University of Florida Performing Arts

Presents

Rachel Barton Pine, violin

with

The New York Chamber Soloists Orchestra

Emily Popham Gillins, violin
Miki-Sophia Cloud, violin
Michael Dabroski, violin
April Johnson, violin
Veronique Mathieu, violin
Linda Quan, violin
Robert Taylor, violin
Ynez Lynch, viola

Jack Rosenberg, viola
Adam Grabois, cello
Peter Seidenberg, cello
Kurt Muroki, bass
Melvin Kaplan, oboe
Marc Schachman, oboe
Sharon Moe, horn
Ian Donald, horn

Sunday, October 9, 2011, 2 p.m.
University Auditorium

Sponsored by
Shands
HealthCare
Wolfgang Amadeus Mozart (1756-1791)

Cadenzas by Rachel Barton Pine

Concerto No. 4 for violin and orchestra in D Major, K. 218
Allegro-Sonata Form
Andante cantabile
Rondo (Andante grazioso — Allegro ma non troppo)

Concerto No. 1 for violin and orchestra in B-flat Major, K. 207
Allegro
Adagio
Rondo

Concerto No. 3 for violin and orchestra in G Major, K. 216
Allegro
Adagio
Rondo

INTERMISSION

Concerto No. 2 for violin and orchestra in D Major, K. 211
Allegro moderato
Andante
Rondo, Allegro

Concerto No. 5 for violin and orchestra in A Major, K. 219
Allegro Aperto — Adagio — Allegro Aperto
Adagio
Rondo — Tempo di Minuetto
“You have no idea how well you play the violin. If only you would do yourself justice and play with boldness, spirit and fire, as if you were the greatest violinist in Europe!” Thus Leopold Mozart admonished his son Wolfgang Amadeus in 1777. A fine violinist, respected composer and famous pedagogue, Leopold had published a popular treatise on violin playing in 1756, the year his son was born. The treatise, *Versuch einer gründlichen Violinschule*, remains very influential to this day.

The young Mozart began violin lessons at the tender age of 6 under the primary tutelage of his father. As a touring child prodigy, he performed on both violin and keyboard throughout Europe. At age 13, Mozart became second concertmaster to Michael Haydn (brother of Franz Joseph) of the Archbishop of Salzburg’s court orchestra. He led the orchestra frequently and took solo parts, often in his own works. But by 1777, he had been succeeded in this position by the Italian virtuoso Antonio Brunetti. Mozart’s concert activities were focused on the piano, and he usually favored the viola for playing chamber music. His father must have been quite disappointed. Perhaps their complex relationship had played a role in Mozart’s choices.

The last three of Mozart’s five violin concertos were composed in 1775 when he was 19. From analysis of his handwriting and manuscript paper, scholars have concluded that the first concerto was composed two years earlier. For stylistic reasons, it is believed that the second concerto also must have been written prior to 1775. It is uncertain whether Mozart composed these five concertos for his own use or for Brunetti; both men had a set of parts in their possession. We do know that Mozart chose the alto voice in the Salzburg premiere of his final concerted work for violin, the 1779 Sinfonia concertante in E-flat major for violin and viola KV364. Brunetti performed as his soprano-voiced partner.

All five concertos follow the same basic pattern. The first movements are in sonata-allegro form with a double exposition (the first taken by the orchestra and the second by the soloist). The soloist is expected to perform an improvised or composed cadenza at the end of the recapitulation. The second movement of each concerto is in a contrasting key from the outer movements. They are also in sonata-allegro form and leave room for a cadenza just before the concluding phrase.

The last movements of all except the first concerto are in rondo form. KV207’s is in sonata-allegro form, though Mozart also wrote an alternate Rondo in Bb major, KV269, which remains in the repertoire as a stand-alone piece. The Rondos of KV216, 218 and 219 each feature a middle section of a contrasting and individual character. Perhaps this is one of the reasons that they are performed more often than KV207 or 211. Before each return to the rondo theme, the soloist is invited to play an eingang, a miniature cadenza-like flourish that serves as a connecting bridge.

