

Monday, April 29, 2019, 8pm  
Zellerbach Hall

**Gil Shaham, *violin***  
**Akira Eguchi, *piano***

PROGRAM

Fritz KREISLER (1875–1962) *Praeludium and Allegro in the Style of Pugnani*

Scott WHEELER (b. 1952) *The Singing Turk* (Sonata No. 2)  
Sù la sponda  
O vous, que Mars rend invincible  
In Italia

Avner DORMAN (b. 1975) *Nigunim* (Sonata No. 3)  
Adagio religioso  
Scherzo  
Adagio  
Presto

INTERMISSION

Johann Sebastian BACH (1685–1750) *Partita No. 3 for Solo Violin in E Major,*  
BWV 1006  
Preludio  
Loure  
Gavotte en Rondeau  
Menuet I, Menuet II  
Bourrée  
Gigue

César FRANCK (1822–1890) *Sonata in A Major*  
Allegretto ben moderato  
Allegro molto  
Recitativo – Fantasia: Ben moderato  
Allegretto poco mosso

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### Fritz Kreisler

#### *Praeludium and Allegro in the Style of Pugnani*

Fritz Kreisler—“unanimously considered among his colleagues to be the greatest violinist of the 20th century,” wrote critic Harold Schonberg in the *New York Times* on January 30, 1962, the day after Kreisler died—was admitted to the Vienna Conservatory when he was seven, gave his first performance at nine, and won a Gold Medal when he was 10. He then transferred to the Paris Conservatoire, where, at age 12, he won the school’s Gold Medal over 40 other competitors, all of whom were at least 10 years his senior. In 1888–89, Kreisler successfully toured the United States but then virtually abandoned music for several years, studying medicine in Vienna and art in Rome and Paris, and serving as an officer in the Austrian army. He again took up the violin in 1896 and failed to win an audition to become a member of the Vienna Philharmonic, but quickly established himself as a soloist, making his formal reappearance in Berlin in March 1899. He returned to America in 1900 and gave his London debut in 1901, creating a sensation at every performance. At the outbreak of World War I, Kreisler rejoined his former regiment but he was wounded soon thereafter and discharged from service. In November 1914, he moved to the United States, where he had been appearing regularly for a decade. He gave concerts in America to raise funds for Austrian war relief, but anti-German sentiment ran so high after America’s entry into the war that he had to temporarily withdraw from public life. He resumed his concert career in New York in October 1919, then returned to Europe. In 1938, following the annexation of Austria by the Nazis, Kreisler settled in the United States for good; he became an American citizen in 1943. Despite being injured in a traffic accident in 1941, he continued concertizing to immense acclaim through the 1949–50 season. He died in New York in 1962.

In addition to being one of the 20th-century’s undisputed masters of the violin, Fritz Kreisler also composed a string quartet, a violin concerto, and two operettas (*Apple Blossoms* and

*Sissy*), but he is most fondly remembered for his many short compositions and arrangements for violin, some of which he attributed to several Baroque composers who never actually got around to writing them. Among Kreisler’s most delightful musical counterfeits is the 1910 *Praeludium and Allegro in the Style of Pugnani* (1731–1798), a prominent Turin-born violinist and composer.

### Scott Wheeler

#### *The Singing Turk* (Sonata No. 2)

Scott Wheeler, born in 1952 in Washington, DC, studied at Amherst College (BA), Brandeis University (MFA, PhD), and the New England Conservatory in Boston; his principal teachers included Arthur Berger, Harold Shapero, Malcolm Peyton, and Lewis Spratlan. Wheeler also pursued advanced study at the Tanglewood Music Center (with Oliver Messiaen), Dartington School (with Sir Peter Maxwell Davies), and privately with Virgil Thomson. In 1975, he co-founded Boston’s Dinosaur Annex contemporary music ensemble, which he continues to serve as artistic advisor. In 1989, Wheeler joined the faculty of Emerson College in Boston, where he is now Distinguished Artist-in-Residence. In addition to his responsibilities in Emerson’s music department, Wheeler, an authority on Broadway and American musical theater, has also co-directed the college’s musical theater program; his students have performed in shows across the country and several of them have worked as theatrical songwriters.

