



CMA Performing Arts Series 2013-14



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DEPARTMENT OF PERFORMING ARTS, MUSIC, AND FILM

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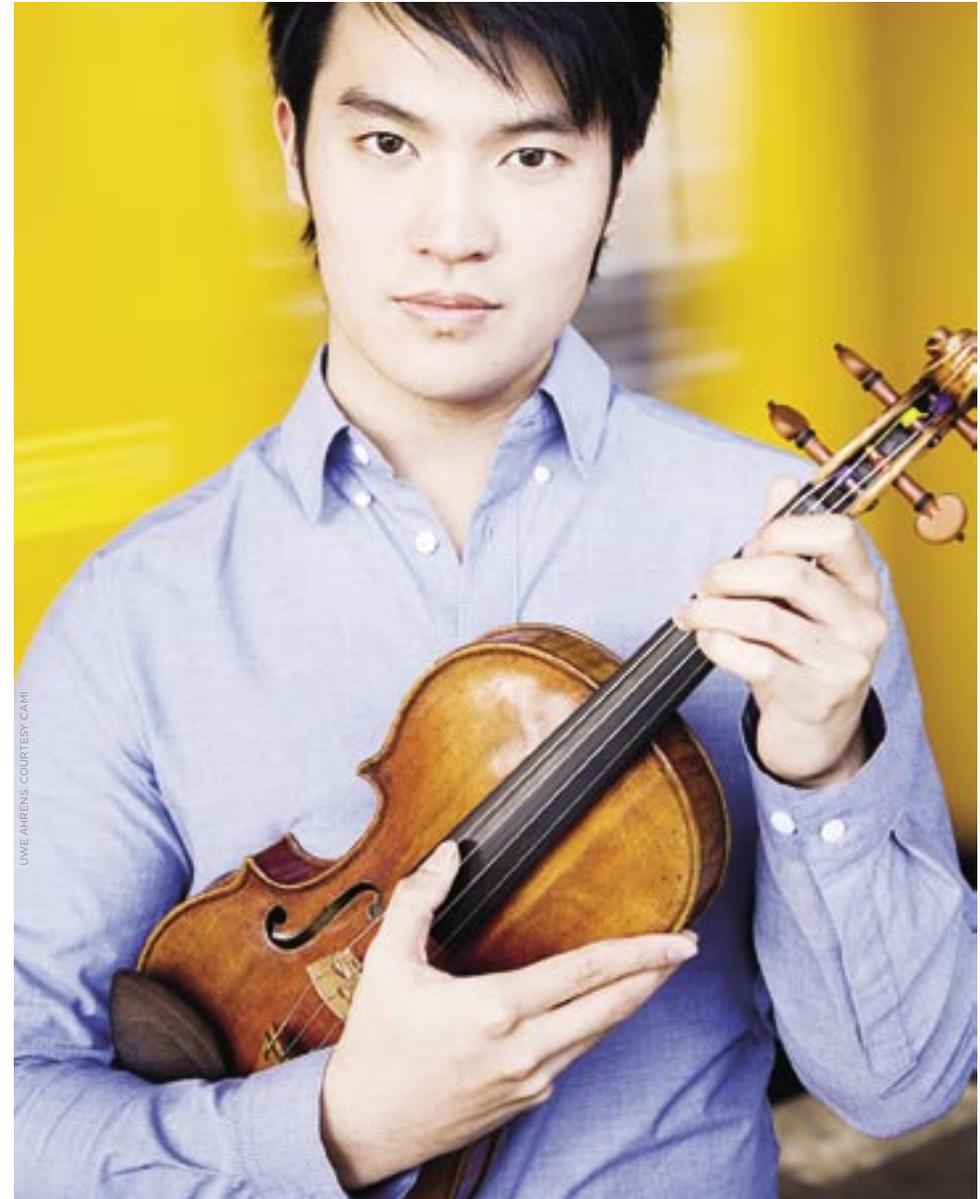
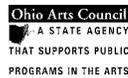
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Ray Chen & Julio Elizalde

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Welcome to the Cleveland Museum of Art

Our Masters of the Violin series continues with Ray Chen, one of today's most compelling young violinists. Mr. Chen is joined by pianist Julio Elizalde to offer a delightful recital of works full of virtuosic flair. And three films shown in February in conjunction with our violin series pay tribute to Jascha Heifetz, Isacc Stern, and Robert Mann of Juilliard String Quartet. Our violin series ends with two scorching masters Midori and gypsy violinist Roby Lakatos.