KV207 in B-flat major and KV211 in D major are clearly modeled on the baroque concerto grosso. There are strong contrasts between forte and piano, the soloist and tutti are often in dialogue, and many passages are lightly scored for accompaniment only by the violins. Both second movements are beautifully lyrical. The last movement of KV207 is brilliant and witty, bearing the unusual tempo marking Presto. The last movement of KV211 is in the style of a French minuet. Mozart’s creativity is evident in the textural variety of the soloist’s iterations of the rondo theme. The first two times, the accompaniment is provided by the violins; the third time, the soloist plays an octave lower with an oboe doubling at the octave above; and the last time, horns are added to the scoring.

KV216 in G major, my personal favorite, is in Mozart’s friendliest key. It is often the first Mozart concerto studied by children, as it lies lower on the fingerboard than KV218 or 219. The first movement begins with a theme closely resembling the shepherd-king Aminta’s first-act aria.
“Aer tranquillo” from his recently-composed opera, *Il re pastore*, KV208: “Tranquil air and serene days, fresh springs and green fields, these are the prayers to fortune of the shepherd and his flocks.” The solo sections contain additional themes beyond those stated in the orchestral introduction, and the oboes and horns have a more significant role than in Mozart’s earlier violin concertos. In the aria-like second movement, the delicate texture includes muted upper strings and *pizzicato* lower strings. Flutes replace the oboes: the only time Mozart includes flutes in his violin concertos. When the five concertos are performed as a cycle, these parts usually are taken by the oboes for practical reasons. At the end of the movement, after the usual brief tutti following the cadenza, the soloist makes one last unexpected appearance. After beginning to play the main theme once again, she quickly changes her mind and concludes the phrase. The cheerful third movement, in 3/8, has a contrasting middle section in duple time. Beginning with a serenade-like melody in a minor key, accompanied by *pizzicato* strings, it then launches into a rustic folk song from Strasbourg. This tune, which you may recognize from the 2003 film “Master and Commander,” includes a drone accompaniment and fiddle variations featuring left-hand *pizzicato* and chromatic triplets. Notes also are plucked in the soloist’s final statement of the rondo theme. The concerto ends graciously, with the winds alone playing the final phrase.

KV218 in D Major is more extroverted and virtuosic than are Mozart’s first three concertos. Composed in the traditional key of trumpets and horns, the opening tutti and the soloist’s first entrance begin with a brass-like fanfare. Interestingly, the fanfare never returns, and the first movement’s recapitulation enters with the soloist’s secondary melody. Calmness and simplicity characterize the second movement as the exposition proceeds directly into the recapitulation. The “A” section of the concluding rondo is actually a pair of themes, an incomplete section in a moderate 2/4 that leads into a lively section in 6/8. In the middle of the movement, Mozart surprises us with a stately gavotte, played in part over a drone in imitation of a musette. The last two iterations of the first rondo theme are very abbreviated, and each one features a different accompaniment texture. In contrast to the strong and definitive conclusion to his first D major violin concerto, KV218 simply fades away.

KV219 in A major is the most popular of Mozart’s five violin concertos. It is the longest as well as the most original and adventurous, featuring some daringly imaginative structural experiments. The first movement is marked Allegro aperto (“open,” “frank”), a rare marking in Mozart’s instrumental music but more common in his operas. The joyful opening tutti is followed by a surprise; the soloist enters with a tender Adagio, a type of interlude that does not appear in any of his other concertos. The Adagio material never again appears in the movement. After this brief digression, the soloist continues to startle by playing an entirely new Allegro melody while the orchestra repeats the original opening theme of the exposition, now transformed into an accompaniment. The soloist introduces additional new material of such a dramatic nature that one can almost imagine an operatic dialogue taking place between two characters, at times flirtatious, sentimental, anxious and even angry. The second movement is calm, filled with graceful sighing figures and lovely melodies of an almost painful beauty. After the poignant development section, the main theme returns as a brief fugato. Inexplicably, Brunetti was dissatisfied with this movement and requested a replacement that became the equally gorgeous Adagio in E major, KV261.