Wheeler has composed works in a largely traditional idiom for orchestra, chamber ensembles, and piano, many with evocative titles and referential qualities, as well as for chorus, solo voice, and music theater that have been performed throughout America and internationally by such distinguished artists as Renée Fleming, Sanford Sylvan, Susanna Phillips, Anthony Roth Costanzo, William Sharp, and Joseph Kaiser. Wheeler’s commissions include those from the Metropolitan Opera/Lincoln Center Theater, Washington National Opera, Boston Lyric Opera, Guggenheim Foundation, Koussevitzky Foundation of the Library of



Congress, Virgil Thomson Foundation, Fromm Foundation, Tanglewood, Yaddo, and MacDowell Colony; among his honors are the Louise L. Stoeger Prize from the Chamber Music Society of Lincoln Center, a Distinguished Visitor residency at the American Academy in Berlin, Composer of the Year Award from the Classical Recording Foundation, Hinrichsen Award from the American Academy of Arts and Letters, and a Resident Fellowship at the Center for Ballet and the Arts at New York University.

Wheeler wrote of *The Singing Turk* (Sonata No. 2), commissioned by violinist Sharan Leventhal and premiered by her and pianist Randall Hodgkinson at the Boston Conservatory at Berklee on February 12, 2017:

“Larry Wolff’s book *The Singing Turk*, published in the fall of 2016, is that rare work by a non-musician that provides a new perspective on music. Larry [the Silver Professor of History and Director of the Center for European and Mediterranean Studies at NYU] is a European historian and the sort of opera buff who knows far more about opera than do most musicians. *The Singing Turk* examines the popularity of Turkish characters in European opera; between the 1680s and the 1820s there were over 100 of these operas written. Wolff’s book doesn’t belabor either the similarities or the differences with today’s relations between Europe and the Muslim lands to the east. He shows how the shifting nature of the threat of the Ottoman Empire caused telling shifts in the way these Turkish operatic characters were portrayed in the European operatic theatre. The intellectual history is fascinating and the music of these operas is so enchanting that I decided to feature one Singing Turk in each movement of my Violin Sonata No. 2, and to borrow Larry’s title for the work as a whole.

“The first movement, *Sù la sponda*, draws on Handel’s 1724 opera *Tamerlano*. The noble Turkish ruler Bajazet is imprisoned by the title character, Tamerlane (also known historically as Timur). Before his suicide, Bajazet sings to his beloved daughter ‘on the banks of Lethé, wait for me there.’

“The second movement is the aria of Roxelana from the 1761 *The Three Sultanas* by librettist Charles Simon Favart and composer Paul-César Gibert. This aria was famously sung by the librettist’s wife, Marie Favart, who accompanied herself on the harp. In the opera, Roxelana sings to the ‘invincible’ warrior Suleiman the Magnificent to ‘defend yourself, if possible/From becoming the slave of two beautiful eyes.’

“My third Singing Turk is the handsome Prince Selim from Rossini’s *Il Turco in Italia*. In this comic opera, Selim falls in love with the Italian Fiorilla. In their duet, she sings, ‘In Italy certainly one doesn’t make love like that.’ Selim responds that ‘in Turkey certainly one doesn’t make love like that.’ Rossini’s music makes it clear that they make love in exactly the same way.

