University of Florida Performing Arts

presents

Joshua Bell, Violin
Sam Haywood, Piano

Sunday, March 22, 2015, 7:30 p.m.
Curtis M. Phillips, M.D. Center for the Performing Arts

Sponsored by
Joshua Bell, Violin
Sam Haywood, Piano

Program

Sonata No. 4 for Violin and Piano in A Minor, Op. 23
  Presto
  Andante scherzoso, piu Allegretto
  Allegro molto

Sonata No. 1 for Violin and Piano in F Major, Op. 8
  Allegro con brio
  Allegretto quasi andantino
  Allegro molto vivace

Intermission

Sonata No. 1 for Violin and Piano in G Major, Op. 78
  Vivace, ma non troppo
  Adagio
  Allegro molto moderato

Rhapsody No. 1 for Violin and Piano, Sz. 87
  Lassú
  Friss

Program is subject to change.

Joshua Bell records exclusively for
Sony Classical – a MASTERWORKS Label
www.joshuabell.com

Mr. Bell appears by arrangement with
IMG Artists, LLC
Carnegie Hall Tower, 152 West 57th Street, 5th Floor, New York, NY 10019
www.imgartists.com

For more information on Mr. Haywood, please visit:
www.samhaywood.com

Mr. Bell will personally autograph programs and recordings
in the lobby following the performance.
Program Notes

Sonata No. 4 for Violin and Piano in A Minor, Op. 23
Ludwig van Beethoven (1770-1827)

German composer Ludwig van Beethoven casts such a long shadow as a composer that even nearly 200 years after his death he remains the subject of popular movies, scholarly research, and dozens of biographies, including a new one by Jan Swafford released just last year: Beethoven: Anguish and Triumph. At 1077 pages, it adds to the overwhelming mountain of material on the composer. To wit: he had a terrible early life growing up in Bonn with an alcoholic father who eventually couldn't make ends meet; he had a pretty awful mid-life as he went deaf, the one sense that “ought to be more perfect in me than in others,” he wrote; and he had a lifetime of bad relationships, bad health, and bad habits that didn’t contribute to a very happy end for the composer.

In spite of it all, he did triumph.

We sometimes forget that there was a period – about 1794-1802 – when he seemed on top of the world. He had recently moved from Bonn to the music capital of Vienna where he began studying with composer Joseph Haydn and master violinist Ignaz Schupannzigh. Beethoven’s troubled father passed not long after his son’s arrival in Vienna, and though hardly a moment for rejoicing – his father’s health and mental state had been in decline for years – it was more of a blessing than a burden. In a short time, Beethoven had a roster of piano students including princesses and princes, counts and countesses; he was a guest pianist at salons throughout Vienna; had a growing reputation as a virtuoso pianist; and had budding interest in his compositions, which seemed to flow from him like a torrent. Additionally, Beethoven began receiving financial support from royalty and barons of industry alike. What could go wrong?

Well, plenty did go wrong, of course, but still this somewhat lighter “Early Period” provided an inkling of the Beethoven we now know.

Sonata No. 4 for Violin and Piano in A Minor, Op. 23, was among the works from that prolific period. It was completed in 1801 and unlike his previous three sonatas, this one was well received by critics: “The original, fiery, and bold spirit of this composer … is now becoming more and more clear, [as he] begins more and more to disdain all excess, and emerges more and more pleasant without losing anything of his character,” wrote a reviewer in the Allgemeine musikalische Zeitung.

The opening Presto is a romp, with an agreeable balance between piano and violin, both instruments sharing the spotlight. Beethoven plays a bit with the classical sonata form here, introducing fresh material in a place where one is usually reshaping old material (the middle, or so-called exposition section), and he brings back early themes in unexpected keys (the second theme returns in C, rather than A minor). Also, note the very succinct ending. The second movement is singular, both whimsical and melancholy, an unfussy call and response between violin and piano. In the finale – marked Allegro molto (“Very fast”) – listen as a rising theme returns several times, alternating with material from the second movement.

Sonata No. 1 for Violin and Piano in F Major, Op. 8
Edvard Grieg (1843-1907)

Edvard Grieg is the most heralded Norwegian composer outside – and inside – his homeland. His talent was recognized at an early age and he matriculated at the conservatory in Leipzig, Germany, at age 15. Grieg wasn’t all too impressed with the Leipzig Conservatory – he never spoke well of his studies there – but he did have an opportunity to see and hear many of the great works and composers of the day. He heard Clara Schumann perform her husband’s music in public concerts, for example, perhaps
contributing to a lifelong love of Robert Schumann’s music. The music of Liszt and Wagner was performed there, too, and Grieg became a great admirer of Franz Liszt, whom he met; Liszt particularly liked the young composer’s Piano Concerto, a work that – along with his Peer Gynt Suite – became one of Grieg’s most popular works.