The last movement is a gracious minuet. The solo and tutti iterations of the rondo theme are constantly varied with an inventiveness and playfulness that feels improvisatory. Halfway through the movement, aggressive, exotic-sounding music suddenly intrudes. Menacing and march-like, this music is typical of the “alla Turca” style that was immensely popular in the Classical period. Mozart imitates the clanging percussion of a Turkish military band by directing the cellos and basses to bang the wooden parts of their bows against the strings. “Alla Turca” music was used by such composers as Gluck and Haydn and famously by Mozart in his KV331
piano sonata and *The Abduction from the Seraglio*. So widespread was the fad for this type of faux-Turkish music that pianos built for home use often included an extra pedal that operated a pair of cymbals.

Far from a harmless amusement, this type of caricature stems from deep-seated cultural and political attitudes that reflected the Western world’s fear of and fascination with Eastern and Arabic cultures and which exaggerated the “otherness” in order to retain a sense of superiority. In his 2010 book, *Representations of the Orient in Western Music: Violence and Sensuality*, musicologist Nasser Al-Taee effectively argues that such problematic artistic responses are not confined to past centuries and memories of the Ottoman Empire, but in fact continue in our own time. While perhaps not as controversial as, for instance, American music in the minstrelsy tradition, an informed performer’s decision whether to play Western music in the “alla Turca” style presents something of a moral dilemma. However, at least some of today’s classical musicians in Turkey do not share my ambivalence. During my February 2011 Turkish debut, my colleagues in Ankara’s Bilkent Symphony explained that they proudly embrace Mozart's Violin Concerto in A major, even augmenting the orchestra with authentic Turkish percussion instruments during the “Turkish” section of the last movement.

In Mozart’s day, concertos usually were performed without the benefit of a baton-wielding conductor. The soloist would lead the orchestra and join in with the first violin section when not playing his own solo part, or would direct the tuttis with his hands if playing a different instrument such as the piano or clarinet. I follow this tradition even for performances when a conductor helps me in the leadership duties. This chamber music approach, in which I am the first among equals, enables the music’s flow and texture to sound more authentic and to feel more satisfying than if I were to drop in and out as in a Romantic concerto.

Mozart did not leave any written cadenzas or *eingänge* for the violin concertos as he did for the piano. Soloists from Mozart’s time created cadenzas extemporaneously. Later on, many great violinists of the 19th and 20th centuries composed and published their cadenzas. Contemporary soloists often choose to play these, particularly Joseph Joachim’s. However, I always play my own, as I feel that this is the most personal and organic way to express my feelings about the music. My cadenzas for KV211, 216, 218 and 219 are included in *The Rachel Barton Pine Collection*, a book of sheet music published by Carl Fischer.

— Program notes by Rachel Barton Pine

**Biographies**

**Rachel Barton Pine**

“An exciting, boundary-defying performer — Pine displays a power and confidence that puts her in the top echelon.”

— *The Washington Post*

In both art and life, violinist Rachel Barton Pine has an extraordinary ability to connect with people. Her performances exude passion and conviction, and her honesty in communicating the core emotions of great works moves listeners worldwide. Pine’s scholarly fascination with history enables her to bring informed interpretations to her extensive repertoire, while her innate ability to understand and perform music of many diverse genres captivates music lovers of all backgrounds. Audiences are thrilled and uplifted by her dazzling technique, lustrous tone and infectious joy in music-making.

Pine has appeared as a soloist with many of North America's most prestigious orchestras, including the symphonies of Chicago, Montreal, Atlanta, Baltimore, Dallas, St. Louis and
the Philadelphia Orchestra. Overseas, she has performed with orchestras in Vienna, Iceland, New Zealand and Budapest; the Royal Scottish and Belgian National Orchestras; the Israel and Scottish Chamber Orchestras; and the Royal Philharmonic. She has worked with such renowned conductors as Charles Dutoit, Zubin Mehta, Neeme Järvi, Erich Leinsdorf, Marin Alsop, José Serebrier and Placido Domingo, and has collaborated with such leading artists as Daniel Barenboim, Christoph Eschenbach, William Warfield, Christopher O’Riley and Mark O’Connor. Her festival appearances have included Marlboro, Ravinia, Vail and Salzburg. She recently played for the Presidents of Ghana and Singapore, as well as for the Justices of the United States Supreme Court.

