



Sunday, March 26, 2023, 5pm
Zellerbach Hall

Zurich Chamber Orchestra

Daniel Hope, *solo violin and music director*
Willi Zimmermann, *concertmaster*

PROGRAM

Edward ELGAR (1857-1934) Introduction and Allegro, Op. 47 (1905)

Felix MENDELSSOHN (1809-1847) Violin Concerto in D minor, MWV O 3 (1822)
Allegro molto
Andante
Allegro

INTERMISSION

Max RICHTER (b. 1966) *Recomposed: Vivaldi – The Four Seasons* (2012)

This performance is made possible, in part, by Jerome and Thao Dodson.

PROGRAM NOTES

From the earliest days of written music, and probably long before, composers have recycled ideas from their own works or from those of others. The process has ranged from allusion to a few notes from a familiar sacred chant or treasured folksong to advanced techniques of parody, in which a melody from an existing piece might serve as the structural foundation for a new, often much more elaborate composition. The works on today's program offer a sense of how the great legacy of Baroque music, with its complex language of emotions

and intricate polyphony, cast its influence far into the future. The fugal counterpoint of Elgar's Introduction and Allegro, the anxious mood sustained by Mendelssohn in the opening movement of his early Violin Concerto in D minor, and the rich musical mix of Max Richter's *Recomposed: Vivaldi – The Four Seasons*, show how the past and present can co-exist in vigorous creative dialogue.

Elgar's exceptional skills as an orchestrator were founded on his competence as a violinist. He proved a sufficiently able player during

his youth to secure freelance orchestral work and a regular post in William Stockley's Band in the English industrial city of Birmingham. Elgar directed his practical knowledge of the instrument into the intricately detailed string writing of his mature works, often hallmarked by rich chordal sonorities and intricate polyphony. The Introduction and Allegro, first performed in 1905 by the recently established London Symphony Orchestra under the composer's direction, emulates the character of the Baroque concerto grosso in its exchanges between a string quartet and a larger group of strings.

Here, Elgar makes heavy technical demands on the players; moreover, he fills the score with a multitude of expression marks, dynamic shadings, and performance indications that require sustained emotional engagement with the music: this is not a work of half-measures. There is a tension here between virtuoso display and introspection, most likely rooted in the personal life of a composer already feted as one of the great adornments of Edwardian England's cultural life yet one troubled by recurrent episodes of depression and self-doubt. The undermining drag of anxiety runs through the contrasting thematic ideas set out in the Introduction and explored more fully in the Allegro. Elgar recalled how the Introduction's exquisite solo viola tune was inspired by memories of snatches of folksong heard in the distance while on holiday in Wales. The Allegro's closing section includes what the composer described as "a devil of a fugue," the demonic intensity of which gives way to a rapid tour through the work's main themes, an impassioned restatement of the Introduction's opening and a majestic recall of the "Welsh" theme.

Felix Mendelssohn began studying composition around the time of his 10th birthday with Karl Friedrich Zelter, a devotee of the music of Johann Sebastian Bach, and violin with the Prussian court violinist C.W. Henning. The supremely talented boy put his lessons in counterpoint and string playing to the

test in a dozen symphonies for strings and the Violin Concerto in D minor (c. 1822), the latter notably free from the ostentatious virtuosity cultivated by such contemporary violin-composers as Viotti and Kreutzer. Mendelssohn promotes the dialogue between soloist and orchestra in this concerto, established in the opening Allegro's eloquent interplay of thematic ideas and celebrated in its vivacious rondo finale. The work's introduction echoes the style of a Baroque aria, tinged by defiance and despair, while the slow movement begins with a graceful triple-time melody reminiscent of Mozart. Although written for Eduard Rietz, Mendelssohn's second violin teacher, the concerto remained unperformed until the piece was shown to Yehudi Menuhin in 1951 and premiered by him at Carnegie Hall the following year.

Vivaldi's concertos, notably those published as *Iestro armonico* in 1711 and *Il cimento della armonia e dell'invenzione* ("The Contest between Harmony and Invention") 14 years later, circulated widely in Europe. Their turn away from counterpoint towards a pared-down, radically simple manner of writing set the tone for a new style of writing; they also served as the basis for a series of transcriptions by J.S. Bach, in which he effectively recomposed 10 concertos by Vivaldi for solo harpsichord, solo organ, or four harpsichords and strings, adapting and enhancing each work to suit its new performing medium. Three centuries after Bach left his mark on Vivaldi's music, Max Richter reimaged the first group of concertos from the Venetian composer's *Il cimento* volume, collectively known as *La quattro stagioni* ("The Four Seasons"). *Recomposed: Vivaldi – The Four Seasons* (2012) presents one composer's creative encounter with the work of another.

Like so many newcomers to classical music, Richter fell in love with *The Four Seasons* at an early age. His ardor survived despite the work's overexposure in the concert hall and its so-called secondary exploitation in everything from soundtrack scores to customer service "music on hold" loops. "It's part of our musical

landscape,” he reflects. “I wanted to make the piece because I love [*The Four Seasons*]. So, it was my way of having a conversation with Vivaldi.” Richter’s engagement with musical reverenants had earlier found a home in *Memoryhouse* (2002), an affecting collage inspired by 20th-century Europe’s troubled history and its cultural legacy. His debut solo album, with its postmodern mix of ambient sounds, recorded voices, electronics, and live instruments, attracted a cult following and set the ground for his subsequent neoclassical works.