“The music of the singing Turks doesn’t quite guide the composition, which has its own structure; rather, the earlier music forms a subterranean vein that colors the piece in varying degrees, occasionally emerging more clearly. The first movement is a two-part structure in which the poise and tragic nobility of Handel’s Bajazet informs the entire movement, with his aria quoted most clearly at the end of the first half. The second movement begins as a *pasacaglia* [i.e., based on a repeating musical phrase], which then alternates with variations on Favart and Gibert’s tender aria. The finale is a *moto perpetuo* for the violin, from which Rossini’s deliciously joyful duet emerges with increasing clarity and giddy violinistic virtuosity.”

### Avner Dorman *Nigunim* (Sonata No. 3)

Avner Dorman was born in 1975 into a musical family in Tel Aviv—his father plays bassoon and conducts—and had cello and piano lessons as a child but only took up music seriously as a teenager. He studied composition with the Georgian émigré composer Josef Bardanashvili at Tel Aviv University while also taking courses in musicology and physics, and then pursued graduate study at Juilliard, where his doctoral work as a C.V. Starr Fellow was mentored by Oscar- and Pulitzer Prize-winning composer John Corigliano. Dorman was a Composition

Fellow at the Tanglewood Music Center and has held residencies with the Israel Camerata (2001–03), Alabama Symphony (2010–11), and Stockton Symphony (2011–12). He was a member of the composition faculty of the Cabrillo Music Festival in 2009 and is currently an associate professor of theory and composition at Gettysburg College. In 2000, at age 25, Dorman became the youngest composer to win Israel's prestigious Prime Minister's Award; that same year he received the Golden Feather Award from ACUM (the Israeli Society of Composers and Publishers) for his *Ellef Symphony*. His additional distinctions include being named 2002 Composer of the Year by *Ma'ariv*, Israel's second largest newspaper, awards from ASCAP and the Asian Composers League, and selection as an ICExcellence Chosen Artist in 2008. In 2013, he was appointed music director of City-Music Cleveland Chamber Orchestra.

Dorman's compositions, in which he says he tries to achieve "a combination of rigorous construction while preserving the sense of excitement and spontaneity usually associated with jazz, rock or ethnic music," have been performed by the Vienna Radio Symphony Orchestra, Salzburg Festival, New York Philharmonic, Israel Philharmonic, Munich Philharmonic, UBS Verbier Festival Orchestra, Los Angeles Philharmonic, Nashville Symphony, Hamburg Philharmonic, Cabrillo Music Festival, and other leading ensembles and soloists. In 2006, Naxos released Eliran Avni's album of Dorman's piano works to critical acclaim; a recording of Dorman's chamber orchestra concertos was released on Naxos in 2010 and earned a Grammy nomination for Avi Avital's performance of the Mandolin Concerto.

Dorman wrote of *Nigunim* of 2011, his Violin Sonata No. 3:

"The *Nigun* is a fundamental musical concept of traditional Jewish music. According to Habbad literature, the *Nigun* serves as a universal language; it ascends beyond words and conveys a deeper spiritual message than words can; a *Nigun* sung in Yiddish will reach and affect someone who only speaks Arabic and vice-versa. The *Nigun* may be

short but since it begins and ends on the same pitch it may be repeated over and over. In this sense, the *Nigun* has no beginning and no end and is eternal. *Nigunim* (the plural of *Nigun*) may be secular or religious, fast or slow, and may be sung and played in a variety of social events and circumstances.

"When the 92nd Street Y and Orli and Gil Shaham approached me to write a new piece for their 'Jewish Melodies' program, my first thought was to write a work that would explore the music of the ten lost tribes (the Hebrew tribes that were exiled after the first temple was destroyed). Since we know very little as to the whereabouts of these tribes, I decided to explore the music of various Jewish traditions from different parts of the world and how they relate to larger local musical traditions.

"To my surprise, after researching Jewish music from different parts of the world, I found that there are some common musical elements in North African Jewish cantillations, Central Asian Jewish wedding songs, Klezmer music, and Ashkenazy prayers. Though I did not use any existing Jewish melodies for *Nigunim*, the main modes and melodic gestures of the piece are drawn from these common elements. Moreover, different sections of the piece draw upon local non-Jewish musical traditions of each of these regions: for example, the second movement uses principles found in Georgian folk rhythms and harmonies, and the fourth is inspired by Macedonian dances."