In March our Flamenco Festival will generate enough heat to warm up the arctic blast. It features three of the leading performers in Flamenco. On the category of "miss it at your peril" is the Spanish superstar Estrella Morente. Her masterful live shows torch the soul and leave audiences spellbound. Estrella was the singing voice of Penélope Cruz in Pedro Almodóvar's Oscar-nominated film *Volver*.

We invite you to come early to look at works of art, dine at the restaurant or cafe and refresh yourself with great performances from around the world. There's much more to come. . . glance through the Performing Arts Series brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.



Ray Chen, violin Julio Elizalde, piano

Wednesday, February 12, 2014 • 7:30 p.m.
Gartner Auditorium, The Cleveland Museum of Art

PROGRAM

Sonata for Violin and Piano, Wolfgang Amadeus Mozart
in A Major, K. 305 (1756–1791)

Allegro di molto
Theme: Andante grazioso—Variations I–VI

Habanera, Op. 21, No. 2 Pablo de Sarasate
(1844–1908)

Playera, Op. 23, No. 1 Sarasate

Zigeunerweisen (Gypsy Airs), Op. 20, No. 1 Sarasate

—Intermission—

Sonata for Violin and Piano No. 9, Ludwig van Beethoven
in A Major, Op. 47 (Kreutzer Sonata) (1770–1827)

Adagio sostenuto—Presto
Andante con variazioni
Finale: Presto

For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the auditorium during the performance.



NOTES ON THE PROGRAM

Sonata for Violin and Piano, in A Major, K. 305 **– Wolfgang Amadeus Mozart**

(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

At the height of his career, during his mature years in Vienna, Mozart was admired at least as much for his brilliant piano-playing as for his compositions, which were then thought to be only incidental to a virtuoso's work as a performer. In his youth he had also played the violin and was the concert-master of the Archbishop's court orchestra in Salzburg, but he always much preferred the piano.

His father, Leopold Mozart, was a distinguished violinist and teacher whose important instruction book was first published in 1746 and was still widely studied in the 19th century. Leopold always regretted Wolfgang's gradual abandonment of his instrument and wrote in a letter to him that if he would apply himself consistently, he would be "the first violinist in Europe."

Wolfgang Mozart wrote dozens of sonatas for violin and piano. During most of his lifetime, the musical world considered this medium very differently from the way we do now. Sonatas for two instruments were, invariably then understood as piano sonatas, and the violin part, which was often altogether dispensable, was not thought to be more than the accompaniment. Mozart enriched the violin part and consequently the compositions began to move away from the common practice of subordinating one instrument. In 1783, a critic noted with some surprise that in Mozart's work "the accompaniment of the violin is so artfully combined with the keyboard part that [his] sonatas require just as skillful a player on the violin as at the keyboard."

In 1777, dissatisfied with his position on the musical staff of the Prince-Archbishop of Salzburg, Mozart asked for time off for a long concert tour during which he secretly



hoped to find a more rewarding position elsewhere. The Archbishop would not release Mozart's father from his duties at the same time, so his ailing mother accompanied him instead. On September 23rd, they set out on a sixteen month long trip during which the young composer matured greatly.

They made a long stop in Mannheim, where he met many members of the orchestra, renowned to be the greatest in Europe at the time. In Munich, he fell in love with the sister of the woman who was later to be his wife. In Paris, his mother died and Mozart found himself alone for the first time. His search for a better post than the one he held in Salzburg had not been a success.

On October 6, 1777, Mozart wrote to his father from Munich, "I am sending my sister six duets for harpsichord and violin by [Joseph] Schuster, which I have often played here. They are not bad. . . I shall write six in the same style." Mozart composed this set during the first half of 1778, in Mannheim and Paris, and in November, they were published as *Six Sonatas for Harpsichord or Forte Piano with the Accompaniment of a Violin*.

The *Sonata in A Major*, K. 305, is the fifth of the set, and, like all but one of them, follows the two-movement model of Schuster and of Johann Christian Bach, whom Mozart greatly admired. Christian Bach, Sebastian's youngest son, was a very important figure in his time and had known Mozart since early childhood. Joseph Schuster (1748–1812) is known in the history of music for little more than this encounter between his work and Mozart's. Mozart's music resembles theirs only in the number of movements, for his new, rich, independent writing for violin gives the violin expressive possibilities it had never before had in this form. Mozart's violin parts are much fuller and freer than those of his predecessors. The sonata's two movements are a cheerful, vigorously playful *Allegro molto* and a set of variations, *Andante grazioso*, on a charming theme.



