

Sunday, February 17, 2013, 3pm
Hertz Hall

Leonidas Kavakos, *violin*
Enrico Pace, *piano*

PROGRAM

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| Ludwig van Beethoven (1770–1827) | Sonata No. 1 in D major, Op. 12, No. 1 (1798)
Allegro con brio
Theme and Variations: Andante con moto
Rondo: Allegro |
| Beethoven | Sonata No. 5 in F major, Op. 24, “Spring” (1800–1801)
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo |

INTERMISSION

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| Beethoven | Sonata No. 9 in A major, Op. 47, “Kreutzer” (1803)
Adagio sostenuto — Presto
Andante con variazioni
Finale: Presto |
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Funded by the Koret Foundation, this performance is part of Cal Performances’ 2012–2013 Koret Recital Series, which brings world-class artists to our community.

Cal Performances’ 2012–2013 season is sponsored by Wells Fargo.

Ludwig van Beethoven (1770–1827)
Sonata No. 1 in D major, Op. 12, No. 1

Composed in 1798.

In November 1792, the 22-year-old Ludwig van Beethoven, bursting with talent and promise, arrived in Vienna. So undeniable was the genius he had already demonstrated in a sizable amount of piano music, numerous chamber works, cantatas on the death of Emperor Joseph II and the accession of Leopold II, and the score for a ballet, that Maximilian Franz, the Elector of Bonn, his hometown, underwrote the trip to the Habsburg Imperial city, then the musical capital of Europe, to help further the young musician’s career (and the Elector’s prestige). Despite the Elector’s patronage, however, Beethoven’s professional ambitions quickly consumed any thoughts of returning to the provincial city of his birth, and, when his alcoholic father died in December, he severed for good his ties with Bonn in favor of the stimulating artistic atmosphere of Vienna.

During his first years in Vienna, Beethoven was busy on several fronts. Initial encouragement for the Viennese junket had come from the venerable Joseph Haydn, who had heard one of Beethoven’s cantatas on a visit to Bonn earlier in the year and promised to take the young composer as a student if he came to see him. Beethoven therefore became a counterpoint pupil of Haydn immediately upon his arrival late in 1792, but the two had difficulty getting along—Haydn was too busy, Beethoven was too bullish—and their association soon broke off. Several other teachers followed in short order—Schenk, Albrechtsberger, Förster, Salieri. While he was busy completing fugal exercises and practicing setting Italian texts for his tutors, Beethoven continued to compose, producing works for solo piano, chamber ensembles, and wind groups. It was as a pianist, however, that he gained his first fame among the Viennese. The untamed, passionate, original quality of his playing and his personality first intrigued and then captivated those who heard him. When

he bested in competition Daniel Steibelt and Joseph Wölfl, two of the town’s keyboard luminaries, he became all the rage among the gentry, who exhibited him in performance at the *soirées* in their elegant city palaces. In catering to the aristocratic audience, Beethoven took on the air of a dandy for a while, dressing in smart clothes, learning to dance (badly), buying a horse, and even sporting a powdered wig. This phase of his life did not outlast the 1790s, but in his biography of the composer, Peter Latham described Beethoven at the time as “a young giant exulting in his strength and his success, and youthful confidence gave him a buoyancy that was both attractive and infectious.”

Beethoven took some care during his first years in Vienna to present himself as a composer in the day’s more fashionable genres, one of which was the sonata for piano nominally accompanied, according to the taste of the time, by violin. Mozart had addressed the form in 42 works, some of which moved beyond the convention that expected the keyboard to dominate the string instrument toward a greater equality between the partners. Beethoven continued on this tack so decisively that, despite their conservative structure and idiom, his first three string sonatas, Op. 12 of 1798, presage the full parity that marks the 19th-century duo sonata. The Op. 12 Sonatas are products of Beethoven’s own practical experience as both pianist and violinist, an instrument he had learned while still in Bonn and on which he took lessons shortly after settling in Vienna with the noted performer (and, later, great champion of his chamber music) Ignaz Schuppanzigh. In view of their gestating friendship, it was fitting that Schuppanzigh and the composer presented one of the Op. 12 Sonatas at a public concert benefiting the singer Josefa Duschek on March 29, 1798. The works were published by Artaria early the following year with a dedication to Antonio Salieri, *Kapellmeister* to the Habsburg Court, with whom Beethoven was then studying opera and Italian text setting. Though the Sonatas seem conventional in view of Beethoven’s later achievements, they caused considerable

consternation when they were new for their imputed daring originality and restless expressiveness. The review in the *Allgemeine Musikalische Zeitung* of Leipzig displayed the mixture of bafflement and admiration with which Beethoven's contemporaries often greeted his works: "The three Violin Sonatas, Op. 12, are overladen with difficulties. Herr Beethoven goes at his own gait, but what a bizarre and singular gait it is! To be accurate, there is only a mass of learning here, without good method, obstinacy which fails to interest us, a striving after strange modulations, a heaping up of difficulties on difficulties until one loses all patience or enjoyment.... [However,] the critic, after he has tried more and more to accustom himself to Herr Beethoven's manner, has learned to admire him more than he did at first."

