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**JOSHUA BELL, VIOLIN**  
**SAM HAYWOOD, PIANO**

Thursday, February 1, 2018, at 7:30pm  
Foellinger Great Hall

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# PROGRAM

## JOSHUA BELL, VIOLIN

Sam Haywood, piano

Wolfgang Amadeus Mozart  
(1756-1791)

*Sonata in B-flat Major for Violin and Piano, No. 32, K. 454*  
Largo; Allegro  
Andante  
Allegretto

Richard Strauss  
(1864-1949)

*Sonata in E-flat Major for Violin and Piano, Op. 18, TrV 151*  
Allegro ma non troppo  
Improvisation: Andante cantabile  
Finale: Andante; Allegro

*20-minute intermission*

Franz Schubert  
(1797-1828)

*Fantasie in C Major for Violin and Piano, Op. Posth. 159, D. 934*

*Additional works to be announced from the stage*

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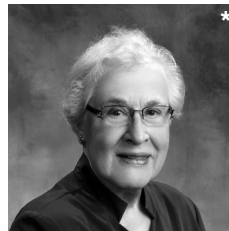
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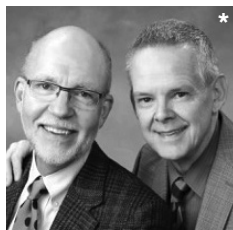
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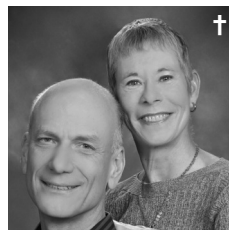
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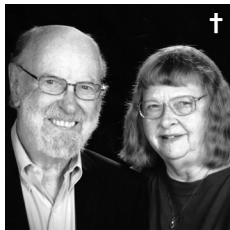
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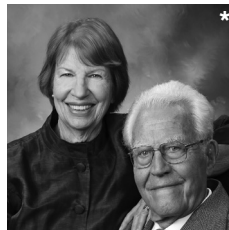
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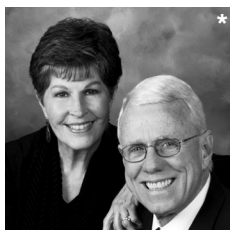
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# PROGRAM NOTES

In their remarkable program, Joshua Bell and Sam Haywood take us to music that represents the essence of Classical style with Mozart, the roots of Romanticism with Schubert, and a hint of Modernism with Richard Strauss. Such a breadth of musical styles makes unique demands on the artists and brings a special pleasure to listeners.

## WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Getreidegasse,  
Salzburg, Austria

Died December 5, 1791, in Vienna, Austria  
*Sonata in B-flat Major for Violin and Piano, No. 32,*  
K. 454

As Haydn forged the Classical Period and Beethoven pushed it towards Romanticism, Mozart consolidated it in a way unmatched by any other composer. To it he brought not only the elegance and grace we associate with the earlier Baroque Period, but also the brilliance, power, and clarity that define the Classical Period. So, too, was Mozart a harmonic and melodic innovator. His death at 35 has left us with endless unanswered questions of where he would have taken his profound effect on Western music. Despite the brevity of his life, he produced a catalogue of works that defined opera, the Mass, the symphony, the piano concerto, and the piano sonata. To chamber music he brought his rich array of duo sonatas, string quartets, and quintets that never dull in their many performances. Those who play his music will quickly attest to its singular virtuosic challenges based on a demand for absolute clarity coupled with a pervading operatic quality—even in his chamber music.

That Mozart wrote some 36 sonatas for violin and piano is not only an astounding accomplishment but also a reflection of his own instrumental abilities. He was an accomplished violinist and pianist, and some of his earliest works were for this combination. Composed in Vienna in 1784, the Sonata K. 454 was one of the last three and given its premiere by Mozart himself and the talented young Italian violinist Regina Strinasacchi in the presence of the Emperor Joseph who commented that Mozart was not observing the score. Mozart admitted that the piano score was indeed blank and that he had played it from memory.

A sense of dark and light pervades the K. 454 Sonata from its opening definitive statement to its final merriment. We have here something more than merely contrasting movements. Instead, contrast persists within each of the three movements. In more purely musical terms, one could view this as chords and melody, but that hardly says it all. We could look at it architecturally as a perfect mix of the vertical and the horizontal. Neither of those views, however, fully catches the Sonata's operatic quality as only Mozart can effect.

