

Concerts from the Library of Congress 2012-2013

PAMELA FRANK AND ALEXANDER SIMIONESCU, *violin*
NOBUKO IMAI AND NOKUTHULA NGWENYAMA, *viola*
PETER WILEY AND EDWARD ARRON, *violoncello*



*The McKim Fund
in the Library of Congress*

DANIEL HOPE, *violin*
JEFFREY KAHANE, *piano*

*Wednesday, October 10, 2012
Friday, October 12, 2012
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building
The Library of Congress*

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THE LIBRARY OF CONGRESS

Coolidge Auditorium

WEDNESDAY, OCTOBER 10, 2012 – 8 PM

PAMELA FRANK AND ALEXANDER SIMIONESCU, *violin*
NOBUKO IMAI AND NOKUTHULA NGWENYAMA, *viola*
PETER WILEY AND EDWARD ARRON, *violoncello*



PROGRAM

ANTONÍN DVOŘÁK (1841-1904)

Miniatures, op. 75a, for two violins and viola (1887)

Cavatina
Capriccio
Romance
Elegie

PAMELA FRANK AND ALEXANDER SIMIONESCU, *violin*; NOBUKO IMAI, *viola*

ARNOLD SCHOENBERG (1874-1951)

Verklärte Nacht after Richard Dehmel, op. 4,
for two violins, two violas and two violoncelli (1899)

INTERMISSION

JOHANNES BRAHMS (1833-1897)

Sextet in B-flat major, op. 18,
for two violins, two violas and two violoncelli (1859-1860)

Allegro ma non troppo
Andante ma moderato
Scherzo: Allegro molto
Rondo. Poco Allegretto e grazioso

ABOUT THE PROGRAM

ANTONÍN DVOŘÁK, *Miniatures*, op. 75a, for two violins and viola (1887)

January of 1887 found Dvořák in search of a musical respite from the large scale works which were his focus during a fifth concert tour to England, including the premiere of his oratorio *St. Ludmilla* at the Leeds Festival. The result was a series of three small chamber works which evolved out of each other over the span of three weeks in January 1887. The *Terzetto* in C Major, op. 74, for two violins and viola was intended to be a simple string trio for amateur players. Its level of difficulty proved slightly beyond the means of amateurs, prompting Dvořák to compose the more manageable *Miniatures* (*Drobnosti* in the original Czech), op. 75a. He subsequently transformed this setting into a new arrangement, *Romantic Pieces*, op. 75, for violin and piano.

Dvořák himself participated in the first performance of *Miniatures* for a private circle of friends in Prague, joined by amateur violinists Jan Pelikán and Josef Krus. The first public performance took place in Prague on February 24, 1938 with Vilibald Schwejda, Herbert Berger, and Ladislav Černý.

Miniatures is a testament to Dvořák's versatility as a composer equally comfortable in the intimacies of chamber music through the broad scale of symphonies, oratorios and opera. It also reflects the profound influence of his friend and colleague Johannes Brahms. Brahms was a staunch supporter of Dvořák's music, first gaining exposure to it as a member of the jury which evaluated the composer's applications for artist grants from the Austrian State Stipendium. It was Brahms's recommendation to the famed music publisher Fritz Simrock which secured Dvořák his first major series of publications.

Musically, *Miniatures* belongs in the composer's second "Slavonic" period (1886-1892). Elements of Slavonic character are conveyed in tandem with a refined understanding of the Austro-German chamber music traditions of Haydn, Mozart, Beethoven and Brahms. Brahms's own *Hungarian Dances* are models for incorporating eastern European folk melodies into traditional classical genres.

The sentimental violin melody of the *Cavatina* evokes a songlike character which rests on the rhythmic impulse of the second violin and coloristic charge of the viola. Dvořák's *Capriccio* movement is permeated by the Bohemian folk flavor which he mastered in moments of the *Husitská Overture* and Symphony No. 7 in D minor, op. 70. Impassioned, lyrical playing marks the *Romance*, followed by a simple *Elegie*, in which the principal violin expresses a roving theme on the rich harmonic support of the second violin and viola.



ARNOLD SCHOENBERG, *Verklärte Nacht* after Richard Dehmel, op. 4 (1899)

Composed in 1899 during a summer retreat at Payerbach with Alexander von Zemlinsky and his sister Mathilde (who would later marry Schoenberg), Arnold Schoenberg's *Verklärte Nacht* (*Transfigured Night*) marks the beginning of his transformative impact on twentieth-century music. This string sextet, scored for two violins, two violas and two

violoncelli, was first performed in Vienna on March 18, 1902 by the Rosé Quartet and two additional players. The premiere took place under the auspices of the Vereinigung Schaffender Tonkünstler, a concert society organized by the composer and Zemlinsky. *Verklärte Nacht* had been previously rejected by the Vienna Composer's Society, which had presented Schoenberg's String Quartet in D major (1897). Theories for the rejection include an aversion to the very innovations which made *Verklärte Nacht* the composer's first successful major work.