Habanera, Op. 21, No. 2 and Playera, Op. 23, No. 1 – Pablo de Sarasate

(Born March 10, 1844, in Pamplona, Spain; died September 20, 1908, in Biarritz, France)

Pablo Martín Melitón Sarasate y Navascuez is the full name of the Spanish violinist who was one of the great virtuoso-composers of his time. When the Queen of Spain first heard him play when he was only a ten-year-old boy, she generously presented him with a Stradivarius violin and subsidized his studies at the Paris Conservatory. He made his home in France for most of the rest of his life, but he always made an annual visit to Spain part of his touring itinerary.

Sarasate was a serious musician for whom Bruch, Lalo, and Saint-Saëns expressly wrote music. George Bernard Shaw, who was a music critic in London in the 1880s, said that Sarasate played with “quiet mastery” and with “exclusive attention to the absolutely musical side of his classical repertory.” Sarasate composed four volumes of Spanish Dances for his own repertory; he published them in pairs and composed most of them in the late 1870s.

These dances for violin and piano have been favorites since that time. The folk music of his native land, Spain, was never far from his consciousness; it was one of his chief inspirations for these works that have since served to popularize the Spanish idiom. Specifically tailored for the violin, they are filled with both ravishing Spanish melody and intricate virtuoso elaboration, exploiting the best of the instrument, tonally and technically.

The *Habanera* is actually a 19th century dance form not originally native to Spain, but rather originating in Cuba; its name derives from the city of Havana. Sarasate based this particular dance on the aria “De la patria del cacao, del chocolate y del café” (“From the country of cocoa, chocolate and coffee”) which he took from a popular Spanish operetta, the zarzuela *La Gallina Ciega* (The Blind Hen) by Fernando Caballero. Sarasate’s friend, the composer Lalo also used



this same theme in his Cello Concerto. The *Habanera*’s main theme is repeated three times, each time in a higher octave, finally becoming more virtuosic in the concluding fast section.

Sarasate created a melody with resonances of southern Spain’s Andalusia region in *Playera*. *Playera*, dedicated to Hugo Hermann, is one of the few compositions that Sarasate wrote for a friend. It is a Spanish dance that comes from the flamenco tradition. Even though it has a percussive rhythmic framework, *Playera* is, nevertheless, cast in a languid, captivating mold. Its defined folkloristic coloring is made especially piquant by the insistent *ostinati*, short patterns that are repeated persistently in the piano throughout the composition. These *ostinato* patterns are especially characteristic of much folk music.

Zigeunerweisen (Gypsy Aires), Op. 20, No. 1 – Pablo de Sarasate

(Born March 10, 1844, in Pamplona, Spain; died September 20, 1908, in Biarritz, France)

Sarasate’s *Zigeunerweisen* is a medley of Hungarian Gypsy songs, six of them in suddenly contrasting fast and slow tempos in a dazzling virtuoso fashion. They are similar in kind to the *Hungarian Rhapsodies* that Franz Liszt based on the songs of the Gypsies of his country. This showpiece of Sarasate’s is usually known by the German title of its first edition, *Zigeunerweisen*, which means “Gypsy Tunes”; it was published in 1878 in Leipzig. The piano here is almost completely a support for the soloist who is challenged to an extravagant technical display of harmonics, fast passagework and double stops and left-handed pizzicati.

The three parts of the work include an introductory recitative-like section; a slow, haunting, lyrical central section based on a song by the Hungarian Elemér Szentirmay (1836–1908); and a bravura finale with a theme attributed to the Gypsy violinist János Bihari (1764–1827) that Liszt, too, used in his *Hungarian Rhapsody No. 13*.



Sonata for Violin and Piano No. 9, in A Major, Op. 47
(*Kreutzer Sonata*) – Ludwig van Beethoven,

(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven wrote nine of his ten violin sonatas in the six years between 1797 and 1803. They are paradigmatic works in which he added his own distinctive accent to the classical language of Haydn and Mozart and then developed the musical forms he inherited from his two predecessors into innovative vehicles of powerful expression. Beethoven composed his last violin sonata in 1812, just before he took up the new idioms and structures that were to make the music of his last ten years phenomenally original, difficult, and powerfully moving. This work, now always called the *Kreutzer Sonata*, dates from 1802 and 1803, the time just before the *Symphony No. 3, ("The Eroica")* and the *Waldstein Sonata* for piano.

