



# CMA Performing Arts Series 2013-14



Please **turn off all electronic devices** before entering the performance hall.

**Photography and audio/video recording** in the performance hall **are prohibited**.

## DEPARTMENT OF PERFORMING ARTS, MUSIC, AND FILM

The Cleveland Museum of Art  
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Cleveland, Ohio 44106-1797

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clevelandart.org/performingarts

For tickets call toll-free  
1-888-CMA-0033 or online at  
clevelandart.org/performingarts  
Programs are subject to change.

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# Midori

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## Welcome to the Cleveland Museum of Art

Tonight our Masters of the Violin series continues as we welcome renowned musician and devoted educator Midori and collaborative pianist Özgür Aydin to the stage of Gartner Auditorium for an evening of delightful chamber music.

Next month, our Masters of the Violin series culminates with a performance by the scorching Hungarian violin virtuoso Roby Lakatos and ensemble (May 2).

We also present a number of free performances in the coming weeks: the McMyler Memorial Organ resounds in Gartner Auditorium as young artists from the Cleveland Institute of Music perform (April 30) and our final “First Wednesday” gallery concert of the 2013–14 season (May 7). Don’t miss a special, free Mothers Day program of Bharatanatyam dance with Sujatha Srinivasan (May 11) presented in celebration of the opening of our west wing galleries and in conjunction with Second Sundays.

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.



## Midori violin Özgür Aydin piano

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

### PROGRAM

Sonata in G minor (1916–17)	Claude Debussy
Allegro vivo	(1862–1918)
Intermède: Fantasque et léger	
Finale: Très animé	

Sonata, Op. 134 (1958)	Dmitri Shostakovich
Andante	(1906–1975)
Allegretto	
Largo: Andante	

### —INTERMISSION—

Sonata in G major, Op. 96	Ludwig van Beethoven
Allegro moderato	(1770–1827)
Andante espressivo	
Scherzo: Allegro	
Poco allegretto	

Rondo brilliant in B minor, D. 895 (Op. 70)	Franz Schubert
	(1797–1828)

*Following the performance, Midori will greet the audience in the North Lobby.*

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*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 (select works)

### Claude Debussy

(born 1862 in St. Germain-en-Laye; died 1918 in Paris)

#### Sonata for Violin and Piano (1916)

1. Allegro vivo
2. Intermède, fantasque et léger
3. Finale: Très animé

Debussy's Violin Sonata presents a superb balance of sweetness, fire, humor, and nostalgia. It is a work imbued with deep melancholy that also embodies other characteristic traits that make Debussy's work distinguishable from others: a sense of fantasy, freedom, and affective depth. Written at the very end of the composer's life, the Sonata is one of the finest examples of Debussy's compositional and artistic dexterity. At the time of this composition, Debussy was already ill with terminal cancer. He had continued to write despite his failing health, partly for financial reasons. It was in 1915 that he began a project of writing six sonatas for various instrumentations; the Violin Sonata was the third in the set, and the last work he completed before his death.

Lionized by Ravel and detested by Saint-Saëns, Debussy was a patriotic Frenchman, who worked hard to protect and preserve French culture. His opera, *Pelléas et Mélisande*, produced in 1902, was a landmark of French music that strongly influenced both his contemporaries and younger composers. Considered the first and foremost Impressionist composer, Debussy had a style marked by Japonism and innovative harmonies and tone color that was also characterized by understatement and emotional warmth.

The challenge for the violin-piano duo in the Violin Sonata is the collaboration of senses and spirit. Unlike sonatas



from earlier periods, or other sonatas of Debussy's time, the two instruments do not accompany each other per se; rather, one instrument leads with a pulling energy against the counter melody or motif of the other. Ultimately, this creates a different kind of sonority and texture; the two instruments challenge one another but their arguments ultimately bring them closer together.

The poignant opening chords of the first movement of Debussy's Violin Sonata, *Allegro vivo*, played by the piano, immediately transport the listener into a subdued atmosphere, enveloped in nostalgia and sadness. The movement is filled with rhythmic and harmonic ambiguity with an ongoing momentum, regardless of speed. In contrast, the middle movement, *Fantasque et léger*, as indicated by its marking, is mostly light and fantastic, capricious with a hint of coquettishness and with a second theme as surprisingly melodious as it is sensuous.

Debussy finished the final movement, *Très animé*, in October 1916, four months before he completed the preceding two movements. It begins with running notes in the piano, punctuated with a melodic emphasis from the second theme of the previous movement. The violin then enters in a slightly modified handling of the nostalgic theme from the beginning of the sonata. The main bulk of the movement, however, is a showcase of agility with a splash. In particular, Debussy uses the maximum pitch range available on the violin, going from the open G (lowest possible note of the instrument) to a C-sharp at three octaves and a half-step above the middle C. For the piano, he demands a tremolo-like speed with atmospheric lightness of touch.