The creative impetus for *Verklärte Nacht* was Schoenberg's interest in German poet Richard Dehmel's (1863-1920) texts. Penned in 1896, this setting belongs to the collection of poems *Weib und Welt* which garnered harsh criticism for the poet. Vienna's conservative society found the texts to promote and glorify moral and religious "improprieties" which were at odds with its social codes. Schoenberg considered Dehmel to be one of "the foremost representatives of the 'Zeitgeist' in poetry," along with Detlev von Liliencron and Hugo von Hofmannsthal. This admiration led the composer to set over sixteen of Dehmel's texts, eight of which were fully realized.

Dehmel's story begins with a man and woman walking through a "bare, cold grove," wrapped in the moonlight and darkness of the evening—a clear juxtaposition which signals the conflict of forces transformed through the journey. After the scene is set the woman reveals to the man that she "walk[s] in sin," for she carries the baby of another man. Her sorrow is conveyed as she yearns for absolution. The two become enveloped in the forces of light and darkness after her revelation until the man's voice guides their story. He relieves her, beseeching her to release the burden and "transfigure this child of another" into his own, so that they may fulfill each other's needs. At this moment darkness is overcome by the moonlight and finally, transformed anew, the man and woman embrace to seal their bond and continue their journey into the "deep, clear night."

Schoenberg structures the sextet after the five stanzas of the poem. The first, third and fifth stanzas express the scene, while the second and fourth reveal the thoughts of the woman and man respectively. This arrangement enables a sense of symmetry, further enhanced by the work's organization as a single continuous movement. Immediately prior to the composition of *Verklärte Nacht*, Schoenberg was in the midst of writing his first symphonic tone poem, *Frühlings Tod* (1898), which was never completed. This followed the moderate success of his early String Quartet in D major (1897). The scale of the sextet can be viewed as a middle ground between the quartet and the abandoned tone poem, intended to best suit the intimacy of the text. It may be argued that the choice of a sextet derived from Schoenberg's wish to maintain the intimacy of chamber music, while going beyond the spectrum of tone and color possibilities available with a standard quartet.

The most significant uses of the string sextet to date were Brahms's Sextet in B-flat major, op. 18 (also on this evening's program) and Sextet in G major, op. 36. While Schoenberg was certainly familiar with these works and they had a certain level of influence on his decision to write for sextet, a greater influence was borne by the refined Romantic language of Brahms. In *Verklärte Nacht* Schoenberg seeks to combine the Brahmsian notion of "pure" absolute music with the programmatic styles of Wagner and Richard Strauss. While the composition is undoubtedly based on the poem, Schoenberg achieves a synthesis of these contrasting perceptions of musical styles by "portraying nature and expressing human feelings" in a way which could be appreciated without any knowledge of the text.

Schoenberg's combined use of Brahms's "developing variation" technique as well as Wagner's methods of thematic construction, leitmotif and instrumentation propelled him into a position as a major compositional voice, matched mainly by the older Richard Strauss. His musical identity in this early tonal period aptly garnered Schoenberg distinction as a "conservative revolutionary" by biographer Willi Reich. While the musical innovations in *Verklärte Nacht* caused some negative press for the composer, it proved to be his first major instrumental composition, virtually entering the standard repertoire immediately. *Verklärte Nacht* came to be performed so frequently that Schoenberg became annoyed by its overshadowing of his later works during his early years in America.

Verklärte Nacht
Richard Dehmel

Zwei Menschen gehn durch kahlen, kalten Hain;
der Mond läuft mit, sie schau'n hinein.
Der Mond läuft über hohe Eichen;
kein Wölkchen trübt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
da ließ ich schaudernd mein Geschlecht
von einem fremden Mann umfängen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir, begenget.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her;
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich.
Die wird das fremde Kind verklären,
Du wirst es mir, von mir gebären;
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.

Er faßt sie um die starken Hüften.
Ihr Atem küßt sich in den Lüften.
Zwei Menschen gehn durch hohe, helle Nacht

Transfigured Night
Richard Dehmel

Two figures wander through a barren, cool glade;
the moon drifts with them; they gaze upon it.
The moon drifts above mighty oaks;
not a wisp of cloud obscures the heavenly light
that silhouettes their darkened fingers.
The voice of a woman speaks:

I carry a child, but not from you,
I walk in sin beside you.
I have gravely transgressed.
I no longer believed in happiness,
and seriously desired
a meaning in life, the joys of motherhood
and duty; I therefore grew audacious,
I therefore yielded shudderingly
to the embrace of a stranger,
and have now been thus blessed.
But life has taken her revenge:
I have chanced upon you, oh you.

She walks unsurely.
She gazes up; the moon drifts with her.
Her sombre countenance is bathed in light.
The voice of a man speaks:

Let not the child you have conceived
be a burden upon your soul,
Oh, see how brightly the universe glimmers!
There is a splendour in the air;
You sail with me upon cold waters,
yet a curious warmth flickers
between you and me, me and you.
It will transfigure this child of another,
you will bear it to me, as mine;
you have filled me with radiance,
transformed even me into a child

He grasps her ample hips.
Their breaths join in a kiss.
Two figures wander through the deep, clear night.