How this sonata came to be called the *Kreutzer* is intriguing. In 1802, Beethoven wrote a set of three violin sonatas that he dedicated to Czar Alexander I, but in preparing them for publication, he found the finale of the first sonata disproportionately grandiose and wrote a more modest one for it. In the spring of 1803, a young violinist, George Bridgetower (ca. 1780–1860), son of an African father and of a European mother, on temporary leave from the service of the Prince of Wales, arrived in Vienna from London for a stay of a few months. Bridgetower had been a member of Haydn's orchestra in London, and later earned a degree at Cambridge University and had a performing career in Europe. Shortly after meeting him, Beethoven decided to compose a sonata for them to play together.

Beethoven quickly wrote two movements to precede the finale originally intended for Op. 30, No. 1, and around May 24, 1803, they gave the new sonata its first public performance. The concert was hurriedly scheduled, leaving no time to make a good copy of the music from Beethoven's nearly illegible manuscript. The



composer played the piano from a rough sketch that his pupil Ferdinand Ries said was only partly written out. Ries copied the violin part of the first movement for Bridgetower, but the violinist had to try to play the second from Beethoven's unreadable scrawls and scratches. Bridgetower did have an earlier clean copy for the third movement. Even with these difficulties to overcome, the performance was a success, and before long, Beethoven and Bridgetower played the sonata again.

Bridgetower and Beethoven quickly bonded as good friends, and in his manuscript Beethoven jokingly called this his "mulatto sonata." He intended to publish it with a formal dedication to Bridgetower, but when summer came, the two men had a quarrel over a young woman, and thus Beethoven dedicated it instead to Rodolphe Kreutzer (1766–1831), a brilliant French violinist he had met in Vienna five years before. Beethoven did not know Kreutzer nearly as well as he did Bridgetower, thus the switch in dedication was probably motivated by spite. Beethoven's relationship with Kreutzer was confined to yearly letters that Kreutzer apparently never answered. Kreutzer never played the *Sonata No. 9* in public, because (according to Berlioz) he found it outrageously difficult and unintelligible, yet Beethoven's dedication has immortalized Kreutzer.

This sonata had enormous appeal for 19th century Romantics. The Russian writer Leo Tolstoy, born the year after Beethoven died, wrote a story, once thought immoral, that he entitled *The "Kreutzer" Sonata*, describing how this sonata incited a married woman to adulterous passion for the violinist with whom she performed it. "They played the *Kreutzer Sonata* by Beethoven," her husband says. "Do you know the opening Presto? The Sonata is frightening—especially this movement. They say that it elevates the soul. That's nonsense. Its effect is terrifying. It excites like poison."

In the first edition of the *Kreutzer Sonata*, with self-conscious innovation, Beethoven entitled it in Italian,



“Sonata for the Pianoforte and an Obbligato Violin, written in a very *concertante* style, almost like that of a concerto.” The import of this descriptive statement is that in the Classical era, sonatas for a solo instrument with piano always were entitled sonatas for piano with violin (or other solo instrument) accompaniment. The two instruments were not given equal billing because they had not yet acquired the status of equal partners in the music. Even the titling of Beethoven’s Op. 30 Sonatas, published as late as 1803, had continued mirroring what had, over time, become that obsolete usage.

The music of this sonata is bold, original, large-scaled and technically difficult. The first movement has an unusual slow introduction, Adagio sostenuto. By the time the Presto main section begins, the music has modulated into the key of A minor; the major tonality does not reappear until the finale. The music is stormy and dramatic, pausing occasionally as though for a deep breath, before renewing the attack on the emotions of the listeners and the strength of the performers. The slow movement contains a long and beautiful Andante theme with variations. The Presto finale is a swift sonata-form movement with a memorable, feather-light second theme. The forward direction of the steady beat is sometimes distracted by a phrase in contrasting rhythm; even motion slows briefly to Adagio for two short moments before the forceful closing coda.

Program notes © Susan Halpern, 2014.

