

PHOTO BY SHERVIN LAINEZ



**NAUMBURG INTERNATIONAL VIOLIN COMPETITION WINNER:
GRACE PARK**

Sunday, January 26, 2020, at 3pm
Foellinger Great Hall, salon-style

PROGRAM

NAUMBURG INTERNATIONAL VIOLIN COMPETITION WINNER: GRACE PARK

with Joseph Liccardo, piano

Johann Sebastian Bach
(1685-1750)

Sonata for Violin and Piano in E Major, BWV 1016
Adagio
Allegro
Adagio ma non troppo
Allegro

Igor Stravinsky
(1882-1971)

Divertimento from the ballet The Fairy's Kiss for Violin and Piano
Ouverture
Danses Suisses
Scherzo
Pas de deux: Adagio; Variation; Coda

20-minute intermission

Antonín Dvořák
(1841-1904)

Romance in F Minor, Op. 11

Johannes Brahms
(1833-1897)

Sonata No. 3 in D Minor, Op. 108
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Audiences and rising young performers share the stage of the Foellinger Great Hall in these events, fostering a close mutual connection. The stage ticket price includes light refreshments; balcony seating, which does not include refreshments, is available at a reduced price. The 2019-20 series includes Concert Artists Guild Winner: Yi-Nuo Wang, piano (November 10); Naumburg International Violin Competition Winner: Grace Park, violin with Joseph Liccardo, piano (January 26); Young Concert Artists Winner: Jonathan Swensen, cello (February 16); and the Krannert Center Debut Artist (April 26). For more information about these events, please visit KrannertCenter.com/calendar.

*Grace Park appears by arrangement with:
The Walter W. Naumburg Foundation
130 Claremont Avenue
New York, NY 10027
(917) 493.4040
www.naumburg.org*

THANK YOU FOR SPONSORING THIS PERFORMANCE

With deep gratitude, Krannert Center thanks all 2019-20 Patron Sponsors and Corporate and Community Sponsors, and all those who have invested in Krannert Center. Please view their names later in this program and join us in thanking them for their support.

This event is supported by:



ANONYMOUS

Thirteen Previous Sponsorships
Three Current Sponsorships

HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR BY CONTACTING OUR ADVANCEMENT TEAM TODAY:

KrannertCenter.com/Give • advancement@krannertcenter.illinois.edu • 217.333.6700

PROGRAM NOTES

JOHANN SEBASTIAN BACH

Born March 31, 1685, in Eisenach, Germany
Died July 28, 1750, in Leipzig, Germany
Sonata No. 3 in E Major for Violin and Keyboard,
BWV 1016

The six sonatas for violin and keyboard were written during Bach's years as Kapellmeister in the court of Prince Leopold at Cöthen between 1717 and 1723. His inventiveness during that rich period is immediately evident in the opening Adagio with its clear balance of instruments. Unlike earlier works that offered only a continuo bass line for the keyboard, this sonata bears a fully scored part for the harpsichord. The result is the birth of the duo sonata, a form that Beethoven and Brahms would develop to its fullest. Form aside, the first movement also suggests a certain restrained pathos that we might associate with Beethoven and the later Romantic masters even if they used it with less restraint.

The second movement Allegro offers a lively contrast to the opening movement and reveals Bach's genius for counterpoint. His contrapuntal writing, however, is more than a mere use of multiple voices at once, but rather a disciplining of those lines into music that transcends style or technique. Could it be that in this movement we have a hint of jazz?

In the lovely third movement Adagio ma non tanto, the pathos suggested in the first movement is brought to full fruition. Here, we also have something of the variation form in which Bach would so excel in works such as his monumental *Goldberg Variations*.

Modernity speaks bravely in the fourth movement Allegro with its strong rhythmic sense, joyfulness, and even a touch of abandon. The violin and keyboard remain close companions to the end.

IGOR STRAVINSKY

Born June 17, 1882, in Lomonosov, Russia
Died April 6, 1971, in New York, New York
Divertimento from the ballet The Fairy's Kiss
for Violin and Piano

Igor Stravinsky's music can be divided into three periods with somewhat arbitrary dates: the opulent and ferociously primitive years (1908-1919) that produced *The Rite of Spring*; his so-called "Neoclassical" period (1920-1954), which brought *L'histoire du soldat*, *Pulcinella*, the Octet and the 1924 Piano Sonata; and the third period of Serialism (1954-1968), which saw such works as *The Rake's Progress*. As usual, categorization fails to tell the whole story and, in fact, here introduces certain inaccuracies. Stravinsky himself scorned the Neoclassical label slapped on him with the composition of *Pulcinella*. In the shifting styles throughout Stravinsky's compositional life, nothing was lost, for the greatness of his music transcends stylistic changes. Stravinsky said of himself that he "only continues" and that he "never returns."

While the story is secondary in this brilliant work for violin and piano, Stravinsky's brief synopsis included in his autobiography states: "A fairy imprints her magic kiss on a child at birth and parts it from its mother. Twenty years later, when the youth has attained the very zenith of his good fortune, she repeats the fatal kiss and carries him off to live in supreme happiness with her ever afterward." With that tale out of the way, we

can concentrate on Stravinsky's glorious music. The Overture, with its double-stops and leaps, pushes the outer limits of virtuosity for the violin with the pulsing piano hardly playing second fiddle. Intensity is everywhere in the movement. The suggestion of a Russian folk dance, interrupted by a dark and touching moment, marks the second movement. In the odd and playful Scherzo, a flittering fairy is evoked, except in the intervening slow moment of considerable poignancy. The fairy scurries away leaving us wondering.