Courtesy of the Arnold Schönberg Center

The Library of Congress holds the Arnold Schoenberg Collection, a combination of gifts from Mrs. Gertrude Clarke Whittall and the Schoenberg family. These include substantial portions of his correspondence, documents, clippings and manuscripts, among them *Pierrot Lunaire* (1912) and *A Survivor from Warsaw* (1947). The original manuscript for *Verklärte Nacht* is on display at this evening's concert.

JOHANNES BRAHMS, Sextet in B-flat major, op. 18 (1859-1860)

At the forefront of this evening's performance is the relationship between Brahms, a master of classical and late romantic chamber music, and the generation of European composers which followed him—including Dvořák and Schoenberg. His commitment to advocating for younger composers, through direct financial support, musical insights and professional recommendations, was deeply rooted in his friendship with violinist, conductor and composer Joseph Joachim. Joachim took interest in Brahms's work during the summer of 1853, which they spent together in Göttingen, eventually recommending Brahms to Robert and Clara Schumann. The Schumanns took great steps to advance Brahms's music, securing publishing contracts for him and offering public praise in Robert's article "Neue Bahnen." Brahms in turn sought musical advice from Robert and aided Clara with the administration of her husband's affairs following his admittance to the Emdenich asylum.

Brahms entered a period of self-study in the late 1850s in search of refining a unique compositional voice which was beginning to emerge in his early works, such as the Piano Trio in B major, op. 8 (1853-1854). This self-taught education, complemented by one-on-one interaction with composers and musicians, was emulated by Schoenberg in his formative years. The successful Serenades, op. 11 and 16, set a precedent from which the Sextet in B-flat major, op. 18 (1859-1860) was created, of lush string writing, masterful counterpoint and a uniquely Brahmsian interpretation of the classical Viennese style which adopts elements of Haydn, Beethoven and Schubert.

The Sextet in B-flat major, op. 18 was composed between 1859 and 1860, receiving its first performance in Hanover on October 20, 1860. It was promptly published in 1861 and proved to be Brahms's first chamber work with a clear, unique and mature compositional voice. Scholars have dubbed the period "the first maturity," beginning with the Sextet, op. 18 and including the Sextet in G major, op. 36 (1864-1865), Piano Quintet, op. 34 (1862) and Trio for violin, horn and piano, op. 40 (1865). Brahms's musical identity in the Sextet, op. 18 is indicative of stylistic trends which preceded him and serves as a beacon for musical developments of the last decades of the nineteenth century, highlighting a direct lineage to Schoenberg's own sextet, *Verklärte Nacht*. Leon Botstein aptly describes the Sextet in B-flat major as radiating "a Classical poise."

The *Allegro ma non troppo* reveals an intricate layering of thematic material which is bound in Brahms's version of Schubert's harmonically modified sonata form, extending to a non-relative key thus expanding from the usual tonic to dominant relationship core. The second movement theme and variations emphasize the composer's expertise with thematic evolution. The theme, a Baroque bass line for improvisation named *la folia*, provokes thoughts of a chaconne. In the *Scherzo* Brahms recalls the unabashed intensity and intrigue of Beethoven's scherzi, filled with propelling rhythms and short thematic subjects. The closing Schubertian *Rondo* is a counterweight to the complex first movement, offering lyricism, grace and contrasting characters which complete the musical journey of the Sextet.

Nicholas A. Brown
Music Specialist
Library of Congress, Music Division

ABOUT THE PERFORMERS

Pamela Frank (*violin*) is a frequent orchestral soloist, recitalist and chamber music partner to today's most distinguished soloists and ensembles. Recognized in 1999 with the Avery Fisher Prize, Ms. Frank has appeared with such orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Orchestre National de France, Leipzig Gewandhaus Orchestra, National Symphony and New York Philharmonic. She has performed under many esteemed conductors, including Daniel Barenboim, Christoph von Dohnányi, Christoph Eschenbach, Bernard Haitink, Seiji Ozawa, Yuri Temirkanov and David Zinman. She appears often at numerous festivals including Aldeburgh, Berlin, Hollywood Bowl, Mostly Mozart, Ravinia, Salzburg, Tanglewood and Verbier.

Ms. Frank's frequent collaborators include Yo-Yo Ma, Tabea Zimmermann and Alexander Simionescu. She has participated in the Marlboro Festival and assisted Isaac Stern in several of his chamber music seminars at Carnegie Hall and the Jerusalem Music Centre. She continues that tradition with the Leon Fleisher Classes at Carnegie Hall, as well as her own. In March 1998 she gave the world premiere of a new concerto by Ellen Taaffe Zwilich commissioned for her by Carnegie Hall. In 1997 Ms. Frank joined Peter Serkin, Yo-Yo Ma and Richard Stoltzman at Toru Takemitsu's Tokyo Opera City, playing works of Takemitsu and others.