ABOUT THE ARTISTS

Ray Chen

Winner of the Queen Elisabeth (2009) and Yehudi Menuhin Competitions (2008), Ray Chen is among the most compelling young violinists today. “Ray has proven himself to be a very pure musician with great qualities such as a beautiful youthful tone, vitality, and lightness. He has all the



skills of a truly musical interpreter,” said the great Maxim Vengerov.

Ray has released three critically acclaimed albums on Sony: a recital program “Virtuoso” of works by Bach, Tartini, Franck, and Wieniawski, and the Mendelssohn and Tchaikovsky concertos with Swedish Radio Orchestra and Daniel Harding. Following the success of these recordings, Ray was profiled by *The Strad* and *Gramophone* magazines as “the one to watch.” “Virtuoso” was distinguished with the prestigious ECHO Klassik award. His third recording, an all-Mozart album with Christoph Eschenbach and the Schleswig-Holstein Festival Orchestra, was released in January 2014.

Ray continues to win the admiration of fans and fellow musicians worldwide. In 2012, he became the youngest soloist ever to perform in the televised Nobel Prize Concert for the Nobel Laureates and the Swedish Royal Family. His Carnegie Hall debut with the Royal Stockholm Philharmonic and Sakari Oramo, as well as his sold-out Musikverein concert with the Gewandhaus Orchestra and Riccardo Chailly were met with standing ovations. Since the 2012-13 season, Ray has been invited to join Konzerthaus Dortmund’s series “Junge Wilde,” which presents young and groundbreaking artists in Germany. Later this season, Ray will make his San Francisco recital debut at the SF Jazz Center. He also looks forward to his upcoming recital tour of Australia and his debuts with the Orchestre National de France and the London Philharmonic Orchestra.

Followed by over 200,000 people on SoundCloud, Ray Chen looks to expand the classical music audience by increasing its appeal to the young generation via all available social media platforms. He is the first ever classical musician to be invited to write a regular blog about his life as a touring soloist for the largest Italian publishing house, RCS Rizzoli (*Corriere della Sera, Gazzetta dello Sport, Max*) In his unstinting efforts to break down barriers between classical music, fashion and pop culture, he is supported by Giorgio Armani and was recently featured in *Vogue* magazine.



Born in Taiwan and raised in Australia, Ray was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1702 “Lord Newlands” Stradivarius violin on loan from the Nippon Music Foundation.

Julio Elizalde

Praised by the *New York Times* for his “catlike ease” at the keyboard and hailed as a “superb pianist” by the *Washington Post*, American pianist Julio Elizalde is gaining widespread recognition for his musical depth and creative insight. He has given performances at Carnegie Hall and Alice Tully Hall in New York City, the John F. Kennedy Center for the Performing Arts in Washington D.C. and Jordan Hall in Boston. He made his New York City concerto debut performing Mozart’s Piano Concerto No. 25 in C major, K. 503 with the Juilliard Orchestra under the baton of Anne Manson. Mr. Elizalde is equally active as soloist, recital partner and chamber musician.

Mr. Elizalde is the pianist of the New York City based New Trio, with violinist Andrew Wan, concertmaster of the Montreal Symphony Orchestra and Patrick Jee, cellist of the New York Philharmonic. The New Trio emerged as one of the nation’s most promising young ensembles after winning the grand prizes at the 2008 Fischhoff National Chamber Music Competition and the 2007 Coleman National Chamber Music Competition. In 2010, the trio was awarded the Harvard Musical Association’s prestigious Arthur W. Foote Prize for outstanding young musicians and ensembles.

Mr. Elizalde has collaborated with violinists Pamela Frank, Donald Weilerstein, Robert Mann, Curtis Macomber, cellists Bonnie Hampton and Nathaniel Rosen, baritone William Sharp, and soprano Susan Narucki among others. He regularly appears as the US recital partner to violinist Ray Chen, Sony recording artist and winner of the 2009 Queen Elisabeth Music Competition in Brussels, Belgium. Dedicated to the music of our time, Mr. Elizalde has worked



with composers Stephen Hough, Michael Brown, Mario Davidovsky, and Osvaldo Golijov. He was a featured performer in Academy Award winning *Lord of the Rings* film composer Howard Shore’s soundtrack for the 2013 film *Jimmy Picard*, starring Benecio del Toro. He has participated at numerous music festivals including the Music Academy of the West, Kneisel Hall, Taos, Yellow Barn, the Olympic Music Festival, and Caramoor. As an educator, Mr. Elizalde has given piano and chamber music master classes at the San Francisco Conservatory of Music’s college and preparatory divisions, and served on the faculties of the Manchester Music Festival in Manchester, VT and the Yellow Barn Young Artist Program in Putney, VT. He serves as the co-artistic director of the Olympic Music Festival near Seattle, WA.