An abundance of themes shared with conversational equality by the participants opens the D major Sonata: a heroic unison motive; quietly flowing scales in the piano supporting a striding phrase in the violin; and several related ideas in quicker rhythms cobbled from conventional scale and chord patterns. Tension accumulates in the transition, and is relaxed for the second theme, a scalar melody gently urged on by syncopations. The closing material begins with strong block chords, which return to mark the start of the brief development section. A full recapitulation of the exposition's themes, appropriately adjusted as to key, gives formal and expressive balance to the movement. The *Andante* takes as its theme a tender melody presented in alternate periods by the piano and the violin. Four variations follow, the third of which drops into a somber minor mode for some dramatic strains that hint of the musical worlds Beethoven was soon to explore. The finale is a large, thematically rich rondo which takes as its principal subject a bounding melody of *opera buffa* jocularity.

Beethoven
Sonata No. 5 in F major, Op. 24, "Spring"

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-Lebrun (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's 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 (Opp. 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 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 that 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.

Beethoven
Sonata No. 9 in A major, Op. 47, "Kreutzer"

Composed in 1803. Premiered on May 24, 1803, in Vienna by violinist George Bridgetower and the composer.

George Augustus Polgreen Bridgetower was born in Biala, Poland on February 29, 1780; his mother was of Polish or German extraction, his father was Abyssinian. (Almost incredibly, his life ended in London exactly 80 years later, on February 29, 1860.) The mulatto Bridgetower proved to be a remarkable prodigy of the violin, and he was accepted into the musical establishment of the Prince of Wales at Brighton when he was just ten. The following year, he played in the violin section for the Haydn–Salomon concerts in London, and thereafter billed himself as "a student of Haydn." In 1803, Bridgetower was granted a leave of absence to visit his mother in Dresden, take the waters at Teplitz and Carlsbad, and play some concerts en route. His public and private performances in Dresden created a sensation, and his arrival in Vienna in early May was awaited by the local music lovers there with a heady mixture of excitement and curiosity. Beethoven met the 23-year-old Bridgetower almost immediately, and the two got along famously—the composer praised him as "a very capable virtuoso who has a complete command of his instrument." Beethoven proposed both to write a new piece for Bridgetower's debut in the city on May 24 and to accompany him at the piano, and he set to work immediately on a large Sonata in A major that would properly display the skills of the two executants. He worked tirelessly but was able to complete only the first two movements in time for the performance. For the finale, he lifted the last movement of the Violin Sonata, Op. 30, No. 1, of the previous year, conveniently also in the key of A major, and later filled the gap in the earlier work with a set of variations. The premiere was a success (the second movement had to be encored), and Bridgetower remained in Vienna until July, playing to considerable acclaim and spending

many evenings with his new buddy, Ludwig van Beethoven.

By all rights, this work, published as Beethoven's "Kreutzer" Sonata in 1805 by Simrock, should be called the "Bridgetower" Sonata, in honor of the performer for whom it was written. According to an interview Bridgetower granted when he visited Vienna in 1845, such was the composer's original intention, but he added that they had a quarrel "over a girl," and Beethoven denied him the dedication in recompense. Instead, the score was inscribed to the well-known French violinist and composer Rodolphe Kreutzer, whom Beethoven had met in 1798 in Vienna. Beethoven maintained an infrequent correspondence with Kreutzer thereafter, but apparently regarded him as a friend, calling him "a good, amiable man who during his stay here gave me much pleasure. His unaffectedness and natural manner are more to my taste than all *extérieur* or *intérieur* of most virtuosos." Beethoven justified the transfer of the dedication by telling Simrock, "As the Sonata was written for a thoroughly capable violinist, the dedication to Kreutzer is all the more appropriate." In 1801, four years before the publication appeared, Kreutzer had been appointed solo violin of the Paris Opéra, and a year later he was named Chamber Musician to Napoleon. Beethoven's dedication, therefore, seems to have been as much an attempt to insinuate his music with the leading violinist of France as a reward for any musical or personal empathy. Indeed, Kreutzer apparently had little liking for Beethoven's then-avant-garde creations, demonstratively stomping out of the Parisian premiere of the Second Symphony with his hands clapped over his ears and refusing to play in public the Sonata dedicated to him, accusing the music of being "utterly unintelligible." For Beethoven, who was shrewd about using dedications for his own professional and social advantage, Kreutzer's rejection of his Sonata must have induced in him an almost wild frustration.