A noted pedagogue, Pamela Frank presents master classes and adjudicates major competitions throughout the world. She is on the faculties of Curtis Institute of Music and the Peabody Conservatory, and teaches and coaches annually at the Tanglewood, Aspen, Ravinia and Verbier Festivals. Pamela Frank is the daughter of noted pianists Claude Frank and Lilian Kallir. She studied violin with Shirley Givens, Szymon Goldberg and Jaime Laredo. A recipient of the Avery Fisher Career Grant in 1988, she is a graduate of the Curtis Institute of Music. She is married to violinist Alexander Simionescu.

Alexander Simionescu (*violin*) is a graduate of the Curtis Institute of Music where he completed his studies with Szymon Goldberg. The Romanian born violinist was awarded the Silver Medal and the Prize for the Commissioned Work at the 1987 Montreal International Violin Competition. He was also a first prize winner in the Concert Artist Guild and the Washington International Competitions. Alexander's solo appearances have taken him to the stages of Carnegie Hall, Lincoln Center, the Musikverein, Tokyo's Casals Hall and through the United States, Europe and Asia. Recital highlights include performances at The White House, Kennedy Center, Library of Congress, New York's 92nd Street Y and Alice Tully Hall, as well as a six-recital series at the Montgomery Museum of Fine Arts. A prolific chamber musician, he is a member of the Raphael Trio and Artistic Director of Performers of Westchester.

Nobuko Imai (*viola*) is considered to be one of the most outstanding violists of our time, excelling as a soloist, recitalist, chamber musician, and pedagogue. Following studies at Toho School of Music, Yale University and the Juilliard School, she won the highest prizes at international competitions in Munich and Geneva. She has appeared with the Berlin Philharmonic, Royal Concertgebouw, London Symphony, the BBC orchestras, Orchestre Philharmonique de Radio France, Boston Symphony, and the Chicago Symphony. Ms. Imai has often performed with world renowned artists such as Kyung-Wha Chung, Gidon Kremer, Itzhak Perlman, Julian Rachlin, Isaac Stern, Pinchas

Zukerman, Yo Yo Ma, Andrés Schiff, Midori, Martha Argerich and Pamela Frank. She was a founding member of the Michelangelo Quartet and was previously a member of the Vermeer Quartet.

Nobuko Imai is a frequent guest at numerous festivals, including Marlboro, Casals, Saito Kinen, Salzburg, Aldeburgh, the BBC Proms, and Verbier. She appears regularly in Japan, including as a frequent soloist for *Viola Space* project, which she founded in 1992. In 2009 she founded The Tokyo International Viola Competition, the first international competition in Japan exclusively for viola. Ms. Imai has given the world premiere of works by Vytautas Barkauskas, Hikaru Hayashi, Toshio Hosokawa, Akira Nishimura, Ichiro Nodaira, Toru Takemitsu, and Michael Tippett. She is recipient of the Avon Arts Award (1993), the Education Minister's Art Prize for Music awarded by the Japanese Agency of Cultural Affairs (1993), the Mobil Prize of Japan (1995), the Suntory Music Prize (1996), and the Mainichi Art Prize (1996). Ms. Imai received the Purple Ribbon Medal from the Japanese government for her outstanding contribution to Japanese musical life. She taught at the Detmold Academy of Music (1983-2003), and currently teaches at the conservatories of Geneva and Amsterdam, Kronberg International Academy, and Ueno Gakuen University in Tokyo.

Nokuthula Ngwenyama (*viola*) was recently named a "Face to Watch" (*Los Angeles Times*), as her performances as orchestral soloist, recitalist, and chamber musician continue to garner great attention. She came to international attention when she won the Primrose International Viola Competition and the Young Concert Artists International Auditions at age 17. In 1998 she received the prestigious Avery Fisher Career Grant. In 2010-11 Ms. Ngwenyama was named Duncanson Artist-In-Residence at the Taft Museum.

Ms. Ngwenyama has performed throughout the United States and abroad, including performances with Nürnberg Philharmonie, Chamber Music Society of Lincoln Center, the Cincinnati, Atlanta, Baltimore, Charlotte and Indianapolis symphonies, Los Angeles Philharmonic and the National Symphony Orchestra. She has been heard in recital at Tokyo's Suntory Hall, the Louvre, the Ford Center in Toronto, and the Maison de Radio France. Summer festival appearances include Vail, Chamber Music Northwest, Marlboro Music Festival, and Spoleto USA. Her performance at The White House, commemorating the 10th anniversary of NPR's Performance Today, also featured artists Wynton Marsalis, James Galway, and Murray Perahia. She was featured on the Emmy-nominated PBS program Sound of Strings in the *Musical Encounter* series, hosted by cellist Lynn Harrell. A dedicated advocate for the arts, she has testified before Congress on behalf of the National Endowment for the Arts.

Ms. Ngwenyama served as visiting professor at the University of Notre Dame in 2007. From 2008-2010 she was a visiting professor at Indiana University. She has been director of the Primrose International Viola Competition since 2005 and assumed presidency of the American Viola Society in 2011. Born in California of Zimbabwean-Japanese parentage, Ms. Ngwenyama graduated from the Curtis Institute of Music. As a Fulbright scholar she attended the Conservatoire National Supérieur de Musique de Paris, and received a Master of Theological Studies from Harvard University.