Though not among his “hits,” his three violin sonatas have joined the standard violin repertory. According to Grieg himself, these works “characterize the three periods of my evolution: the first, ingenious and full of ideas; the second, nationalistic; and the third turned toward vaster horizons.”

The Sonata No. 1 for Violin and Piano in F Major, Op. 8 was completed when the composer was an enthusiastic 22-year-old, on holiday in Copenhagen during the summer of 1865. It premiered that fall at the Leipzig Gewandhaus, with Anders Petterson on violin and Grieg at the piano.

Two sober piano chords introduce the otherwise upbeat first movement, marked Allegro con brio (Fast, with vigor). Truly, this movement’s effervescence and cheerfulness, which perhaps is a bit like summering in Copenhagen, takes us away from the humdrum “real” world. The last notes are inquisitive, sounding almost like a new beginning. The second movement is dance-like, revealing Grieg’s interest in folk music, especially in the middle section of this movement. The Finale (Allegro molto vivace = “Fast and very lively”) is spry and buoyant, sounding as if inspired by folk dance, and at other times foreshadowing the rich harmonic palette of the 20th century.

Sonata No. 1 for Violin and Piano in G Major, Op. 78
Johannes Brahms (1833-1897)

German composer Johannes Brahms demonstrated his talent at an early age, making his first concert appearance playing piano at age 10 and giving his first solo concert at age 15. Brahms also started earning money in his teens playing in nightclubs in Hamburg’s red light district (the same area where the Beatles perfected their act in their early days!).

At age 20, Brahms made a fateful tour with well-known Hungarian violinist Eduard Reményi, who introduced the young composer to the folk music of the Hungarian gypsy and native Magyar of Hungary. It was on that same tour that Brahms first met the renowned violinist Joseph Joachim, then barely older than Brahms, but already established as one of the greatest violinists of his day, and some say one of the greatest violinists ever. Those two would enjoy a life-long friendship. It was also Joachim who would introduce the young Brahms to Robert and Clara Schumann, who would become his champion.

Brahms’ Sonata No. 1 for Violin and Piano in G Major, Op. 78 like the Grieg sonata, was a summer composition, composed at a Pörtschach on the Wörthersee in western Austria during a couple of visits. Apparently, he discovered this quaint town on his way to Vienna, stayed the night, loved it, and returned for three straight summers, 1877-1879, penning this sonata in the second two summers there.

Brahms’ mood, like Grieg’s in the previous work, seems to have been uplifted by his surroundings. The violin soars in the opening movement; the textured harmonic and rhythmic underpinnings in the piano add even more buoyancy. Piano introduces the slow movement (Adagio), followed by violin taking the theme. Listen carefully: this expressive theme comes back again in the finale. The Finale (Allegro molto moderato = “Fast but moderately so”) opens with a Hungarian-inspired melody in violin, a melody that returns several times. The interplay between piano and violin is intimate and rich; Brahms scholar Leon Botstein has referred to this movement as a “love duet,” and indeed, the movement borrows from a Schumann work that had been marked “Motto from C. W.,” referring to Schumann’s soon-to-be wife Clara Wieck. Ironically, many have speculated that Brahms, a lifelong friend of Clara’s, longed for a more intimate relationship.
Rhapsody No. 1 for Violin and Piano, Sz. 87
Béla Bartók (1881-1945)

Early in life, Hungarian composer Bela Bartók was offered the chance to study in Vienna, but instead he chose to study in Budapest in defiance of the prevailing Germanic influence in his native country. Still, his conservatory education, and indeed most higher education conducted in the Austro-Hungarian Empire at the turn of the 20th century, was in German.

Bartók was not enamored by the Budapest Conservatory’s Western European focus, but he did absorb the musical techniques and trends of turn-of-the-century Europe. Perhaps just as important in his development as a composer was his 1903 attendance at a concert of Hungarian folk tunes; soon thereafter, the young composer began to seek inspiration and enlightenment in his native music.

Ultimately, Bartók become a world-renowned composer and pianist, embraced by the Western world; he also became a celebrated scholar of folk music, which he studied, collected, and cataloged in Hungary, neighboring Romania, Bulgaria, Turkey, and even Northern African. All of these styles had a lasting influence on the composer, but probably none more than the gypsy folk music of his homeland.