### **Johann Sebastian Bach Partita No. 3 for Solo Violin in E Major, BWV 1006**

From 1717 to 1723, Bach was director of music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, 24 years old at the time he engaged Bach. (Bach was 32.) Leopold was fond of travel and books and paintings, but his real passion was music. He was an accomplished musician who not only played violin, viola da gamba, and harpsichord well enough to join with the professionals in his house orchestra, but he also had an exceptional bass voice. He started the court musical establish-

ment in 1707 with three players (his puritanical father had no use for music) and by the time of Bach's appointment it had grown to nearly 20 performers equipped with a fine set of instruments. It was for this group that Bach wrote many of his outstanding instrumental works, including the *Brandenburg* Concertos, orchestral suites, violin concertos, and much of his chamber music. Leopold appreciated Bach's genius (his annual salary as Court Conductor was 400 thalers, equal to that of the Court Marshal, Leopold's second highest official), and Bach returned the compliment when he said of his Prince, "He loved music, he was well acquainted with it, he understood it."

Bach composed the set of three sonatas and three partitas for unaccompanied violin before 1720, the date on the manuscript, probably at Cöthen. Though there is not a letter, preface, contemporary account, or shred of any other documentary evidence extant to shed light on the genesis and purpose of these pieces, the technical demands they impose upon the player indicate that they were intended for a virtuoso performer: Johann Georg Pisendel, a student of Vivaldi; Jean Baptiste Volumier, leader of the Dresden court orchestra; and Joseph Spiess, concertmaster of the Cöthen orchestra, have been advanced as possible candidates. After the introduction of the basso continuo early in the 17th century, it had been the seldom-broken custom to supply a work for solo instrument with keyboard accompaniment, so the tradition behind Bach's solo violin sonatas and partitas is slight. Johann Paul von Westhoff, a violinist at Weimar when Bach played in the orchestra there in 1703, published a set of six unaccompanied partitas in 1696, and Heinrich Biber, Johann Jakob Walther, and Pisendel all composed similar works. All of these composers were active in and around Dresden. Bach visited Dresden shortly before assuming his post at Cöthen, and he may well have become familiar at that time with most of this music. (Bach's reputation as a peerless keyboard virtuoso preceded him on his visit to Dresden in 1717: the French organist and clavecin player Louis Marchand fled town rather than be beaten in a

contest arranged by a local nobleman.) Though Bach may have found models and inspiration in the music of his predecessors, his works for unaccompanied violin far surpass any others in technique and musical quality.

Though Bach's three solo violin partitas vary in style, they are all examples of the *sonata da camera* ("chamber sonata"), or suite of dances. (The three solo sonatas follow the precedent of the more serious "church sonata," the *sonata di chiesa*.) The Partita No. 3 in E Major opens with a brilliant Preludio, which Bach later arranged as the introductory Sinfonia to his Cantata No. 29, *Wir danken dir, Gott*, of 1731. There follows a series of dances in bright tempos. The Loure was derived from a 17th-century country dance originally accompanied by rustic instruments. ("Loure" is an obsolete French name for the bagpipe.) The Gavotte en Rondeau posits an opening strophe, separated by sparkling episodes, which returns, in the manner of the French rondo form, throughout the movement. Next come a matched set of two Menuets, the most enduring of all Baroque dance forms. A Bourrée, enlivened by what Karl Geiringer called "puckish echo-effects," and a rousing Gigue round out this most lighthearted of Bach's works for unaccompanied violin.