Peter Wiley (*violoncello*) is a founding member of Opus One, with pianist Anne-Marie McDermott and Curtis faculty members Ida Kavafian and Steven Tenenbom; and

succeeded his teacher, David Soyer, as cellist of the Guarneri String Quartet. With the Beaux Arts Trio from 1987 to 1998, Mr. Wiley has played at leading festivals, including the Marlboro Music Festival, for which he also tours and records. In 1986 he made his concerto debut at Carnegie Hall with the New York String Orchestra conducted by Alexander Schneider. As a recitalist he has appeared at the Metropolitan Museum of Art and Lincoln Center's Alice Tully Hall.

Mr. Wiley entered the Curtis Institute of Music at age thirteen. At twenty he was named principal cello of the Cincinnati Symphony, after one year with the Pittsburgh Symphony. Mr. Wiley teaches at the University of Maryland and Bard College Conservatory of Music and joined the faculty of the Curtis Institute of Music in 1996. He is a 1974 graduate of the Curtis Institute of Music.

Edward Arron (*violoncello*) has garnered recognition worldwide for his elegant musicianship, impassioned performances, and creative programming. Mr. Arron made his New York recital debut in 2000 at the Metropolitan Museum of Art. Earlier that year, he performed Vivaldi's Concerto for Two Cellos with Yo-Yo Ma and the Orchestra of St. Luke's at the Opening Night Gala of the Caramoor International Festival. Since that time, Mr. Arron has appeared in recital, as a soloist with orchestra, and as a chamber musician throughout the United States, Europe and Asia. The 2012-2013 season marks Mr. Arron's 10th anniversary as the artistic director of the Metropolitan Museum Artists in Concert. In 2009, Mr. Arron succeeded Charles Wadsworth as the artistic director, host, and resident performer of the Musical Masterworks concert series in Old Lyme, Connecticut, as well as concert series in Beaufort and Columbia, South Carolina. He is also the artistic director of the Caramoor Virtuosi, the resident chamber ensemble of the Caramoor International Music Festival.

Mr. Arron has performed numerous times at Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully and Avery Fisher Halls, New York's Town Hall, the 92nd Street Y, and is a frequent performer at Bargemusic. Summer festival appearances include Ravinia, Salzburg, Mostly Mozart, Tanglewood, Spoleto USA, Santa Fe, Bard, Seoul Spring, and Isaac Stern's Jerusalem Chamber Music Encounters. Mr. Arron has participated in the Silk Road Project and has toured and recorded as a member of MOSAIC. He began his studies on the cello at age seven in Cincinnati and, at age ten, moved to New York, where he continued his studies with Peter Wiley. He is a graduate of the Juilliard School, where he was a student of Harvey Shapiro. Currently, Mr. Arron serves on the faculty of New York University.



Arnold Schoenberg: *Verklärte Nacht* Holograph Manuscript
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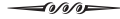
THE LIBRARY OF CONGRESS

Coolidge Auditorium

FRIDAY, OCTOBER 12, 2012 – 8 PM

DANIEL HOPE, *violin*

JEFFREY KAHANE, *piano*



PROGRAM

MAURICE RAVEL (1875-1937)

Sonata for violin and piano, op. posth. (1897)

JOHANNES BRAHMS (1833-1897)

Violin Sonata no. 1 in G major, op. 78 (1878-1879)

Vivace ma non troppo
Adagio
Allegro molto moderato

INTERMISSION

NICO MUHLY (b. 1981)

Compare Notes (2012)

WORLD PREMIERE - COMMISSIONED BY THE MCKIM FUND.

FELIX MENDELSSOHN (1809-1847)

Sonata in F major, BWV Q26, for violin and piano (1838)

Allegro vivace
Adagio
Assai vivace

ABOUT THE PROGRAM

MAURICE RAVEL, Sonata for violin and piano, op. posth. (1897)

In 1966 Arbie Orenstein, a young musicology doctoral candidate at Columbia University, discovered six previously unknown Ravel manuscripts during his research, including the Sonata for violin and piano (1897). Composed during Ravel's student days at the Paris Conservatoire, it is generally accepted that the composer found the work too flawed for publication during his lifetime. There are contrasting theories concerning the Sonata's first performance, though it is clear that it was performed in April 1897 at the Conservatoire.

The majority of scholars believe the work was composed for and premiered by violinist George Enescu, Ravel's classmate in André Gedalge's counterpoint class, with Ravel at the piano. Others believe that Ravel's 1929 dedication and inscription of the opening violin melody in an autograph album of Paul Oberdoerffer, a violin instructor at the Conservatoire, is evidence that Oberdoerffer delivered the premiere. During the February 23, 1975 Ravel Centenary Concert at Queens College, New York, the Sonata received its first performance since being rediscovered, with Gerald Tarack, violin and Arbie Orenstein, piano. The work was published posthumously that year.

