

Sunday, November 8, 2015, 3pm  
Hertz Hall

**Leila Josefowicz, *violin***  
**John Novacek, *piano***

PROGRAM

- Manuel de Falla (1876–1946) Suite populaire espagnole (1914)  
*arr.* Kochánski (1925)
- El Paño Moruno: Allegretto vivace  
Nana (Berceuse): Calmo e sostenuto  
Canción: Allegretto  
Polo: Vivo  
Asturiana: Andante tranquillo  
Jota: Allegro vivo
- Olivier Messiaen (1908–1992) Thème et Variations (1932)
- Thème: Modéré  
Variation I: Modéré  
Variation II: Un peu moins modéré  
Variation III: Modéré, avec éclat  
Variation IV: Vif et passionné  
Variation V: Très modéré

Robert Schumann (1810–1856) Sonata No. 1 for Violin and Piano in A minor,  
Op. 105 (1851)

Mit leidenschaftlichem Ausdruck  
Allegretto  
Lebhaft

*INTERMISSION*

Erkki-Sven Tüür (b. 1959) Conversio (1994)

John Adams (b. 1947) Road Movies (1995)

Relaxed Groove  
Meditative  
40% Swing

*Funded, in part, by the Koret Foundation, this performance is part of Cal Performances' 2015–2016 Koret Recital Series, which brings world-class artists to our community.*

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*Hamburg Steinway piano provided by Steinway & Sons of San Francisco.*

*Cal Performances' 2015–2016 season is sponsored by Wells Fargo.*

## Manuel de Falla Suite populaire espagnole

*Composed for voice and piano in 1914; arranged in 1925. Première on January 14, 1915, in Madrid by soprano Luisa Vela and the composer. Arranged by Paul Kochánski (1887–1934).*

When Manuel de Falla was preparing his opera *La Vida Breve* for its first Paris performance, at the Opéra Comique on December 30, 1913 (it had been premiered in Nice on April 1), he received two requests—one from the soprano Luisa Vela, who was performing the leading role of Salud in the cast of *La Vida Breve*; the other, from a Greek singing teacher. Vela was planning a series of solo recitals during the coming months, and she asked Falla to provide some songs in Spanish style for her programs. The Greek singing teacher wanted advice about the appropriate accompanimental style for some melodies from his homeland. Falla experimented with setting one of the Greek songs, and discovered that he could extrapolate a suitable harmonic idiom from the implications of the melody itself. He tried out this new technique in the songs he was preparing for Vela, which he had decided would be settings of seven popular indigenous melodies culled from various regions of Spain. The *Siete Canciones Populares Españolas* were largely completed by the time he retreated to Spain in 1914 in the face of the German invasion of France; he and Vela gave their première at the Ateneo in Madrid on January 14, 1915. The idiom of the piano accompaniments that Falla devised for his *Seven Popular Spanish Songs* was, according to the composer's biographer Suzanne Demarquez, derived from "the natural resonance...and modal nature of each song, without in any way neglecting the grace, the sensitivity, the delicate style of his pianistic inspiration." Though the *Siete Canciones Populares Españolas* is virtually the only work of Falla to quote existing Spanish themes (two tiny folksong fragments were employed in *The Three-Cornered Hat*), so potent were these pieces in defining a national style of art song

that Gilbert Chase said they provide "a model for contemporary song-writers throughout the Spanish-speaking world, in which popular and artistic elements are closely and often inextricably intertwined." In 1925, six of the *Seven Popular Spanish Songs* were arranged for violin and piano as the *Suite populaire espagnole* by Paul Kochánski (1887–1934), the noted Polish violinist and Juilliard faculty member who excelled in the performance of modern works, most notably those of Karol Szymanowski, and transcribed many works for his instrument.

*El Paño Moruno* ("The Moorish Cloth"), whose accompaniment was inspired by the steely brilliance of the guitar, comes from Murcia in southeastern Spain. *Nana* is an Andalusian lullaby. *Canción* ("Song") exhibits the pattern of mixed rhythmic stresses that characterizes much of Spain's indigenous music. *Polo*, Andalusian in origin, evokes the Gypsy world of flamenco. *Asturiana* is a lament from the northern region of Asturias. The *Jota*, mainly associated with the northern province of Aragon, is one of the most familiar of Spanish dance forms.