(August 2004/2006)

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Revised 2006

Referential sources available on request.



## Ludwig Van Beethoven

(born 1770 in Bonn; died 1827 in Vienna)

### Sonata in G Major, Op. 96 (1812)

1. Allegro moderato
2. Adagio espressivo
3. Scherzo: Allegro
4. Poco allegretto

Beethoven and his genius established new standards and brought the field of classical music to a higher level. His music never fails to touch us deeply, and it reminds us to have faith in the imperfections of the human character. He has inspired films, novels, paintings, analytic scholarly works, and even a comic strip. Ironically, these manifestations—including films such as *Immortal Beloved*, images by Klimt and Warhol, and even the cartoon strip Peanuts—have resulted in spreading his name and his fame to new generations who may not even be familiar with his music.

As a teenager, Beethoven began to notice the extreme fluctuation of his moods. His temper and inconsistent temperament seemed to have been of a pathological nature. As early as 1796, but certainly by 1801, Beethoven also became aware of his progressing hearing problem, which moved steadily toward complete deafness. Modern medicine hypothesizes the cause of Beethoven's deafness to be syphilis. Whether or not his impeding deafness was a decisive factor in his emotional instability, it is clear from his letters to his brothers that he suffered from psychological disorders that, from time to time, may have been psychotic in nature.

Beethoven wrote ten sonatas for piano and violin. In all of them he treats the two instruments with equal importance. Whereas the traditional works of the sonata genre from



the classical period, including those by Mozart, place the violin in a subordinate position to the piano, such even-handling of the instruments by Beethoven was considered unconventional at the time, and had great impact on later composers.

Completed in 1812, Beethoven's final sonata for piano and violin has a lyrical serenity that sets it apart from the previous nine sonatas. Dedicated to Beethoven's devoted patron, Archduke Rudolf, it was premiered in 1812 with the Archduke at the piano and Pierre Rode on the violin.

The first movement, *Allegro moderato*, opens with a fragment of three beats (a quarter note, two eighth-notes, a quarter note), ♩♪♪, played at first by the violin, and then repeated by the piano. The movement continues as each new melody grows from the previous one. The second theme reveals Beethoven's fascination with the military.

The hymn-like second movement is marked *Adagio espressivo*, and it is considered one of the most beautiful slow movements in Beethoven's chamber music. Performers have to breathe seemingly in slow motion to make way for the lyrical, uninterrupted line. The Scherzo in G minor follows, the only section of the piece that suggests a tremulous mood. The trio in the middle of the movement is a contrast, as it is in a major mode key of E-flat, in the style of a 3-beat dance.

The last movement, *Poco allegretto*, is folk-like and is a set of loose variations, with a flowing quality similar to the first movement. In the middle of the movement is the *Adagio espressivo* variation, heavily ornamented and bearing resemblance to the hymnal second movement. The theme of the movement returns after a fragmented interlude that is, surprisingly, in E-flat major. The boisterous Allegro variation quickly takes over with a barrage of 16th notes, rapidly progressing from D major to the home



key of G major. This is abruptly taken over by a variation in canon, before returning at last to the home theme. The listener is surprised again with the change to *Poco adagio*, which is then immediately interrupted by the exciting, though short, *Presto* of eight bars, until the final chord of G major.

(May 2002)

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Referential sources available on request.

## ABOUT THE ARTISTS

### Midori

The 2013–2014 season promises to be an exciting one for violinist Midori, as she embarks on the 31st year of her performing career. 2013–2014 will bring the release of two new recordings in the latter part of 2013. The first, as part of the NDR Symphony's traversal of the complete orchestral works of Paul Hindemith on Finnish label Ondine, is a rare recording by Midori of the composer's violin concerto, in collaboration with NDR and conductor Christoph Eschenbach. The second is a recital program with pianist Özgür Aydin in sonatas for violin and piano by Shostakovich, Janáček, and Bloch, to be released by Onyx (ONYX4084). Other season highlights include her first performances in Iceland, India and Africa; the UK premiere of Peter Eötvös' new violin concerto *DoReMi*, written for Midori and scheduled for performance by one of its co-commissioners, the BBC PROMS, featuring the Philharmonia Orchestra under the direction of Esa-Pekka Salonen; and an extended community engagement program in Myanmar in December. Midori will perform the new Eötvös concerto two more times this season, with both the Netherlands Philharmonic with



the composer himself conducting, and with Alan Gilbert and the New York Philharmonic. She will appear with James Conlon and the Montreal Symphony, the Louisville Symphony and Jorge Mester, and with the Deutsches Symphonie-Orchester Berlin under Christoph Eschenbach. Midori will do four recital tours with pianist Özgür Aydin, conduct community engagement programs in four different countries and five different communities within the U.S., and continue her leadership role at the University of Southern California's Thornton School of Music as Chair of the Strings Department.

