreed decoration as well as quiet, nearly motionless contemplation. An inconclusive harmony leads to the Scherzo, tightly constrained, minor-mode music with sharp, off-beat accents, which finds an expressive and stylistic foil in the freely flowing, major-key trio at the movement's center. The variations of the finale take as their subject a dance-like ditty, first proposed by the piano, whose playfulness is contrasted as the music unfolds with daring, unconventional transformations of the theme.

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