Her 2011-12 season includes solo appearances with Brazil’s Orquesta Filarmonica de Minas Gerais; the Calgary, Columbus, Lincoln and Tallahassee Symphonies; the Las Vegas Philharmonic; and The New York Chamber Soloists Orchestra. Throughout the season she will perform works by Korngold, Brahms, Bruch, Corigliano, Chaconne, Glazunov, Sarasate and Vivaldi. In addition, Pine will play the complete Paganini Twenty-four Caprices in Los Angeles, Chicago and New York City, as well as offer recital appearances at Wolf Trap and New York City’s Rubin Museum.

During the 2011-12 season, Pine will celebrate three CD releases. The first of these, released in June 2011, is *Capricho Latino* (Cedille), a stunning collection of 14 unaccompanied virtuoso pieces with a Latin flair; of these, eight make their recording debut, including her own arrangement of Spanish composer Isaac Albéniz’s celebrated *Asturias*, which draws on both Francisco Tárrega’s familiar guitar transcription and Albéniz’s original but less-known score for piano. The CD also features a unique duet of Pine performing Alan Ridout’s *Ferdinand the Bull* score with the words of the beloved children’s story delivered by actor Héctor Elizondo.

Pine has earned widespread critical acclaim for her 16-record discography. For *Beethoven & Clement Violin Concertos*, released in 2008 (Cedille), Pine performed a centerpiece of the violin repertoire, the Beethoven Concerto, as well as the world-premiere recording of Clement’s D Major Violin Concerto, unearthed from 200 years of obscurity. Her *American Virtuosa: Tribute to Maud Powell* features rarely heard Victorian-era gems arranged by America’s first internationally acclaimed violinist. Previous acclaimed recordings on the Cedille label include *Brahms & Joachim Violin Concertos*, recorded with the Chicago Symphony; *Violin Concertos by Black Composers of the 18th and 19th Centuries*, nominated for a National Public Radio (NPR) Heritage Award; *Solo Baroque*, featuring unaccompanied works by Bach and his predecessors; *Scottish Fantasies*, which pairs Bruch’s Scottish Fantasy with lesser-known works inspired by traditional Scottish music; and an album of Liszt’s works for violin and piano. In 1994, Pine released her much-heralded debut recording *Homage to Sarasate* (Dorian) with pianist Samuel Sanders.

In 1992, she won the gold medal at the J.S. Bach International Violin Competition in Leipzig,
becoming the first American and, at age 17, the youngest person ever to win this honor. Pine holds prizes from several of the world’s other leading competitions, including top awards in the Queen Elisabeth (Brussels, 1993), Kreisler (Vienna, 1992), Szigeti (Budapest, 1992) and Montreal (1991) International Violin Competitions. She also won prizes for her interpretation of the Paganini Caprices at both the Szigeti Competition and the 1993 Paganini International Violin Competition in Genoa.

Pine writes her own cadenzas to many of the works she performs, including concertos by Beethoven, Brahms, Mozart and Paganini. In 2009, Carl Fischer published The Rachel Barton Pine Collection, a compilation of original compositions, arrangements and cadenzas penned by Pine, which earned her the distinction of being the only living artist and first woman to join great musicians like Fritz Kreisler and Jascha Heifetz in Carl Fischer’s Masters Collection series. A champion of new music, Pine has premiered a number of works written for her by composers including Augusta Read Thomas.

She is a member of the Board of Trustees of the Music Institute of Chicago, which recently named the “Rachel Barton Pine Violin Chair” in her honor. She has been featured on CBS Sunday Morning, appeared five times on NBC’s Today Show and frequently has been a guest on nationally-syndicated radio shows including Performance Today, Saint Paul Sunday and From the Top. Recent cover stories include Strad, Strings and International Musician.