Today Midori is recognized as an extraordinary performer, a devoted and gifted educator, and an innovative community engagement activist. In recognition of the breadth and quality of her work in these three entirely separate fields, in 2012 she was given the prestigious Crystal Award by the World Economic Forum in Davos, was elected to the American Academy of Arts & Sciences, and was awarded an honorary doctorate in music by Yale University. In 2007, she was named a Messenger of Peace by U.N. Secretary-General Ban Ki-moon. In essence, over the years she has created a new model for young artists who seek to balance the joys and demands of a performing career at the highest level with a hands-on investment in the power of music to change lives.

Named Distinguished Professor of Music at the University of Southern California in 2012, Midori works with her students at USC's Thornton School, where she is also Jascha Heifetz Chair and Chair of the Strings Department. Midori thrives amidst the challenges presented by her full-time career as educator and administrator at a major university. To these commitments she adds a guest professorship at Japan's Soai University, and substantial periods of time devoted to community engagement work.



Midori's involvement with community engagement began in earnest in 1992. Then just 21 years of age, she started an organization to bring music to underserved neighborhoods in the U.S. and Japan. What started with just individual personal appearances by Midori in classrooms and hospitals has blossomed over the last 21 years into four distinct organizations, whose impact is felt worldwide. The underlying idea inspiring Midori's community engagement work is that the joy of music should be available to all.

Because people in wealthy or privileged circumstances have easy access to the performing arts, Midori's organizations focus on bringing music to the less fortunate. Her foundation **Midori & Friends** provides a multi-tiered, 26-week course of music instruction and community concerts to New York City school children ([www.midoriandfriends.org](http://www.midoriandfriends.org)); **Partners in Performance** offers recitals by Midori, pianist Jonathan Biss and others to chamber music lovers in tiny communities throughout the U.S. ([www.pipmusic.org](http://www.pipmusic.org)); **Orchestra Residencies Program** brings a week-long residency by Midori to two U.S. youth orchestras with winning applications each year ([www.gotomidori.com/orp/](http://www.gotomidori.com/orp/)); and **Music Sharing** provides both traditional Japanese music and Western classical music performances and workshops to children in schools, hospitals and institutions in Japan ([www.musicsharing.jp](http://www.musicsharing.jp)). Both *Orchestra Residencies Program* and *Music Sharing* also conduct satellite programs with Midori internationally, in such countries as Costa Rica, Myanmar, Bulgaria, Mongolia, Brazil, Cambodia, South Africa, and more.

Midori's enthusiasm for playing and supporting the music of our time has blossomed into a significant and ongoing commitment. Over the years she has commissioned works for a great variety of forces. Over all, the individuals Midori has sought out to create new repertoire for the violin represent an impressive array of some of the most talented of



today's composers, including Lee Hyla, Rodion Shchedrin, Krzysztof Penderecki, Derek Bermel, Brett Dean, Einojuhani Rautavaara, Michael Hersch, Pierre Jalbert, and now Peter Eötvös. The next new work Midori has commissioned—from Austrian composer Johannes Maria Staud—will be premiered at the 2014 Lucerne Festival.

Midori's two new recordings on Ondine and Onyx will join an already extensive discography on two other labels, with fourteen recordings on Sony Classical and two on Philips (for full list, see [www.kathrynkingmedia.com/Midori/Discography](http://www.kathrynkingmedia.com/Midori/Discography)).

In 2004, Midori joined the ranks of published authors with the release in Germany of a memoir titled *Einfach Midori* (*Simply Midori*), for the publisher Henschel Verlag. It was updated and reissued in German-speaking territories in 2011.

In 2000, Midori received her bachelor's degree in Psychology and Gender Studies at the Gallatin School of New York University, graduating magna cum laude, and in 2005 earned her Master's degree in Psychology, also from NYU.

Midori was born in Osaka, Japan in 1971 and began studying the violin with her mother, Setsu Goto, at a very early age. Zubin Mehta first heard Midori play in 1982, and it was he who invited her to make her now legendary debut—at the age of 11—at the New York Philharmonic's traditional New Year's Eve concert, on which occasion she received a standing ovation and the impetus to begin a major career. Today Midori lives in Los Angeles. Her violin is the 1734 Guarnerius del Gesù "ex-Huberman." She uses three bows—two by Dominique Peccatte, and one by Paul Siefried.