While the Sonata is indicative of Ravel's youthful compositional voice, when compared to the more popular Sonata for violin and piano (1923-1927)--which Enescu definitively premiered--it is nonetheless a significant benchmark in his chamber music output. Composed in one movement, the Sonata, op. posth. established certain hallmarks of Ravel's fully matured style. Arbie Orenstein was first to point out the direct melodic and harmonic similarities with the Piano Trio (1914). There also exist the beginnings of a distinctly Ravel "A-minor style", which can be heard in *Ma Mère L'Oye* (1911) and the Piano Trio, with seamless transitions from minor to the relative major and outlines of modal harmonies.

The simple yet luscious themes firmly root Ravel as an impressionist. The second theme in particular hints of the exoticism, evident in his later works *Shéhérazade*, *Overture de féerie* (1898), *Rhapsodie espagnole* (1907/1908) and *Tzigane* (1922-1924). The Sonata, op. posth. also reveals the clear influence of Fauré and Franck.

Ravel's career is at times unfairly contrasted with Debussy's, given their overlapping prominence as French impressionists. Mark Devoto indicates the Sonata, op. posth. is a clear indication of Ravel's inferiority to Debussy, who at the same age had been awarded the Prix de Rome. In contrast, it may be argued that Ravel's contributions to chamber music and orchestration were on par with Debussy's. Ravel's oeuvre bears greater inclusion of jazz and blues idioms which saturated Paris at the turn of the twentieth century.

The Library of Congress's relationship with the music of Maurice Ravel dates back to the Coolidge Foundation Commission he received in 1925 for the *Chansons Madécasses*. The Sonata, op. posth. was first performed in the Coolidge Auditorium on January 13, 1978 under the auspices of the McKim Fund, by violinist Charles Treger and pianist Samuel Sanders.

JOHANNES BRAHMS, Violin Sonata no. 1 in G major, op. 78 (1878-1879)

1879 was a landmark year for Brahms's relationship with the violin. His Violin Concerto in D major, op. 77 (1878) was premiered in Leipzig on January 1 by the legendary Hungarian violinist Joseph Joachim. Composition of the Violin Sonata no. 1 was simultaneous with that of the Violin Concerto, occurring during the summers of 1878 and 1879 while Brahms visited the Wörthersee resort town of Pörterschach. The first performance was given by violinist Robert Heckmann with pianist Marie Heckmann-Hertig on November 8, 1879 in Bonn. Brahms's only previous attempt at a solo violin work was an 1853 sonata movement, intended for Joachim, which was left incomplete.

Different interpretations of Brahms compositional development place the Violin Sonata in G major in either a "high maturity" or "lyric" period. Similar works include Symphony No. 2 in D major, op. 73 (1877) and the Violin Concerto. Music of this period is denoted by Brahms's fully developed and mastered compositional identity, and a unique sense of harmonic, rhythmic and melodic integration which would eventually link the classical and romantic eras.

In the traditions of Schubert and Schumann, the Sonata in G major was largely influenced by two Brahms song settings, "Regenlied," ("Rain Song") and "Nachklang" ("Echo"), op. 59, nos. 3 and 4 (1873). Melodies and motives from the songs play a large role in the fabric of the Sonata, both directly and indirectly. The motive of three D's, which opens the first movement and appears throughout the work, imitates a similar motive in the lieder. A four note rhythmic motive also connects the three movements and an explicit quotation of the principal subject in the second movement can be heard in the third movement. The technique of thematic quotation in adjoining movements mirrors the relationship between "Regenlied" and "Nachklang," as the latter is directly derived from the former. This evolution is enhanced harmonically in the coda of the Sonata as the minor key resolves back to the tonic major key of G.

There is a strong case to be made for an interpretation of the Sonata which focuses on the composer's autobiography. The lieder on which it is based connects the idea of falling rain—expressed by the three-D motive—with nostalgia of childhood. Evidence suggests that this was a reflection of Brahms's sadness for the terminal illness of Felix Schumann, son of his close friends Clara and Robert Schumann.

The lyricism in the Sonata expresses a wordless sense of sorrow, channeling the texts of the song settings and Brahms's biography. In a February 1879 letter from Brahms to Clara, written on the same page as one of the melodies from the Sonata, the composer remarked "If you play what is on the reverse side quite slowly, it will tell you, perhaps more clearly than I otherwise could myself, how sincerely I think of you and Felix—even about his violin, which however surely is at rest." The Sonata, which conforms to this programmatic hearing, marks a departure from the notion of "absolute" music which Brahms is typically associated with.

NICO MUHLY, *Compare Notes* (2012)

Compare Notes was commissioned by the McKim Fund in the Library of Congress, which supports the commissioning and performance of chamber music for violin and piano. Established by American violinist Leonora Jackson McKim (1880-1969), the Fund has commissioned over sixty works for violin and piano by composers such as Pulitzer Prize winners Elliott Carter, William Bolcom and Ellen Taaffe Zwilich. Recent commissions were awarded to John Zorn, Cecil Taylor, Harold Meltzer and Sebastian Currier.