The work is also an adventure in the development of the sonata for piano and violin with the instruments assuming roles of equal importance. Sometimes the scales are tipped when the piano takes on the operatic vocal lines and embellishments, and the violin provides the solid base line. Competition, however, is not the point of this beautifully integrated work.

## RICHARD STRAUSS

Born June 11, 1864, in Munich, Germany

Died September 8, 1949, in

Garmisch-Partenkirchen, Germany

*Sonata for Violin and Piano, Op. 18, TrV 151*

Strauss wrote his famous *Op. 18 Sonata for Violin and Piano* between 1887 and 1888 at the age of 23 when he had just fallen in love with his wife to be, Pauline de Ahna. Surely it is a romantic passion that governs the work, yet we should also note Strauss's thorough knowledge of both the violin and the piano. The two instruments work as one, have their separate grand moments, and somehow share a concerto style. And let us not omit the operatic quality of the piece. Put all those effects together, and one has a work that justly deserves its fame and favor among virtuoso violinists.

A triumphant opening turns lavishly romantic in the first movement. Unexpected harmonic changes lend the movement a hint of darkness, and the strong and lyrical singing of both instruments touches the heart. Downward and

upward leaps color the movement's virtuosic impact. After a quieter middle section, soaring melodies return for a conclusion echoing the triumph of the opening statement.

The improvisation of the second movement occurs in the development section with its cadenza-like passages for the piano. Before that, the movement is sweetly lyrical except for momentary slips into the minor that give it an edge of sadness.

The dramatic Finale reveals the work's show piece qualities for both instruments as they execute their daring arpeggios, once again in a form that suggests a double concerto with a full orchestra. The passion and warmth of the movement rises to a brilliant conclusion.

That Strauss wrote no other sonatas after *Op. 18* might be explained by his belief that program music was his true form of expression. He would turn from Classical sonata form to write his operas and his famous tone poems such as *Death and Transfiguration* and *Also Sprach Zarathustra*.



## FRANZ SCHUBERT

Born January 31, 1797, in Alsergrund, Vienna,  
Austria

Died November 19, 1828, in Vienna, Austria  
*Fantasy in C Major for Violin and Piano,*  
*Op. Posth. 159, D. 934*

To explain Schubert is to explain a miracle, and we should attempt it only with the reminder that he said of himself: "It sometimes seems to me as if I did not belong to this world at all." Indeed, he belonged to it so briefly that the size and impact of his output are astonishing. Within his short lifespan of 31 years he composed no less than nine symphonies, 20 string quartets, two piano trios, a variety of other significant chamber works such as the famous "Trout" Quintet and Cello Quintet, numerous operas, 21 piano sonatas as well as other solo piano works including the *Wanderer Fantasy*, two glorious sets of impromptus, and the remarkable *F Minor Fantasy* for four hands. Looming over all this is his vast catalogue of over 600 songs. He served as a torchbearer at Beethoven's funeral in 1827 but was dead himself the following year. In 1888 the bodies of Beethoven and Schubert were exhumed and placed side by side in Vienna's Zentralfriedhof where they remain today. Schubert's epitaph written by his friend Franz Grillparzer reads, "Here lie rich treasure and still fairer hopes." In the emotional breadth of his music, we are transported into the better world he longed for.

Beneath Schubert's *C Major Fantasy* lies sonata form but without its usual restrictions—a victory, if you will, in the struggle between form and freedom. Although it is played without interruption in true fantasy fashion, still the work suggests sonata form with its slow opening development, a dance-like Allegretto, a Gypsy-like Rondo, and a central set of three variations based on Schubert's 1822 setting of Rückert's *Sei mir gegrüsst* (*Be Greeted by Me*). The particularly beautiful ending contains one of Schubert's riveting surprises, that is, an abrupt return to the opening theme, a stunning effect Schubert also uses in his great *F Minor Fantasy* for piano four hands. A critic at the work's premiere on January 20, 1828, however, noted the extended length of the *Fantasy* and admitted that he, like other members of the impatient Viennese audience, left before it was over.

The work was completed in December of 1827, a scant year before Schubert's death on November 19, 1828. Inspired by the violinist Josef Slawjck and the virtuoso pianist Karl Maria von Bocklet, the *Fantasy* comes from the same period as Schubert's great song cycle, the desolate *Winterreise*, and possibly the great E-flat and B-flat piano trios. It was not published until 1850, and, like much of Schubert's work, was underappreciated and underplayed during his lifetime. Fortunately, Rudolf Serkin and Adolf Busch rescued it for a landmark recording in 1931.