This can clearly be heard in his Rhapsody No. 1 for Violin and Piano, Sz. 87 from 1928. It is a two-movement work, loosely based on Hungarian native folk dance. The Lassú certainly takes on the character of a dance right from the get-go, though about midway through the violinist seems to take off on a fanciful flight. This freedom – this rhapsodic expressiveness, if you will – infuses the Rhapsody with surprises and delights. The accompaniment of the piano takes on a more percussive, drum-like quality at times, unusual in the violin/piano literature before this moment in time. The Friss is a lighter dance at first, though it picks up speed and wends its way through several tempo and mood changes before ending with a folksy flourish.

— Program notes provided by Dave Kopplin

Biographies

Joshua Bell, Violin

Joshua Bell is one of the most celebrated violinists of his era. His restless curiosity, passion, and multi-faceted musical interests have earned him the rare title of “classical music superstar.” Recently named the Music Director of the Academy of St Martin in the Fields (ASMF), Bell is the first person to hold this post since Sir Neville Marriner formed the orchestra in 1958.

Equally at home as a soloist, chamber musician, recording artist and orchestra leader, Bell’s 2014 summer highlights include performances with the Indianapolis and Detroit Symphonies and the Los Angeles Philharmonic at the Hollywood Bowl. Appearances at Aspen, Festival del Sole Napa, Ravinia, Verbier, Salzburg, Mostly Mozart and Tanglewood and two concerts with the New York Philharmonic in New York’s Central and the Bronx’s Van Cortland Parks round out the summer. Bell kicked off the new season at the New York Philharmonic, Toronto, and National Symphony Orchestra galas. A U.S. and European recital tour with pianist Alessio Bax, a week with the New York Philharmonic and a tour with the Academy of St Martin in the Fields are just some of this year’s highlights.

The year 2015 commences with European tours with the Academy of St Martin in the Fields, and with the Chamber Orchestra of Europe as well as a U.S. and Canadian recital tour with pianist Sam Haywood. Spring guest soloist performances with orchestras include The Munich Philharmonic and Orquestra Nacional d’Espana and three Czech chamber music concerts at London’s Wigmore Hall with cellist Steven Isserlis and pianist Jeremy Denk.
An exclusive Sony Classical artist, Bell has recorded more than 40 CDs since his first LP recording at age 18 on the Decca Label. In October, 2014 HBO aired the documentary special Joshua Bell: A YoungArts MasterClass to coincide with the eagerly anticipated release of his Bach album recorded with the Academy of St Martin in the Fields.

Bell and the Academy’s previous release of the Beethoven 4th and 7th symphonies debuted at #1 on the Billboard charts. Recent releases include Bell’s holiday CD, Musical Gifts From Joshua Bell and Friends, featuring collaborations with Chris Botti, Chick Corea, Gloria Estefan, Renée Fleming, Plácido Domingo, Alison Krauss and others. Other releases include French Impressions with pianist Jeremy Denk, featuring sonatas by Saint-Saëns, Ravel and Franck, At Home With Friends, Vivaldi’s The Four Seasons with the Academy of St Martin in the Fields, The Tchaikovsky Concerto with the Berlin Philharmonic, as well as The Red Violin Concerto, The Essential Joshua Bell, Voice of the Violin, and Romance of the Violin which Billboard named the 2004 Classical CD of the Year, and Bell the Classical Artist of the Year. Bell received critical acclaim for his concerto recordings of Sibelius and Goldmark, Beethoven and Mendelssohn, and the Grammy Award-winning Nicholas Maw concerto. His Grammy-nominated Gershwin Fantasy premiered a new work for violin and orchestra based on themes from Porgy and Bess. Its success led to a Grammy-nominated Bernstein recording that included the premiere of the West Side Story Suite as well as the composer’s Serenade. Bell appeared on the Grammy-nominated crossover recording Short Trip Home with composer and double bass virtuoso Edgar Meyer, as well as a recording with Meyer of the Bottesini Gran Duo Concertante. Bell also collaborated with Wynton Marsalis on the Grammy-winning spoken word children’s album Listen to the Storyteller and Béla Fleck’s Grammy Award-winning recording Perpetual Motion. Highlights of the Sony Classical film soundtracks on which Bell has performed include The Red Violin which won the Oscar for Best Original Score, the Classical Brit-nominated Ladies in Lavender, and the films, Iris and Defiance.

Seeking opportunities to increase violin repertoire, Bell has premiered new works by Nicholas Maw, John Corigliano, Aaron Jay Kernis, Edgar Meyer, Behzad Ranjbaran and Jay Greenberg. Bell also performs and has recorded his own cadenzas to most of the major violin concertos.

In 2007, Bell performed incognito in a Washington, D.C. subway station for a Washington Post story by Gene Weingarten examining art and context. The story earned Weingarten a Pulitzer Prize and sparked an international firestorm of discussion. The conversation continues to this day, thanks in part to the September, 2013 publication of the illustrated children’s book, The Man With the Violin by Kathy Stinson illustrated by Dušan Petričić from Annick Press.