A native of the San Francisco Bay Area, Mr. Elizalde earned his Bachelor of Music degree with honors at the San Francisco Conservatory of Music as a student of violist and pianist Paul Hersh. In May of 2007, Mr. Elizalde graduated with a Master of Music degree from the Juilliard School in New York City, studying piano with Jerome Lowenthal and Joseph Kalichstein. He has studied chamber music with Emanuel Ax, Seymour Lipkin, and Charles Neidich at Juilliard, Pamela Frank at the Curtis Institute of Music in Philadelphia, and the Weilerstein Trio at the New England Conservatory of Music in Boston. He holds a Doctor of Musical Arts degree from Juilliard and completed his piano studies with Robert McDonald.

CREDITS

Mr. Chen and Mr. Elizalde appear by arrangement with:

Columbia Artists Music LLC
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1790 Broadway, New York, NY 10019
www.camimusic.com



UPCOMING PERFORMANCES

Estrella Morente

Wednesday, March 12, 7:30 p.m.

“Her physical authority is at one with her amazing voice. A tough act to follow” –*The Guardian*.

Spanish superstar Estrella Morente’s work has been showered with praise by critics and audiences worldwide since the release of her debut album in 2001; she has twice been nominated for a Latin Grammy. She was the voice of Penélope Cruz in Pedro Almodóvar’s Oscar-nominated film *Volver*. \$44–\$69*

*Take advantage of our buy one, get one 50% off ticket offer – use code “FLAMENCO” when purchasing tickets online, by phone or in-person.

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30 p.m.

Asif Ali Khan has emerged as the reigning prince of the sublime traditions of the devotional qawwali music. Khan’s music can be meditative and trance-inducing, thrilling and ecstatic. To hear his voice soaring above the call-and-response choruses, rhythmic hand claps, percussion, and harmonium of his accompanying musicians is an inspiring experience. \$29–\$45

Nrityagram Dance Ensemble

Friday, April 11, 7:30 p.m.

“One of the most luminous dance events of the year” –*New York Times*.

Blending Odissi, a classical Indian dance form, with contemporary concepts, the ensemble transports viewers to enchanted worlds of magic and spirituality. Surupa Sen and Bijayini Satpathy appear with their music ensemble in their new fascinating program *Samyoga* (Sanskrit for combination, union, synthesis, conjunction of two or more heavenly bodies). \$33–\$51

Pre-concert Talk At 6:00 in Gartner Auditorium, Indian classical dance expert Rajika Puri delves into the relationships between Indian dance, music, sculpture, mythology, poetry, and painting, all illustrated with slides, storytelling, and excerpts from dances.

CMA Performing Arts Series

Visit www.clevelandart.org/performingarts for more information about performances, including audio/video samples and program notes.

MASTERS OF THE VIOLIN

L. Subramaniam

Friday, October 4, 7:30

O’Connor String Quartet

Wednesday, October 30, 7:30

Jordi Savall and Hespèrion XXI

Friday, November 1, 7:30

Masters of the Fiddle: Natalie MacMaster and Donnell Leahy

Friday, November 15, 7:30

Kayhan Kalhor

Wednesday, November 20, 7:30

Gil Shaham, Solo Violin

Thursday, February 6, 7:30

Ray Chen and Julio Elizalde

Wednesday, February 12, 7:30

Midori

Saturday, April 12, 7:30

Roby Lakatos

Friday, May 2, 7:30

FLAMENCO FESTIVAL

Ballet Flamenco

Eva Yerbabuena

Wednesday, March 5, 7:30

Estrella Morente

Wednesday, March 12, 7:30

Tomatito

Friday, March 14, 7:30

ASIAN PERFORMANCES

PART 1: SUBCONTINENT OF INDIA

L. Subramaniam

Friday, October 4, 7:30

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30

Nrityagram Dance Ensemble

Friday, April 11, 7:30

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00

MOTHER AND CHILD

State Symphony Capella of Russia

IN THE ATRIUM

Wednesday, December 4, 9:00

Mother and Child

Saturday, December 14, 2:00

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00