Recomposed, first performed by Daniel Hope and the Britten Sinfonia at London’s Barbican Centre in 2012, deconstructs Vivaldi’s music, discarding around three-quarters of the original composition to leave a stock of his favorite melodies and longer fragments. The work opens with “Spring 0,” a restless polyphony of independent string parts out of which emerges “Spring 1,” a saturated blend of Vivaldi’s allusions to birdsong multiplied by chattering violins above a repeated chordal bass line. Vivaldi’s famous barking dog grows melancholy in “Spring 2,” as does Richter’s romantic solo violin tune that rises above it. “Spring 3” begins as a round dance and flourishes with an exquisite solo melody, one of several woven by the composer into the fabric of Vivaldi’s thematic threads.

“Summer 1” grows out of pure Vivaldi, charting the course of the concerto’s original opening before entering a new world of rhythmic loops that carry a soaring solo line. An abrupt halt clears the way for the mystical incantations of “Summer 2,” the meditative calm before the storm of “Summer 3.” The latter ends with an ethereal passage for strings and electronics, like something retrieved from the forbidden “Zone” of Tarkovsky’s *Stalker*. Richter subverts the rhythmic expectations of “Autumn 1,” with Vivaldi’s regular patterns altered by the omission of a note or rest here and addition of a syncopated repetition elsewhere. “Autumn 2” projects a Daliesque soundscape of melting chords and shifting shapes, while “Autumn 3” cultivates rhythmically complex layers of tone colors and textural fluctuations. The conversation across the centuries continues in “Winter 1,” with telling changes to Vivaldi’s rhythmic script and bold intensifications of the so-called Red Priest’s already vivid evocation of teeth set chattering by the cold. *Recomposed: Vivaldi – The Four Seasons* ends with two haunting echoes of melodic fragments, recast to remind listeners of the radical beauty and absorbing eloquence of Vivaldi’s masterwork.

—Andrew Stewart

ABOUT THE ARTISTS

In the 1940s, music student Edmond de Stoutz used his free time to regularly meet with a number of friends and make music together. The joy of pursuing their creative ideals and the group’s shared passion for chamber music gave rise to the desire to form a chamber orchestra. This led to the first public concert in Zurich in 1945. Seventy-eight years later, the **Zurich Chamber Orchestra** is one of the leading ensembles of its kind. For more than 50 years, de Stoutz was the inspiration that held the orchestra together. With his charismatic spirit, he excited musicians and audience alike

and helped establish a large supporting network around the orchestra. After his era, the conductors Howard Griffiths, Muhai Tang, and Sir Roger Norrington shaped the sound and musical ideas of the ZCO. Since 2016, the orchestra has been playing without a permanent conductor. Instead, Music Director Daniel Hope leads the orchestra from his instrument, thereby following the dynamic principle of “play and conduct.”

The ZCO is a well-traveled orchestra. A few years after its foundation, it had already started giving concerts abroad. Today, the ZCO reg-

ularly visits international festivals such as the Schleswig-Holstein Musik Festival, the Festspiele Mecklenburg-Vorpommern, the Rheingau Musik Festival, the Gstaad Menuhin Festival, and the Odessa Classics. Guest performances at leading concert halls, tours through European countries, America, Asia, and South Africa, as well as numerous critically acclaimed CD releases testify to the worldwide renown of the Zurich Chamber Orchestra.

The group's repertoire is broadly based, extending from the Baroque through the Classical and Romantic eras to the present day. The ZCO is also notable for its work with musicians from fields such as jazz, folk music, and popular entertainment. Family concerts, outreach work with children and young people, and encouragement of young instrumentalists are in every way as important to the Zurich Chamber Orchestra as its close and continuing collaboration with world-renowned soloists.

British violinist **Daniel Hope** has enjoyed a thriving international solo career for more than 30 years. Celebrated for his musical versatility and dedication to humanitarian causes, he has been recognized with a string of honors that includes the Order of Merit of the Federal Republic of Germany and the 2015 European Culture Prize for Music. Besides undertaking solo recitals, chamber concerts, and concerto collaborations with the world's leading orchestras and conductors, Hope directs many ensembles from the violin, succeeding Roger Norrington as Music Director of the Zurich Chamber Orchestra in 2016 and becoming Music Director of San Francisco's New Century Chamber Orchestra two years later. An exclusive Deutsche Grammophon artist since 2007, he has an award-winning discography and is also a popular radio and television host who recently anchored the television and streaming series *Hope@Home*. In 2019, he completed his 16th and final season as Associate Artistic Director of Georgia's Savannah Music Festival as well as becoming Artistic Di-

rector of Dresden's Frauenkirche Cathedral. Since 2020, following in the distinguished footsteps of Kurt Masur and Joseph Joachim, Hope started his tenure as President of the Beethoven-Haus Bonn.