Bell has been embraced by a wide television audience with appearances ranging from The Tonight Show, Tavis Smiley, Charlie Rose, and CBS Sunday Morning to Sesame Street. In 2012 Bell starred in his sixth Live From Lincoln Center Presents broadcast titled: One Singular Sensation: Celebrating Marvin Hamlisch. Other PBS shows include Joshua Bell with Friends @ The Penthouse, Great Performances – Joshua Bell: West Side Story Suite from Central Park, Memorial Day Concert performed on the lawn of the U.S. Capitol, and A&E’s Biography. He has twice performed on the Grammy Awards telecast, performing music from Short Trip Home and West Side Story Suite. He was one of the first classical artists to have a music video on VH1 and he was the subject of a BBC Omnibus documentary. Bell has appeared in publications ranging from The Strad and Gramophone to Time, The New York Times, People Magazine’s 50 Most Beautiful People, USA Today, The Wall Street Journal, GQ, Vogue and Reader’s Digest among many.

Growing up with his two sisters in Bloomington, Ind., Bell was an avid computer game player. He placed fourth in a national tennis tournament at age 10, and still keeps his racquet close by. At age 4, he received his first violin after his parents, both mental health
professionals, noticed him plucking tunes with rubber bands he had stretched around his
dresser drawer handles. By 12, he was serious about the instrument, thanks in large part
to the inspiration of Josef Gingold, his beloved teacher and mentor. Two years later, Bell
came to national attention in debut with Riccardo Muti and the Philadelphia Orchestra.
His Carnegie Hall debut, an Avery Fisher Career Grant and a notable recording contract
further confirmed his presence.

In 1989, Bell received an Artist Diploma in Violin Performance from Indiana University
where he currently serves as a senior lecturer at the Jacobs School of Music. His alma
mater honored him with a Distinguished Alumni Service Award, he has been named an
“Indiana Living Legend” and is the recipient of the Indiana Governor’s Arts Award.
Bell has received many accolades: In 2013 he was honored by the New York Chapter, The
Recording Academy; in 2012 by the National YoungArts Foundation, in 2011 he received
the Paul Newman Award from Arts Horizons and the Huberman Award from Moment
Magazine. Bell was named Instrumentalist of the Year, 2010 by Musical America and
received the Humanitarian Award from Seton Hall University. In 2009, he was honored
by Education Through Music and received the Academy of Achievement Award in 2008.
In 2007, he was awarded the Avery Fisher Prize and recognized as a Young Global Leader
by the World Economic Forum. He was inducted into the Hollywood Bowl Hall of Fame
in 2005.

Bell serves on the artist committee of the Kennedy Center Honors and the Board of
Directors of the New York Philharmonic. He has performed three times under the
patronage of President and Mrs. Obama and returned to the Capital to perform for Vice
President Biden and President of the People’s Republic of China, Xi Jinping.
Bell performs on the 1713 Huberman Stradivarius violin and uses a late 18th century
French bow by François Tourte.

For more information, visit www.joshuabell.com.

Sam Haywood, Piano

British pianist Sam Haywood has performed to critical acclaim all over the world.
Alongside his busy solo and chamber music career, he is a composer and Artistic
Director of the Solent Music Festival. This season, he will make his U.S. solo debut at the
Kennedy Center.

Haywood recently recorded the piano works of Russian pianist-composer Julius
Isserlis, grandfather of the cellist Steven Isserlis, for Hyperion. To celebrate Chopin’s
bicentennial year in 2010, he made the world premiere recording on Chopin’s own Pleyel
piano, part of the Cobbe Collection. He also features on Joshua Bell’s new album for
Sony Masterworks, Musical Gifts and on a CD of the works of the eight-year old prodigy,
Alma Deutscher.

Following his early success in the BBC Young Musician of the Year competition, the
Royal Philharmonic Society awarded him their prestigious Isserlis Award. Haywood
studied with Paul Badura-Skoda in Vienna, where he began his enduring love affair with
opera. At the Royal Academy of Music in London, he was mentored by the renowned
teacher Maria Curcio, a pupil of Artur Schnabel.

Haywood attaches great importance to his work with young people. He is an ambassador
to the West Lakes Academy, has written a children’s opera, and is regularly involved in
family concerts, workshops and master classes. His Song of the Penguins, for bassoon
and piano, is published by Emerson Editions. He has also commissioned works by
composers John McLeod and Oliver Davis.

Outside his musical world he is passionate about his native Lake District, literature,
technology and magic. For more information about Sam Haywood, please visit his
website at samhaywood.com or follow him on Twitter @samhaywood_