The "Kreutzer" Sonata was the ninth in a flurry of such works that Beethoven produced in just a half-dozen years; he did not return to

the genre again for a decade, composing his last work in the form, the Op. 96 Sonata in G major, in 1813. The "Kreutzer" is the most brilliant and overtly virtuosic of the ten sonatas, written, according to the composer, "in the concertante style, almost like a concerto." Beethoven did not mean by this comment that the piano was a sort of abbreviated instrumental ensemble accompanying the solo violin, but that the two were equals in what amounts to a virtual concerto without orchestra. The piano writing is comparable in its invention and richness of sonority to the contemporary "Waldstein" and "Appassionata" sonatas, while the treatment of the violin passes well beyond the sweetness and elegance of the waning Classical manner to adopt an aggressive, fiery, declamatory style that characterizes Beethoven's most advanced and audacious works of the time. (The "Eroica" Symphony also dates from 1803.) So strongly did this spirit of intense emotional display affect Leo Tolstoy that he wrote his novel *The Kreutzer Sonata* in 1889 under its spell. In the book, the main character's mental instability, a condition Tolstoy attributes to hearing a performance of the Sonata, leads him to murder his wife. "It seemed that entirely new impulses, new possibilities, were revealed to me in myself, such as I had not dreamed of before," says Tolstoy's tragic hero. "Such works should be played only in grave, significant conditions, and only then when certain deeds corresponding to such music are to be accomplished." Not all listeners are provoked to such extreme actions upon listening to the compositions of Beethoven, though this music's expressive power and strength of utterance continue to move, delight and rejuvenate all whom it touches.

The first movement of the "Kreutzer" Sonata is a formal curiosity, beginning with a slow introduction in the nominal key of A major as preface to a large sonata structure in the parallel minor mode. (The only precedent for this procedure that the immensely learned English musicologist Sir Donald Tovey could find in the Classical literature was Mozart's Violin Sonata in G, K. 379.) The main theme, given by the

violin to begin the quicker tempo, is a dashing staccato phrase with a vaguely Turkish tint. The chorale-like subsidiary motive provides only a brief respite from the driving impetuosity of the music. There is considerable developmental dialogue between the instruments before the earlier themes are recapitulated. The *Andante* is a spacious set of variations on a long theme presented in alternation by the piano and violin. The flamboyant, tarantella-rhythm finale provides a suitably brilliant ending to one of the greatest of Beethoven's instrumental duets.

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Leonidas Kavakos has established himself as a violinist and artist of rare quality, known at the highest level for his virtuosity, superb musicianship, and the integrity of his playing. International recognition first came

while Mr. Kavakos was still in his teens, when he won the Sibelius Competition in 1985 and, three years later, the Paganini Competition.

Mr. Kavakos now works with the world's major orchestras and conductors: the Vienna Philharmonic, Berliner Philharmoniker, Leipzig Gewandhaus, Royal Concertgebouw, London Symphony, Orchestre de Paris, Budapest Festival, La Scala Philharmonic, Mariinsky Theatre Orchestra, New York Philharmonic, Boston Symphony, Philadelphia Orchestra, and Los Angeles Philharmonic. He has been invited as tour soloist with the Leipzig Gewandhaus and Vienna Philharmonic and Riccardo Chailly and the Royal Concertgebouw and Mariss Jansons, and in the 2012–2013 season, he is the focus of the London Symphony Orchestra's *UBS Soundscapes LSO Artist Portrait* and is also the Berlin Philharmoniker's Artist in Residence.

With his probing and analytical approach, coupled with a rare virtuosity, Mr. Kavakos brings authority and depth of expression to the great concerti of the 19th and 20th centuries that are the mainstay of his repertoire. However, he is known too for his interpretations of Bach and Mozart, as well as of works such as Dutilleux's *L'arbre des songes* and Hartmann's *Concerto funèbre*.

Mr. Kavakos is a committed chamber musician and recitalist and is a favored artist at the Verbier, Montreux-Vevey, Bad Kissingen, and Edinburgh festivals and at the Salzburger Festival, where, in August 2012, together with Enrico Pace, he played the complete violin sonatas by Beethoven. He and Mr. Pace have recorded the sonatas for Decca Classics, which was released in January 2013, and the cycle

Decca/Daniel Regan 2012

was also recorded as part of a television documentary about Mr. Kavakos by the Bayerischer Rundfunk, which was broadcast in autumn 2012. In the 2012–2013 season, Mr. Kavakos and Emanuel Ax play the Beethoven sonata cycle in the Musikverein in Vienna, as well as a single Beethoven sonata program in Berlin. He also performs the cycle with Mr. Pace at the Concertgebouw in Amsterdam. In chamber music, Mr. Kavakos's distinguished partners include Gautier and Renaud Capuçon, Antoine Tamestit, Nikolai Lugansky, Denis Kozhukhin, and Yuja Wang, with whom he will give a series of recitals in Europe in the 2013–2014 season.