## Olivier Messiaen (1908–1992) Thème et Variations

*Composed in 1932. Première in 1932 in Paris, by violinist Claire Delbos and the composer.*

Olivier Messiaen, one of towering figures of modern French music, was born in 1908 in the ancient southern town of Avignon to Pierre Messiaen, a professor of literature noted for his translations of Shakespeare, and the poetess Cécile Sauvage. Olivier entered the Paris Conservatoire at the age of eleven to study with composer Paul Dukas, organist Marcel Dupré, and other of that school's distinguished faculty, winning several prizes for harmony, organ, improvisation, and composition before graduating in 1930. The following year he was appointed chief organist at the Trinité in Paris. In 1936, Messiaen joined

with André Jolivet, Yves Baudrier, and Daniel Lesur to form La Jeune France, a group of young French composers pledged to returning substance and sincerity to the nation's music, which they felt had become trivialized and cynical. Messiaen was appointed to the faculties of the Schola Cantorum and the École-Normale that same year. Called up for military service at the outbreak of hostilities in 1939, he was captured the following summer and imprisoned at Stalag VIII-A in Görlitz, Silesia. There he wrote his *Quartet for the End of Time* for the musical instruments available among his fellow musician-prisoners (clarinet, violin, cello, and piano); the work's extraordinary première was given at the camp in 1941. He was repatriated later that year, resuming his position at the Trinité and joining the staff of the Conservatoire as professor of harmony, where his students came to include such important musicians as Boulez, Stockhausen, and Xenakis. In addition to his teaching duties in Paris, Messiaen gave special classes in Budapest, Darmstadt, Saarbruck, and Tanglewood. He was a member of the French Institute, Academy of Beaux Arts de Baviere of Berlin, Santa Cecilia Academy of Rome, and American Academy of Arts and Letters. He died in Paris in 1992.

Among Messiaen's first works after graduating from the Paris Conservatoire was the *Thème et Variations* for Violin and Piano, written as a wedding gift for violinist Claire Delbos upon the occasion of their marriage in 1932; the newlyweds premiered the piece in Paris that year. (The following year Messiaen wrote a *Fantaisie* for them to play together, but that score has never been published.) Claire was forced to give up playing the violin during the World War II because of illness; she became an invalid and died in 1959. In 1962, Messiaen married the pianist Yvonne Loriod. The *Thème et Variations*, one of Messiaen's earliest creations, is more indebted in concept and realization to his traditional training at the Conservatoire than to the unique mystical vision that informs his best-known works. The piece uses the conventional form: theme

followed by variations (four, in this case) with increasingly quick figurations, and a broad, concluding variation that returns the theme in a heightened, octave-transposition setting.

### Robert Schumann (1810–1856)

#### Sonata No. 1 for Violin and Piano in A minor, Op. 105

*Composed in 1851. Première in March 1852 in Leipzig by pianist Clara Schumann and violinist Ferdinand David.*

In September 1850, the Schumanns left Dresden to take up residence in Düsseldorf, where Robert assumed the post of municipal music director. He was welcomed to the city with a serenade, a concert of his works, a supper, and a ball. Though he had been cautioned a few years before by his friend Felix Mendelssohn that the local musicians were a shoddy bunch, he was eager to take on the variety of duties that awaited him in the Rhenish city, including conducting the orchestra's subscription concerts, leading performances of church music, giving private music lessons, organizing a chamber music society, and composing as time allowed. Despite Schumann's promising entry into the musical life of Düsseldorf, it was not long before things turned sour. His fragile mental health, his ineptitude as a conductor, and his frequent irritability created a rift with the musicians, and the orchestra's governing body presented him with the suggestion that, perhaps, his time would be better devoted entirely to composition. Schumann, increasingly unstable though at first determined to stay, complained to his wife, Clara, that he was being cruelly treated. Proceedings were begun by the orchestra committee to relieve him of his position, but his resignation in 1853 ended the matter. By early the next year, Schumann's reason had completely given way. On February 27th, he tried to drown himself in the Rhine, and a week later he was committed to the asylum in Eendenich, where he lingered with fleeting moments of sanity for

nearly two-and-a-half years. His faithful Clara was there with him when he died on July 29, 1856, at the age of 46.

Though Schumann's tenure in Düsseldorf proved difficult and ended sadly, he enjoyed there one of his greatest outbursts of creativity—nearly one-third of his compositions were written in the city. His two Sonatas for Violin and Piano (A minor and D minor) were composed in a rush during the autumn of 1851 (September 12–16 and October 26–November 2). A restless theme, marked “with passionate expression,” opens the A minor Sonata. The music brightens as it enters its formal second theme area, though its melodic content continues to be spun from the same motives. Rapid harmonic changes lend an unsettled quality to the development section. After a full recapitulation, the movement ends abruptly in the anxious, minor-mode manner in which it began. The *Allegretto*, more a pleasant intermezzo than an emotional slow movement, takes as its principal theme a three-part melody: the outer phrases are sweet and lyrical; the center one, quick-moving and staccato. Two short episodes, one reminiscent of the lyrical strain, the other of the staccato phrase, separate the returns of the main theme. The sonata-form finale resumes the restless mood of the opening movement, though the level of tension here is heightened by the music's fast tempo and tightly packed imitative texture. Episodes in brighter tonalities provide some expressive contrast, but the Sonata ends with agitated caudential gestures that reaffirm the work's pervasive anxious mood.