Composed for Daniel Hope and Jeffrey Kahane, *Compare Notes* is Muhly's latest contribution to the instrumental duo repertoire. Already established as a versatile composer, he has written for film, choral, vocal, electronic, dance, instrumental genres and most recently, opera. Muhly's musical identity encompasses a broad range of influences, from popular music and rock to minimalism and renaissance vocal music.

From the composer:

"Compare Notes begins with a large canon between the violin and the left hand of the piano in slightly awkward rhythmic shapes, and then dissolves into a more playful traditional canon. All of this simplifies enormously into a sort of chorale with a drone, taking advantage of the open A-string of the violin. The violin then wiggles its way out of this drone material, re-introducing the opening material. Jeffrey Kahane and Daniel Hope can play anything, so I wanted to give them something rhythmic to chew on!"

– Nico Muhly, September 2012



FELIX MENDELSSOHN, Sonata in F major, MWV Q26, for violin and piano (1838)

Written for German virtuoso violinist Ferdinand David, Mendelssohn completed the Sonata in F major, MWV Q26 on June 15, 1838 in Berlin. The composer never found satisfaction with the work, despite later revisions to the first movement, going so far as to deem it a "wretched sonata." As a result the Sonata was not published during Mendelssohn's lifetime. It was rediscovered in 1952 by Yehudi Menuhin, who published the Sonata in 1953 and performed its modern premiere. Menuhin described the Sonata as "an example of [Mendelssohn's] full maturity, bearing all the unmistakable qualities of his period and of his own personal style."

Despite Mendelssohn's own dislike of the Sonata, the work is a successful testament to his experience with the violin. Mendelssohn received violin tuition from the likes of Pierre Baillot, Carl Wilhelm Henning and Eduard Rietz, and performed regularly as a violinist and violist. He also experienced performances by the great violinists of the nineteenth century, such as Nicolò Paganini and Louis Spohr. The landmark Octet for strings, MWV R20 (1825) proved Mendelssohn's worth as a composer, and his prowess with string writing.

The Concerto in E minor for Violin and Orchestra, MWV O14 (1844) is undoubtedly Mendelssohn's most popular work featuring the violin, however the three sonatas, all based on F tonalities, provide great insight to Mendelssohn's compositional development. The Sonata in F major, MWV Q7, for violin and piano (1820) was written

by an eleven-year-old Mendelssohn who was far from musical maturity. The Sonata in F minor, MWV Q4 (1823) went slightly beyond the scope of the previous Sonata, with influences from Mozart and Beethoven sonatas.

The Sonata in F major, MWV Q26 proved to be one in a series of middle period works which confirmed Mendelssohn's mastery of instrumental chamber music. These works included String Quartets nos. 3-5, MWV R30/26/28 (1837-1838), the Trio no. 1 in D minor for Violin, Cello and Piano, MWV Q29 (1839) and Sonata in B-flat major for Cello and Piano, MWV Q27 (1838). Structured in the traditional three movements, Mendelssohn does little to push the boundaries of form in the Sonata in F major, MWV Q26. The depth of expression within established classical practices gives the Sonata its place in the violin repertoire.

The *Allegro vivace* is in sonata form, with a principal theme that is best described as an exuberant breath of vitality. It is followed by a second theme which attempts restraint, only to be overcome by energy and verve. The *Adagio* invokes more lyricism than is typical of Mendelssohn's slow movements, essentially a "Lied ohne Worte" ("song without words") in A major. Unabashed spirit defines the *Assai vivace*. A certain playfulness exists in the dialogue between the violin and piano, while articulation is used to propel and intensify the melodic direction.

Nicholas A. Brown
Music Specialist
Library of Congress, Music Division

ABOUT THE PERFORMERS

British violinist **Daniel Hope** is in high demand as a soloist and chamber musician. He was also the youngest ever member of the Beaux Arts Trio during its last six seasons. Raised in England, Hope earned degrees at the Royal Academy of Music, where he studied with Russian pedagogue Zakhar Bron.

Hope has performed in all of the world's most prestigious venues and with the greatest orchestras including the major orchestras of Boston, Chicago, Berlin, Israel, London, Oslo, Paris, and Vienna. He has performed at BBC Proms, Salzburg, Lucerne, Ravinia, Verbier and Tanglewood. He has been Associate Artistic Director of the Savannah Music Festival since 2003 and is Artistic Director of Festspiele Mecklenburg-Vorpommern.

Hope has commissioned and performs new works by composers such as Sir Peter Maxwell Davies and Bechara El-Khoury. He has enjoyed close contact with composers such as HK Gruber, Sofia Gubaidulina, György Kurtág, Krzysztof Penderecki, Alfred Schnittke, and Mark-Anthony Turnage. A recipient of several Grammy nominations, a Classical BRIT award and five ECHO Klassik Prizes, Hope maintains an exclusive contract with Deutsche Grammophon. His interpretation of Ravi Shankar's compositions, on the CD *East Meets West*, met with worldwide acclaim.