### César Franck Sonata in A Major

Franck first considered writing a violin sonata in 1859, when he offered to compose such a piece for Cosima von Bülow (*née* Liszt, later Wagner) in appreciation for some kind things she had said about his vocal music. He was, however, just then thoroughly absorbed with his new position as organist at Ste.-Clotilde and unable to compose anything that year except a short organ piece and a hymn. (His application to his duties had its reward—he occupied the prestigious post at Ste.-Clotilde until his death 31 years later.) No evidence of any work on the proposed sonata for Cosima has ever come to light, and it was not until 20 years later that he first entered the realm of chamber music with his Piano Quintet of 1879. Franck's next foray into the chamber genres came seven years after



the quintet with his Sonata for Violin and Piano, which was composed as a wedding gift for his friend and Belgian compatriot, the dazzling virtuoso Eugene Ysaÿe, who had been living in Paris since 1883 and befriending most of the leading French musicians; Ysaÿe first played the piece privately at the marriage ceremony on September 28, 1886. The formal premiere was given by Ysaÿe and pianist Léontine Bordes-Pène at the *Musée moderne de peinture* in Brussels on December 16, 1886.

In tailoring the sonata to the warm lyricism for which Ysaÿe's violin playing was known, Franck created a work that won immediate and enduring approval and which was instrumental in spreading the appreciation for his music beyond his formerly limited coterie of students and local devotees. The quality of verdant lyricism that dominates the sonata is broken only by the anticipatory music of the second movement and the heroic passion that erupts near the end of the finale. The work opens in a mood of twilight tenderness with a main theme built largely from rising and falling thirds, an intervallic germ from which later thematic material is derived to help unify the overall structure of the work. The piano alone plays the second theme, a broad melody given above an arpeggiated accompaniment never shared with the violin. The movement's short central section, hardly a true development at all, consists only of a modified version of the main theme played in dialogue between violin and piano. The recapitulation of the principal and secondary subjects (*dolcissima ... semper dolcissima ... molto*

*dolcissima*—"sweetly ... always sweetly ... very sweetly," cautions the score repeatedly) rounds out the form of the lovely opening movement. The quick-tempo second movement fulfills the function of a scherzo in the sonata, though its music is more in the nature of an impetuous intermezzo. Two strains alternate to produce the movement's form. One ("scherzo") is anxious and unsettled, though it is more troubled than tragic; the other ("trio") is subdued and rhapsodic. They are disposed in a pattern that yields a fine balance of styles and emotions: scherzo-trio-scherzo-trio-scherzo. The third movement begins with a cyclical reference to the third-based germ motive that opened the sonata. The violin's long winding line in the Recitativo section is succeeded by the Grecian purity of the following Fantasia, one of the most chaste and moving passages in the entire instrumental duo literature. The main theme of the finale is so richly lyrical that its rigorous treatment as a precise canon at the octave is charming rather than pedantic. When the piano and violin do eventually take off on their own paths, it is so that the keyboard may recall the chaste melody of the preceding Fantasia. Other reminiscences are woven into the movement—a hint of the third-based germ motive in one episode, another phrase from the Fantasia—which unfolds as a free rondo around the reiterations of its main theme in a variety of keys. The sonata is brought to a stirring climax by a grand motive that strides across the closing measures in heroic step-wise motion.

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**Gil Shaham** is one of the foremost violinists of our time: his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy Award winner, also named *Musical America's* "Instrumentalist of the Year," is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin. In the coming seasons, in addition to championing these solo works, he will continue to join Akira Eguchi, his longtime duo partner pianist, in recitals throughout North America, Europe, and Asia.

Shaham's appearances with orchestra regularly include the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris, and San Francisco Symphony as well as multi-year residencies with the orchestras of Montreal, Stuttgart, and Singapore. With orchestra, Shaham continues his exploration of violin concertos of the 1930s, including the works of Barber, Bartók, Berg, Korngold, and Prokofiev, among many others.