### Erkki-Sven Tüür (b. 1959)

#### *Conversio*

*Composed in 1994.*

Among the many gifted musicians whose work became known in the West following the collapse of the Soviet Union in 1989 is the Estonian composer Erkki-Sven Tüür. Tüür, born in 1959 in Kärđla on the Baltic island of

Hiiumaa, first gained notice when he founded what he called the “chamber rock” band In Spe (“In Hope”) in 1979, three years after he had begun studying percussion and flute at the Tallinn Music School. Tüür tried out his ideas about combining rock and classical idioms with In Spe during the next four years, serving as vocalist, percussionist, flutist, and keyboard player, and composing most of the group's music. In 1980, he enrolled at the Tallinn Academy of Music as a composition student of Jaan Rääts; he also took private lessons from Lepo Sumera after graduating from the school in 1984. Tüür has incorporated into his works a wide variety of influences, from Renaissance polyphony and Baroque motoric rhythms to modern minimalism and serialism. “To compose is to give intensity to the musical architecture,” he explained, “to construct the architectonics of sound using the opposites of high and low, dense and sparse, tonal and atonal, a single sound and an expanse of sound...to colate these images, to let them melt all but unnoticeably into each other, to let them undergo a constant change.... My work as a composer is entirely concerned with the relation between emotional and intellectual energy and the ways in which they can be channeled, accumulated, liquidated, and re-accumulated.”

Tüür taught composition at the Tallinn Conservatory from 1989 to 1992, but he has otherwise devoted himself primarily to his creative work, producing an opera (based on the life of Raoul Wallenberg, the Swedish diplomat instrumental in saving many Hungarian Jews during the Holocaust), eight symphonies, and several other orchestral scores, nine concertos (including one for accordion and another inspired by Uluru, the massive sandstone monolith, also known as Ayers Rock, in the heart of the Australian desert that is sacred to the indigenous people), several large-scale choral pieces on sacred texts, chamber compositions, electronic pieces, incidental music, and film scores. Among Tüür's honors are the Estonian Music Prize, Estonian Culture Award, Baltic Assembly Culture Prize, Order of the White Star, Prize of the Estonian Music Council,

Prize of the Republic of Estonia, and an honorary doctorate from the Estonian Academy of Music; in 2009, he was named Estonian Citizen of the Year.

*Conversio*—Latin for “change” or “conversion”—eschews classical formal types to follow instead a path that seems almost to mirror a human experience. The first half of the work is an infectious dance of Celtic cast that grows with youthful exuberance until increasingly harsh chords in the piano undermine the violin’s nearly frenzied motion. The dance stumbles, falls into fragments, and finally stops altogether. Their optimism suddenly lost, violin and piano try to continue the dance but cannot. They propose new directions—the first notes of what could be a broad, heroic melody that can never get beyond a single broken phrase, a keening low note in the violin, querulous intrusions from the piano—but the earlier momentum cannot be recovered, and *Conversio* closes in a state of quiet, questioning resignation.

### John Adams (b. 1947)

#### Road Movies

*Composed in 1995. Première on October 23, 1995, in Washington, D.C. by violinist Robin Lorentz and pianist Vicki Ray.*

John Adams is one of today’s most acclaimed composers. Audiences have responded enthusiastically to his music, and he enjoys a success not seen by an American composer since the zenith of Aaron Copland’s career: a recent survey of major orchestras conducted by the League of American Orchestras found John Adams to be the most frequently performed living American composer; he received the University of Louisville’s distinguished Grawemeyer Award in 1995 for his Violin Concerto; in 1997, he was the focus of the New York Philharmonic’s Composer Week, elected to the American Academy of Arts and Letters, and named “Composer of the Year” by *Musical America*; he has been