Hope first drew notice as the youngest member of the Beaux Arts Trio, giving more than 400 performances with the esteemed ensemble during its final six seasons. Today he is a familiar face at the most prestigious international venues and festivals, from New York's Carnegie Hall to Amsterdam's Concertgebouw, and from Aspen and Tanglewood to Salzburg, Schleswig-Holstein, and London's BBC Proms. He works with conductors including Valery Gergiev, Kurt Masur, Simon Rattle, Vladimir Jurowski, Leonard Slatkin, and Christian Thielemann, and with the world's foremost ensembles, including the symphony orchestras of Berlin, Boston, Chicago, London, Los Angeles, Paris, and Tokyo. It was Hope who premiered and made the first recording of the critically revised version of Berg's Violin Concerto. A passionate advocate of contemporary music, he has also commissioned more than 30 new works, collaborating closely with such prominent composers as Harrison Birtwistle, Sofia Gubaidulina, György Kurtág, Max Richter, Mark-Anthony Turnage, and the late Peter Maxwell-Davies, Krzysztof Penderecki, Tōru Takemitsu, and Alfred Schnittke, whose music for violin and piano was the focus of Hope's first album release of 2021.

One of today's most prolific classical recording artists, Hope already has more than 30 albums to his name. Recognized with awards including the Deutsche Schallplattenpreis, the Diapason d'Or of the Year, the Edison Classical Award, and the Prix Caecilia, his discography features recordings of Mendelssohn's Violin Concerto and Octet with the Chamber Orchestra of Europe, named one of the best of the year by the *New York Times*; Berg's Violin Concerto, voted the "top choice of all available recordings" by *Gramophone* magazine; *Belle Époque*, which combines pop-

ular music and classical rarities from Europe before the First World War; *Journey to Mozart*, on which Hope pairs the composer's Third Concerto with examples by his predecessors and contemporaries; *Spheres*, which comprises the world premiere recordings of four works written for the violinist; *Escape to Paradise*, which draws on his extensive research into the European composers who shaped the Hollywood sound; and Max Richter's *Vivaldi Re-composed*, which topped the charts in 22 countries and remains one of the bestselling classical releases of recent times. Recorded during the COVID-19 pandemic, his album *Hope* features new arrangements of Ariel Ramirez's *Misa Criolla* and timeless classics by Schubert, Elgar, and Pärt.

An artist who uses his platform to engage in many spheres, Hope has penned four best-selling books, all published by Germany's Rowohlt Verlag. He contributes regularly to the *Wall Street Journal* and has written scripts for collaborative performances with the actors Klaus Maria Brandauer and Mia Farrow. In Germany, he presents a weekly radio show for the WDR3 Channel and curates and hosts *Hope@9pm*, a salon-style music and talk event with cultural and political guests at the Berlin Konzerthaus. As he recounted in a full-page *Guardian* feature, during the pandemic, he created and hosted *Hope@Home*, a live-

streamed series conceived as "DIY TV" for socially distanced times. Professionally produced for the German/French ARTE TV network, the daily television and streaming series combined high-quality audio with the intimacy and immediacy of live, world-class home music-making, allowing the violinist and his numerous guests—including Christoph Eschenbach, Sir Simon Rattle, Christian Thielemann, and Robert Wilson—to stay connected with their audiences from the safety of Hope's Berlin living room. Together with its sequels—*Hope@Home on Tour!*, *Hope@Home – Next Generation*, and *Europe@Home*—the show featured more than 400 musicians in 150 episodes that were streamed almost 11 million times, raising thousands of Euros for artists in need.

Daniel Hope was educated at London's Highgate School and Royal Academy of Music, studying violin with Zakhar Bron, Itzhak Rashkovsky and Felix Andrievsky, besides working closely with his mentor Yehudi Menuhin, with whom he gave numerous concerts. Now living with his family in Berlin, Hope plays the 1742 "ex-Lipinski" Guarneri del Gesù, placed generously at his disposal by an anonymous German family. A documentary titled *Daniel Hope – The Sound of Life* was screened in movie theaters across North America, Australia, and Europe in 2017.

**Zurich Chamber Orchestra
USA Tour
Daniel Hope, music director**

First Violin

Willi Zimmermann, *concertmaster*
Donat Nussbaumer
Jana Karsko
Kio Seiler
Tanja Sonc
Christina-Maria Moser

Second Violin

Daria Zappa, *principal*
Silviya Savova-Hartkamp
Anna Tchineaeva
Simon Wiener
Arlette Meier-Hock

Viola

Ryszard Groblewski, *principal*
Frauke Tometten Molino
Manuel Nägeli
Pierre Tissonnier

Cello

Nicola Mosca, *principal*
Anna Tyka Nyffenegger
Silvia Rohner Geiser

Bass

Seon-Deok Baik, *principal*
Ivo Schmid

Harpsichord

Derek Tam

Harp

Meredith Clark

Zurich Chamber Orchestra

Lena Catharina Schneider,
artistic director
Helene Eller, *managing director*
Alexander Ponet, *project manager*
Matthias Kägi, *stage manager*
Daniel Engstfeld, *general management*
for Daniel Hope and international
touring advisor

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