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# PROFILES

## JOSHUA BELL, VIOLIN

With a career spanning more than 30 years as a soloist, chamber musician, recording artist, and conductor, Joshua Bell is one of the most celebrated violinists of his era. An exclusive Sony Classical artist, Bell has recorded more than 40 albums garnering Grammy, Mercury, Gramophone, and Echo Klassik awards, and is a recipient of the Avery Fisher Prize. Named the Music Director of the Academy of St Martin in the Fields in 2011, he is the only person to hold this post since Sir Neville Marriner formed the orchestra in 1958.

In 2018 Bell tours with Academy to the United Kingdom, Germany, the United States, and Asia. With pianist Sam Haywood, Bell performs 10 recitals in Europe and America, and on February 7, 2018, reunites with collaborator pianist Jeremy Denk for a recital broadcast live from Carnegie Hall. Further season highlights include dates with the Philadelphia Orchestra, Danish National Symphony, and an all-Beethoven play/direct program with the Orchestre National de Lyon.

Recently Sony Classical released *Joshua Bell—The Classical Collection*, a 14-CD set of albums of classical repertoire that displays Bell's unique breadth, versatility and breathtaking virtuosity. Slated for June, 2018, is Bell's recording with the Academy of Max Bruch's *Scottish Fantasy* and *G Minor Concerto*.

Bell recently engaged in two tech projects: With Embertone, the leading virtual instrument sampling company, the *Joshua Bell Virtual Violin* was created for producers, artists, engineers, and composers. Bell also teamed up with Sony for the *Joshua Bell VR Experience* featuring Bell performing Brahms' *Hungarian Dance No. 1* in full 360-degree VR. This experience is available for free download for SONY PlayStation 4 VR.

Convinced of the value of music as a diplomatic and educational tool, Bell participated in President Obama's Committee on the Arts and Humanities' first cultural mission to Cuba. He is also involved in Turnaround Arts, administered by the John F. Kennedy Center for the Performing Arts, which provides arts education to low-performing elementary and middle schools. Bell has devoted himself to several charitable causes, most notably Education Through Music, which puts instruments in the hands of thousands of children in America's inner cities.

Bell performs on the 1713 Huberman Stradivarius violin. For more information on Bell, please visit [www.joshuabell.com](http://www.joshuabell.com).

**SAM HAYWOOD** (piano) has performed to critical acclaim in many of the world's major concert halls. *The Washington Post* hailed his "dazzling, evocative playing" and "lyrical sensitivity" and the *New York Times* his "passionate flair and sparkling clarity". He embraces a wide spectrum of the piano repertoire and is equally at home as a soloist, chamber musician, or with accompanying Lieder. He has had a regular duo partnership with Joshua Bell since 2010 and often performs with cellist Steven Isserlis.

He is passionate about period instruments and has made a recording on Chopin's own Pleyel piano. He has recorded two solo albums for Hyperion, one featuring the piano music of Julius Isserlis (grandfather of Steven Isserlis) and the other Charles Villiers Stanford's preludes. "Sam Haywood [ . . . ] does this repertoire (Stanford's preludes) absolutely proud; possessing a pleasingly rounded tone, sensitivity to dynamic nuance and flawless technical address, his is a decidedly superior brand of pianism." *Gramophone*.

In 2013 Heywood founded the Solent Music Festival with his wife Sophia Pagoni. The annual Lymington, United Kingdom-based festival features highly varied programs by internationally-renowned artists with projects in the local community. Artists have included

the Bournemouth Symphony Orchestra, Alina Ibragimova, Mark Padmore, and the Endellion String Quartet.

Heywood was mentored by David Hartigan, Paul Badura-Skoda, and Maria Curcio. Following his early success in the BBC Young Musician of the Year competition, the Royal Philharmonic Society awarded him the Julius Isserlis Scholarship. He studied both at the Universität für Musik und darstellende Kunst in Vienna and at the Royal Academy of Music in London, who recently made him an Associate (ARAM).

Heywood enjoys working with young musicians. He wrote the music for a children's opera and is regularly involved in family concerts, workshops and master classes. He also teaches via the online website [musicalorbit.com](http://musicalorbit.com). His *Song of the Penguins* for bassoon and piano is published by Emerson Editions and the première of *The Other Side* for solo piano was given at the Konzerthaus in Vienna.

His patented invention [memorystars®](http://memorystars.com) can significantly reduce the time needed to memorize a music score, or indeed any printed text.

Other passions include literature, physics, natural history, technology, magic, fountain pens, and table tennis.

For more information on Haywood, please visit [www.samhaywood.com](http://www.samhaywood.com).