made a *Chevalier dans l’Ordre des Arts et des Lettres* by the French Ministry of Culture; in 1999, Nonesuch released *The John Adams Earbox*, a critically acclaimed ten-CD collection of his work; in 2003, he received the Pulitzer Prize for *On the Transmigration of Souls*, written for the New York Philharmonic in commemoration of the first anniversary of the World Trade Center attacks, and was also recognized by New York’s Lincoln Center with a two-month retrospective of his work titled “John Adams: An American Master;” the most extensive festival devoted to a living composer ever mounted at Lincoln Center; from 2003 to 2007, Adams held the Richard and Barbara Debs Composer’s Chair at Carnegie Hall; in 2004, he was awarded the Centennial Medal of Harvard University’s Graduate School of Arts and Sciences “for contributions to society” and became the first-ever recipient of the Nemmers Prize in Music Composition, which included residencies and teaching at Northwestern University; he was a 2009 recipient of the NEA Opera Award; he has been granted honorary doctorates from the Juilliard School and Cambridge, Harvard, Yale and Northwestern universities, honorary membership in Phi Beta Kappa, and the California Governor’s Award for Lifetime Achievement in the Arts.

John Adams was born into a musical family in Worcester, Massachusetts, on February 15, 1947; as a boy, he lived in Woodstock, Vermont, and in New Hampshire. From his father, he learned the clarinet and went on to become an accomplished performer on that instrument, playing with the New Hampshire Philharmonic and Sarah Caldwell’s Boston Opera Orchestra, and appearing as soloist in the first performances of Walter Piston’s Clarinet Concerto in Boston, New York, and Washington. (Adams first met Piston as a neighbor of his family in Woodstock, and received encouragement, advice, and understanding from the older composer, one of this country’s most respected artists.) Adams’s professional focus shifted from the clarinet to composition during his undergraduate study at Harvard, where his principal teacher was Leon Kirchner.

Rather than following the expected route for a budding composer, which led through Europe, Adams chose to stay in America. In 1972, he settled in California to join the faculty of the San Francisco Conservatory of Music, where his duties included directing the New Music Ensemble, leading the student orchestra, teaching composition, and administering a graduate program in analysis and history. In 1978, he became associated with the San Francisco Symphony and conductor Edo de Waart in an evaluation of that ensemble's involvement with contemporary music. Two years later he helped to institute the Symphony's "New and Unusual Music" series, which subsequently served as the model for the "Meet the Composer" program, sponsored by the Exxon Corporation, the Rockefeller Foundation, and the National Endowment for the Arts, which placed composers-in-residence with several major American orchestras; Adams served as resident composer with the San Francisco Symphony from 1979 to 1985. He began his tenure as Creative Chair with the Los Angeles Philharmonic with the première of *City Noir* on October 8, 2009. In May 2012, the Los Angeles Philharmonic and Los Angeles Master Chorale conducted by Gustavo Dudamel premièred *The Gospel According to the Other Mary*, an "oratorio in two acts"; *Scheherazade.2*, a "dramatic symphony for violin and orchestra," was introduced in March 2015 by violinist Leila Josefowicz and the New York Philharmonic, conducted by Alan Gilbert.

Of *Road Movies*, composed in 1995 and premièred at the Terrace Theater of the Kennedy Center for the Performing Arts in Washington, D.C., by violinist Robin Lorentz and pianist Vicki Ray on October 23, 1995, Adams wrote that "the title is total whimsy,

probably suggested by the 'groove' in the piano part, all of which is required to be played in a 'swing' mode. *Road Movies* is travel music, music that is comfortably settled in a pulse groove and passes through harmonic and textural regions as one would pass through a landscape on a car trip. The piano sets the tone of the first movement ('Relaxed Groove') with its regular, undulating figuration, a style of writing that is always executed 'with a slight swing.' The violin rides the wave, picking up little fragments of melody, juggling them, playing with them, and then tossing them aside in favor of something new.

"Then follows a movement ('Meditative') of almost motionless contemplation, a quiet dialogue that passes a single phrase back and forth between the two instruments, each player slightly modifying it, savoring it, and then yielding it up to his partner. The violinist tunes the low G string down a full step to produce a curious, ultra-relaxed, baritone F-natural.

"40% Swing' is for four-wheel drives only, a big perpetual-motion machine with echoes of jazz and bluegrass. On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. '40%' provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long ride-out by the Benny Goodman Orchestra, circa 1939. What was a relaxed groove in the first movement now shifts into high gear with syncopated accents making the surface bump and stutter with unexpected shifts and swerves. The rhythm is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us."

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Chris Lee

**L**EILA JOSEFOWICZ's passionate advocacy of contemporary music for the violin is reflected in her diverse programmes and enthusiasm to perform new works. She frequently collaborates with leading composers and works with orchestras and conductors at the highest level around the world. In 2008, she was awarded a prestigious MacArthur Fellowship, joining prominent scientists, writers, and musicians who have made unique contributions to contemporary life.