Hope has penned three best-selling books published in Germany, Russia, and Korea, titled *Familienstücke* (Family Album), *Wann darf ich klatschen?* (When do I applaud?) and *Toi, toi, toi*. He has written scripts for collaborative performance pieces with the Oscar-winning

actor Klaus Maria Brandauer and Mia Farrow. He has worked extensively as a presenter for radio, film and television in the United Kingdom, Germany and the United States. His cutting-edge website features a video blog which he films and produces himself. Yehudi Menuhin invited the 11-year-old Daniel Hope to join him playing Bartók duos on German television, launching a long artistic partnership consisting of over 60 concerts. Hans Graf, Kurt Masur, Kent Nagano, Roger Norrington, and Mstislav Rostropovich are among the many conductors with whom Daniel Hope has worked. Instrumental collaborators include Hélène Grimaud, Lynn Harrell, Jaime Laredo, Mark O'Connor, Anne Sofie von Otter, Mark Padmore, Menahem Pressler and Sting.

Hope regularly directs chamber orchestras from the violin including the Chamber Orchestra of Europe, Camerata Salzburg, L'Arte del Mondo and Stuttgart Chamber Orchestra. Daniel Hope plays the 1742 "Ex-Lipinski" Guarneri del Gesù violin.

Jeffrey Kahane (*piano*) is equally at home at the keyboard or on the podium, and has established an international reputation as a truly versatile artist. He regularly appears as soloist with major orchestras and is a popular figure at the major US summer festivals. Kahane is a frequent collaborator with Yo-Yo Ma, Dawn Upshaw, Joshua Bell, Thomas Quasthoff and the Emerson and Takács Quartets.

Jeffrey Kahane has guest conducted many of the major US orchestras such as the New York and Los Angeles Philharmonics, Philadelphia Orchestra, Saint Paul Chamber Orchestra, and the Chicago, Detroit, St. Louis and Baltimore symphonies. Currently in his 16th season as Music Director of the Los Angeles Chamber Orchestra, Kahane concluded his tenure as Music Director of the Colorado Symphony in June 2010 and for ten seasons was Music Director of the Santa Rosa Symphony, where he is now Conductor Laureate. He received ASCAP Awards for Adventurous Programming for his work in both Los Angeles and Denver.

Jeffrey Kahane has an extensive discography, for Sony, Decca/Argo, Telarc, Haenssler, RCA and Nonesuch. His recording of Bernstein's "Age of Anxiety" for Virgin Records was nominated by Gramophone magazine for their "Record of the Year" award.

A native of Los Angeles and a graduate of the San Francisco Conservatory of Music, Kahane's early piano studies were with Howard Weisel and Jakob Gimpel. First Prize winner at the 1983 Rubinstein Competition and a finalist at the 1981 Van Cliburn Competition, he was also the recipient of a 1983 Avery Fisher Career Grant and the first Andrew Wolf Chamber Music Award in 1987. Kahane received a Master's Degree in Classics from the University of Colorado at Boulder in 2011. Kahane is a Professor of Music and Humanities in the Conservatory and College at Bard College.

Nico Muhly (*composer*)

Nico Muhly has composed a wide scope of work for ensembles, soloists and organizations including the American Ballet Theater, American Symphony Orchestra, Carnegie Hall, Chicago Symphony, percussionist Colin Currie, pianist Simone Dinnerstein, violinist Hilary Hahn, Gotham Chamber Opera, designer/illustrator Maira Kalman, choreographer Benjamin Millepied, New York City Ballet, New York Philharmonic, Opera Company of Philadelphia, Paris Opéra Ballet and The Royal Ballet. Muhly has also lent his skills as performer, arranger and conductor to Antony and the Johnsons, Bonnie "Prince" Billy, Doveman, Grizzly Bear, Jónsi of the band Sigur Rós, and Usher.

In 2011, Muhly's first full-scale opera, *Two Boys*, was commissioned by the Metropolitan Opera, Lincoln Center Theater and the English National Opera. *Two Boys*, which—with a libretto by Craig Lucas—chronicles the real-life police investigation of an online relationship and ensuing tragedy, premiered in London in spring 2011. *Dark Sisters*, a chamber opera, was recently commissioned by the Opera Company of Philadelphia, Music Theatre Group, and the Gotham Chamber Opera.

In 2010 the Los Angeles Master Chorale released a disc of Muhly's choral music, *A Good Understanding*. Among Muhly's most frequent collaborators are his colleagues at Bedroom Community, inaugurated in 2007 with the release of his first album, *Speaks Volumes*. In spring 2012, Bedroom Community released Muhly's three-part *Drones & Music*. Muhly's film credits include scores for *Joshua* (2007), *Margaret* (2009) and Best Picture nominee *The Reader* (2008); all have been recorded and released commercially.

Born in Vermont in 1981 and raised in Providence, Rhode Island, Muhly graduated from Columbia University. In 2004, he received a Masters in Music from the Juilliard School, where he studied under Christopher Rouse and John Corigliano. From his sophomore year of college, he worked for Philip Glass as a MIDI programmer and editor for six years.

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