Shaham has more than two dozen concerto and solo CDs to his name, earning multiple Grammys, a Grand Prix du Disque, a Diapason d'Or, and *Gramophone* Editor's Choice. Many of these recordings appear on Canary Classics, the label he founded in 2004. His CDs include *1930s Violin Concertos*, *Virtuoso Violin Works*, Elgar's Violin Concerto, *Hebrew Melodies*, and *The Butterfly Lovers*. His most recent recording in the series *1930s Violin Concertos, Vol. 2*, including Prokofiev's Violin Concerto and Bartók's Violin Concerto No. 2, was nominated for a Grammy Award.

Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of 7, receiving annual scholar-

ships from the America-Israel Cultural Foundation. In 1981, he made debuts with the Jerusalem Symphony and the Israel Philharmonic; the following year, he took the first prize in Israel's Claremont Competition. He then became a scholarship student at Juilliard, while also studying at Columbia University.

Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 received the coveted Avery Fisher Prize. In 2012, he was named Instrumentalist of the Year by *Musical America*. He plays the 1699 "Countess Polignac" Stradivarius, and lives in New York City with his wife, violinist Adele Anthony, and their three children.

For more information, visit [www.gilshaham.com](http://www.gilshaham.com); [www.facebook.com/gilshaham](https://www.facebook.com/gilshaham); and [twitter.com/gilshaham](https://twitter.com/gilshaham).

Since making his highly acclaimed New York recital debut at Alice Tully Hall in 1992, **Akira Eguchi** has performed in the foremost music centers of the United States, Europe, and the Far East. His appearances in the United States include Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and the 92nd Street Y in New York City, and the Kennedy Center in Washington DC. He has also performed at the Musikverein in Vienna, Barbican Centre in London, Théâtre des Champs-Élysées in Paris, Herkulesaal in Munich, Tonhalle in Zurich, and Concertgebouw at Amsterdam. Distinguished for his performances before heads of state, Eguchi has played for President Clinton (presented by Isaac Stern) at the White House, and for the Emperor and Empress of Japan at Hamarikyu Ashahi Hall in Tokyo.

Eguchi has been featured in numerous tours of the United States, France, England, Germany, Austria, Switzerland, Holland, Italy, Belgium, Poland, Slovenia, Ireland, Spain, Greece, Canada, Mexico, Guatemala, Korea, China, Taiwan, Hong Kong, and Japan, encompassing recitals and concerts with many of those countries' foremost ensembles. He is also known as a collaborative pianist, working with renowned violinists such as Gil Shaham, Anne Akiko Meyers, Akiko Suwanai, Tamaki Kawakubo, and Reiko Watanabe among others.

Currently 45 of Eguchi's recordings are available from Deutsche Grammophon, Philips, Denon, Marquis Classics, Victor, IDC, BMG, Kosei publishing, Canary/Vanguard, AVEX, Octavia, and NYS Classics, including 11 solo albums, most of which have been selected as "the best newly released album of the month" by *Recording Arts Magazine*. Eguchi is privileged to record using the legendary instrument, New York Steinway model "CD75" (1912), which Vladimir Horowitz played at his concerts, currently owned by Takagi Klavier of Tokyo.

Active as a composer, Eguchi's arrangements of Gershwin piano works were published by Zen-On publishing company, and his piano trio version of Fauré's *Après un rêve* was published by International Music Company.

Born 1963 in Tokyo, Eguchi received his BA in composition from Tokyo National University of Fine Arts and Music (renamed the Tokyo

University of the Arts), and his MA in piano performance from the Juilliard School. He has studied with Herbert Stessin, Samuel Sanders, Hitoshi Toyama, Akiko Kanazawa (piano), and Shin Sato, Akira Kitamura, and Ichiro Mononobe (composition).

Eguchi was a faculty member at CUNY Brooklyn College until the spring of 2011. Currently, he lives in New York and Tokyo, serving as an associate professor at Tokyo University of the Arts. He also teaches at Senzoku-Gakuen Music College in Japan as a guest professor.

### **Management for Gil Shaham**

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