Mr. Kavakos is increasingly recognized as a conductor of considerable gift and musicianship. He has worked as conductor/soloist with the Boston Symphony, Atlanta Symphony, Deutsches Symphonie-Orchester Berlin, Budapest Festival Orchestra, Rotterdam Philharmonic, Stockholm Philharmonic, Gothenburg Symphony, La Scala Philharmonic, Maggio Musicale Fiorentino, and Orchestra dell'Accademia Nazionale di Santa Cecilia. His conducting debuts in the 2012–2013 season include the Finnish Radio and the Vienna symphony orchestras, and he returned to the Accademia Nazionale di Santa Cecilia in October 2012, where he appeared in a variety of programs in a special series, *Focus Kavakos*.

Leonidas Kavakos is an exclusive Decca recording artist, and his first release on the label is the complete Beethoven violin sonatas with Mr. Pace. Mr. Kavakos already has a distinguished discography with a number of award-winning recordings: His Mendelssohn Violin Concerto disc on Sony Classical received an ECHO Klassik award for Best Concerto Recording of 2009. Also on Sony, he recorded live Mozart's five violin concerti and Symphony No. 39 with Camerata Salzburg. In 1991, shortly after winning the Sibelius Competition, Mr. Kavakos won a Gramophone Award for the first-ever recording of the original version of Sibelius's Violin Concerto (1903–1904), recorded for BIS. For ECM, he has released recordings of sonatas by Enescu and Ravel with pianist Péter Nagy, and a recording of works by Bach and Stravinsky.

Mr. Kavakos plays the "Abergavenny" Stradivarius of 1724. He records exclusively for Decca, and may also be heard on the Sony, BIS, Delos, ECM and BMG labels.

Leonidas Kavakos is represented in North America by Opus 3 Artists, 470 Park Avenue South, Ninth Floor North, New York, New York 10016.



Enrico Pace was born in Rimini, Italy. He studied piano with Franco Scala at the Rossini Conservatory, Pesaro, where he graduated in conducting and composition, and later at the Accademia Pianistica Incontri col Maestro,

Marco Borggrete

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, Mr. 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 also performed at numerous festivals, including La Roque-d'Anthéron, Verbier, Lucerne, Rheingau, Schleswig-Holstein, and Husum.

He has worked with, among others, conductors Roberto Benzi, David Robertson, Andrey Boreyko, Mark Elder, János Füst, Eliahu Inbal, Lawrence Foster, Kazimierz Kord, Jiří Kout, Gianandrea Noseda, Walter Weller, Carlo Rizzi, Jan Latham-Koenig, Vassily Sinaisky, Stanisław Skrowaczewski, Bruno Weil, and Antoni Wit.

A very popular soloist, 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, Dutch Radio, and Netherlands philharmonics, the Sydney and Melbourne symphony orchestras, the Konzerthausorchester Berlin, the MDR-Sinfonieorchester Leipzig, the Warsaw

Philharmonic Orchestra, the RTE National Symphony Orchestra, the G. Verdi Orchestra Milan, and the Filarmonica Toscanini Parma.

Mr. Pace greatly enjoys chamber music and has performed 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 during the past and coming seasons include engagements with the Netherlands Philharmonic, the Residentie Orchestra, the Hungarian National Philharmonic, and the Rheinische Philharmonie; the Beethoven sonata cycle with Leonidas Kavakos in Athens, Florence, Milan, Amsterdam, Moscow, Tokyo, and at the Salzburg Festival, as well as further duo recitals in the United States; Bach sonatas with Frank Peter Zimmermann in New York, Frankfurt, and Bamberg; and solo recitals in the Amsterdam Concertgebouw and the Herkulesaal in Munich.

Mr. Pace enjoys ongoing 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). His recording of the complete Beethoven sonatas for piano and violin was released by Decca Classics in January 2013. With Mr. Zimmermann, he recorded Busoni's Violin Sonata No. 2 and the six sonatas for violin and piano, BWV 1014–19, by J. S. Bach for Sony Classical.

In 2011, the label Piano Classics released Mr. Pace's highly praised solo recording of Franz Liszt's *Années de pèlerinage: Suisse, Italie*.

Enrico Pace appears by arrangement with Nymus Artists.