Highlights of Ms. Josefowicz's 2015–2016 season include engagements with the London Symphony, Royal Concertgebouw, Tokyo Metropolitan Symphony, and Sydney Symphony orchestras, the Orquesta Nacional de España, and the Finnish Radio Symphony Orchestra, including on tour in Vienna, Salzburg, and Innsbruck. In North America, Josefowicz performs with the Cleveland Orchestra, Toronto Symphony Orchestra, Los Angeles Philharmonic, Seattle Symphony, St. Louis Symphony, and Washington's National Symphony Orchestra. She also appears in

recital at New York's Zankel Hall as well as at Cal Performances and in Denver.

Violin concertos have been written for Ms. Josefowicz by composers including John Adams, Esa-Pekka Salonen, Colin Matthews, and Steven Mackey. *Scheherazade.2 (Dramatic Symphony for Violin and Orchestra)* by Mr. Adams was given its world première by Ms. Josefowicz in March 2015 with the New York Philharmonic conducted by Alan Gilbert. Luca Francesconi's concerto *Duende: The Dark Notes*, also written for Ms. Josefowicz, was given its world première by her in 2014 with Swedish Radio Symphony Orchestra and Susanna Mälkki before being performed by Ms. Josefowicz, Ms. Mälkki, and the BBC Symphony Orchestra at the BBC Proms in July 2015.

Her recent concert highlights include performances with the Chicago, Cincinnati, Baltimore, and Melbourne symphony orchestras, Ottawa's National Arts Centre Orchestra, the Orchestre Philharmonique de Radio France, Gürzenich-Orchester Köln, Tonhalle-Orchester Zürich, Filarmonica della Scala, and the Luzerner Sinfonieorchester.

Ms. Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips, and Warner Classics, and was featured on Touch Press's acclaimed iPad app, *The Orchestra*. Her latest recording, Mr. Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer, was nominated for a Grammy Award in 2014.



Peter Schauf

**John Novacek** (*piano*) regularly tours the Americas, Europe, and Asia as solo recitalist, chamber musician, and concerto soloist; in the latter capacity he has presented over 30 concertos with dozens of orchestras.

Mr. Novacek's major American performances have been heard in Carnegie Hall, Lincoln Center's Avery

Fisher Hall and Alice Tully Hall, the 92nd Street Y, Columbia University's Miller Theatre, Merkin Concert Hall, the Metropolitan Museum of Art, and Symphony Space in New York; Washington, D.C.'s Kennedy Center; Boston's Symphony Hall; Chicago's Symphony Center; and the Dorothy Chandler Pavilion, Hollywood Bowl, and Royce Hall in Los Angeles. International venues in which he has performed include the Théâtre des Champs-Élysées, Salle Gaveau, and Musée du Louvre in Paris; London's Wigmore Hall and Barbican Centre; and most major concert halls in Japan. He is also a frequent guest artist at festivals, including Mostly Mozart, Festival Mozaic, Aspen, Caramoor, Chautauqua, Ravinia, SummerFest La Jolla, and Wolf Trap in the United States; and the BBC Proms, Braunschweig, Lucerne, Menuhin, Verbier, Majorca, Sorrento, Stavanger, Toulouse, and Sapporo internationally.

Mr. Novacek is a sought-after collaborative artist who has performed with Joshua Bell, Matt Haimovitz, Leila Josefowicz, Cho-Liang Lin, Yo-Yo Ma, Truls Mørk, Elmar Oliveira, and Emmanuel Pahud, as well as the Colorado, Harrington, Jupiter, New Hollywood, St. Lawrence, SuperNova, and

Ying string quartets. He also tours widely as a member of Intersection, a piano trio that includes violinist Kaura Frautschi and cellist Kristina Reiko Cooper. Mr. Novacek has also given numerous world premières and worked closely with composers John Adams, John Harbison, Jennifer Higdon, George Rochberg, John Williams, and John Zorn.

Mr. Novacek took top prizes at the Leschetizky and Joanna Hodges international piano competitions, among many others. He studied piano with Jakob Gimpel at California State University, Northridge, where he earned a B.M., *summa cum laude*. Subsequently, he earned an M.M. from the Mannes College of Music, where his instructors were Peter Serkin in piano and Felix Galimer in chamber music. Mr. Novacek's coaches in composition included Frederick Werle, Aurelio de la Vega, and Daniel Kessner.

Mr. Novacek has recorded more than 30 CDs, encompassing solo and chamber music by major composers from Bach to Bartók, as well as many contemporary and original scores. Titles with Ms. Josefowicz include *Americana*, *For the End of Time*, *Shostakovich*, and *Recital*.

Mr. Novacek is a Steinway Artist.