For more information about Midori, call 831-620-1332 and visit [www.GoToMidori.com](http://www.GoToMidori.com) and [www.kathrynkingmedia.com](http://www.kathrynkingmedia.com)



## Özgür Aydın

Noted for his “elegance and strength” by the *Salzburger Nachrichten*, Turkish pianist Özgür Aydın made his major concerto debut in 1997 in a performance of the Brahms D minor Piano Concerto with the Symphonieorchester des Bayerischen Rundfunks. In the same year, he won the renowned ARD International Music Competition in Munich and the Nippon Music Award in Tokyo, thus achieving standing as a welcome guest in concert halls throughout the world.

Since then, Mr. Aydın has appeared as soloist with numerous orchestras in Germany and Turkey, as well as with the BBC Concert Orchestra London, the Simon Bolivar Youth Orchestra of Venezuela and Canada’s Calgary Philharmonic. Frequently invited to summer music festivals, he has appeared at the Salzburg, Istanbul, Schleswig-Holstein, and Rheingau Music Festivals, at the Ravinia Festival and the Edinburgh International Festival.

In addition, Mr. Aydın regularly performs chamber music concerts and recitals, in such prestigious concert venues as the Auditorium du Louvre, Herkulessaal and Gasteig in Munich, Hamburg’s Laeiszhalle, Queen Elisabeth Hall in London, L’Auditori in Barcelona, Tokyo’s Suntory Hall and Opera City Recital Hall, the 92nd Street Y in New York, Cleveland’s Severance Hall, and the Kennedy Center in Washington, D.C. He is a founding member of the Aurata Quintet, and enjoys recurrent collaborations with violinist Midori, violist Naoko Shimizu, and members of the Berlin Philharmonic.

Mr. Aydın has made solo piano recordings of music by Chopin, Liszt, Mozart, Rachmaninoff, and Schumann for the European labels Videal and Yapi Kredi, as well as a



live recording produced by the Cleveland International Piano Competition. Two CDs of viola/piano duets with Naoko Shimizu have been released by Genuin Music Production in Leipzig, and a live recording has been released by Meister Music in Japan.

Born in Colorado to Turkish parents, Özgür Aydın began his music studies at the Ankara Conservatory in Turkey. He subsequently studied with Peter Katin at the Royal College of Music in London and with Karl-Heinz Kammerling at the Hochschule für Musik, Theater und Medien Hannover. He has also received valuable instruction from artists such as Dmitri Bashkirov, Leon Fleisher, György Kurtág, Tatiana Nikolaeva, Andras Schiff, and Anatol Ugorski at master classes and festivals.

Özgür Aydın lives in Berlin.

For further information, visit: [www.ozguraydin.com](http://www.ozguraydin.com)

## CREDITS

Midori and Özgür Aydın appear by arrangement with:

### Opus 3 Artists

470 Park Avenue South  
New York NY 10016  
[www.opus3artists.com](http://www.opus3artists.com)



## UPCOMING PERFORMANCES

### **Frode Haltli**

Sunday, April 27, 7:30 p.m.  
Transformer Station

The Norwegian musician performs works for solo accordion by Magnar Åm, Arne Nordheim, Hans Abrahamsen, and Aldo Clementi. \$20 (CMA members \$18)

### **Roby Lakatos Ensemble**

Friday, May 2, 7:30 p.m.  
Gartner Auditorium

“Virtuoso is an overused term these days but in Roby Lakatos’s case, it may even be an understatement.”  
—*Glasgow Herald* (Scotland)

The scorching gypsy violinist is a musician of extraordinary stylistic versatility—equally comfortable performing classical music as he is playing jazz and in his own Hungarian folk idiom. Lakatos has collaborated with Vadim Repin and Stéphane Grappelli, and his playing was greatly admired by Sir Yehudi Menuhin. He appears with his ensemble. \$33–\$51

### **Mother and Child: Sujatha Srinivasan**

Sunday, May 11, 2:00 p.m.  
Gartner Auditorium

In this enchanting program tailored for families—on Mother’s Day!—Sujatha and a group of her talented students explore the myth of the mother and child in Indian mythology by drawing from episodes of the child Krishna and his mother, Yasoda. This highly accomplished performer and teacher of the south Indian classical dance Bharatanatyam lives and teaches dance in Cleveland and performs professionally both in the United States and India. Sujatha’s graceful dances superbly echo the classical Indian sculptures in the museum’s collection. Presented in conjunction with Second Sundays. Free, no tickets required.

## CMA Performing Arts Series

Visit [www.clevelandart.org/performingarts](http://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

#### **Eva Yerbabuena**

#### **Ballet Flamenco**

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