Grateful to those who helped her become a concert violinist, Pine continues to mentor and inspire the next generation of artists and concertgoers through her philanthropic, educational and outreach activities. She heads the Rachel Elizabeth Barton Foundation, which assists young artists through various projects including the Instrument Loan Program, Grants for Education and Career, Global HeartStrings (supporting classical musicians in developing countries) and a curricular series developed with the University of Michigan: The String Student’s Library of Music by Black Composers. Her diverse outreach activities include master classes and school visits; teaching at Mark O’Connor’s Fiddle Camp and Mark Wood’s Rock Orchestra Camp; and special appearances to introduce classical music to her fellow rock music fans. In 2007, she received the prestigious Studs Terkel Humanities Service Awards for her work in music education.

Pine is also an avid performer of historically-informed interpretations of early music on baroque violin, viola d’amore, renaissance violin and rebec, and she frequently performs and records with her period instrument chamber ensemble, Trio Settecento. Recent performances include appearances at the Boston Early Music Festival, the Frick Collection and the Miller Theater. In the fall of 2011, Trio Settecento will release its album A French Soirée with works by Lully, Couperin, Marais, Forqueray, Rebel, Rameau and Leclair. The Trio’s An English Fancy, exploring baroque music of the British Isles, will be released by Cedille in the fall of 2012. Her love of music extends far and wide; last year, she acquired a custom-made extended-range flying V electric violin and formed the doom/thrash metal band Earthen Grave. The group frequently performs and recently released a critically-acclaimed five-song EP called Dismal Times.

A Chicago native, Pine began violin studies at age 3 and made her professional debut four years later at age 7 with the Chicago String Ensemble. Her earliest appearances with the Chicago Symphony – at ages 10 and 15 – were broadcast on television. Her principal teachers were Roland and Almita Vamos, and she has also studied with Ruben Gonzalez, Werner Scholz and Elmira Darvarova. Pine lives in Chicago with her husband. Her blog, podcast and video channel may be accessed through her website www.rachelbartonpine.com. She performs on the Joseph Guarnerius del Gesu (Cremona 1742), known as the “ex-Soldat,” on generous loan from her patron.
The New York Chamber Soloists Orchestra

Acclaimed as an outstanding ensemble of distinguished virtuosi, performing widely diverse repertoire in creatively programmed concerts, The New York Chamber Soloists Orchestra have maintained a unique niche in the chamber music world for more than five decades. This 12-member ensemble of strings, winds and keyboard can increase to as many as 20 with the addition of guest artists, giving it the flexibility to offer many works that are seldom heard due to the unusual instrumental combinations for which they were written.

With more than 250 works in their repertoire, the Chamber Soloists have made a valuable contribution to the musical life of this country, and have helped to expand the audience for chamber music. Their programming innovations have included Bach’s complete Brandenburg Concerti in a single concert; Paris in the 20s; an American Classics program; the complete Mozart horn concerti; and song cycles, cantatas and operas from Monteverdi to Aitken.

They have added substantially to the catalog of 20th century chamber works, with more than 25 compositions written for them by such significant composers as Gunther Schuller, Mario Davidovsky, Ezra Laderman and Mel Powell. The group has also commissioned works for children, including Ferdinand the Bull from noted American composer Hugh Aitken, and compositions based on Alice’s Adventures in Wonderland by Gerald Fried and Tania French.

The ensemble has compiled an impressive record of repeat engagements in North America and abroad, including 11 European tours, six Latin American tours and numerous tours of the Far East and South Pacific.

In the United States, the Chamber Soloists have appeared frequently in New York City at the Metropolitan Museum of Art and Lincoln Center; in Washington at the Library of Congress, the National Academy of Sciences, the Kennedy Center and the National Gallery of Art; at major universities across the country from Boston to Berkeley; and at the Mostly Mozart, Sun Valley and Caramoor Festivals. Recent performances include two at the Casals Festival, as well as the debut of the Chamber Soloists’ new initiative, a large-scale orchestral program featuring luminaries such as Richard Stoltzman, Menahem Pressler and Anton Kuerti. These programs have been huge successes at venues including the Metropolitan Museum of Art, the Kravis Center, UCLA and the University of Arizona. The New York Chamber Soloists Orchestra was in residence at the Vermont Mozart Festival every summer from its inception in 1974 through its last year in 2010.