When the violin is joined by the piano in the Adagio of the fourth movement Pas de deux, one cannot resist picturing a solo ballerina being joined by her supportive male partner. In his unpredictable way, Stravinsky quickens the adagio tempo to that of a scherzo. The barely two-minute Variation begs the question, variation on what? Perhaps something of the earlier Adagio, perhaps not. A Russian spirit comes to the foreground in the playful, brilliant, and challenging Coda where both instruments are permitted to show off.

While *The Fairy's Kiss* of 1928 is based on songs by Tchaikovsky, we need to be reminded that nothing is imitative in Stravinsky.

ANTONÍN DVOŘÁK

Born September 8, 1841, in Nelahozeves, Czechia
Died May 1, 1904, in Prague, Czechia
Romance in F Minor, Op. 11

Chamber music permeated Dvořák's compositional life from his Op. 1 String Quintet of 1861 to his Op. 106 String Quartet of 1896. While his love of folk music is ever present in his 40-some chamber works, he was not confined in them by his nationalistic interests. More important than any national identification are the freshness, spontaneity, and sense of exploration

that pervade his chamber music. Such is the case with the *Romance in F Minor* that we hear on this program.

The Romance is a single-movement work based on the slow movement of Dvořák's *String Quartet No. 5 in F Minor* of 1873, which was never published within his lifetime. The version for violin and piano was dedicated to violinist František Ondříček, a distinguished Czech violinist who gave the first performance of Dvořák's Violin Concerto. A version of the Romance for violin and orchestra was published in 1879.

After an intricate opening by the piano, the violin enters with a strong melodic statement. Together, the two instruments provide a most satisfying 13 minutes of musical genius. A sense of melancholy persists in the work but never to excess. Darker moments honor the F minor key. Strong chordal statements from the piano sound out as the violin sings with remarkable passion. The two instruments lead us to a dramatic climax and a quiet conclusion.

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany
Died April 3, 1897, in Vienna, Austria
Sonata No. 3 in D Minor for Violin and Piano, Op. 108

No other composer than Brahms better represents a melding of Romantic style and Classical form. Furthermore, within his lifetime he experienced both the waning of Romanticism and the birth of the controversial Second Viennese School led by Arnold Schoenberg. Nor was Brahms free from a part in this latter musical evolution as evidenced by some of his late works and by Schoenberg's bow to him in his essay "Brahms the Progressive." The famous late-19th-century controversy that pitted Brahms against Wagner and divided the musical world would

seem of less significance if it had not inspired the French to take a new path with Impressionism. Within all these developments, however, Brahms maintained his individual stamp of elegant form, adventurous harmony, gorgeous melody, and grand sweep of emotion.

The last of Brahms' three sonatas for violin and piano is exquisitely representative of his two faces (i.e., his Romantic spirit and his Classical form). In the D Minor Sonata, the two are in perfect balance with the Classical form in no way constraining the Romantic spirit. The Sonata was completed in 1888 and springs from a particularly productive and pleasant period in Brahms' life from 1877 to 1889 when he spent time at Lake Thun, Switzerland. Despite this relatively happy time, the D Minor Sonata has a dark and melancholy cast, bringing to mind Eduard Hanslick's question about Brahms: "Is that foggy turbidity of brooding reflection which frequently beclouds his latest creations the precursor of penetrating sunlight or of still denser, more inhospitable dusk?" Surely the D Minor Sonata begs that question, minus, of course, the "turbidity."

The intensely lyrical opening offered by the violin is soon interrupted by a heroic piano statement. The two instruments pass the melody back and forth until they come together in a strong chordal unison. The piano leads while the violin accompanies in typical Brahmsian sighs.

The second movement brings a tender Adagio. The sighs continue for both instruments, but the violin inserts dramatic double stops. There is a return to the opening melody before the movement ends quietly after violin trills.

Rather than a scherzo, the brief third movement, as the tempo indicates, is a "Presto with feeling." Here, the piano displays itself in elaborate arpeggios while the violin accompanies. Once again, the piano and violin meet in a chorale-like passage, underscoring the perfect balance of instruments so predominant in the whole sonata. Clara Schumann said this movement is "like a beautiful girl frolicking with her lover—then suddenly, in the middle of it all, a flash of deep passion, only to make way for sweet dalliance once more."

The bravura opening of the last movement leads to a moving and sedate chorale. Much heroic virtuosity is displayed by both instruments before the chorale is restated and the movement ends triumphantly in a wonderful reinvention of Classical form and Romantic spirit.

The Sonata No. 3 was dedicated to Hans von Bülow and premiered by Brahms and violinist Jenö Hubay in Budapest on December 22, 1888.

©2019 *Lucy Miller Murray*

PROFILES

GRACE PARK has been praised by the *San Francisco Chronicle* as being “fresh, different and exhilarating” and by *Strings* magazine as “intensely wrought and burnished.” She captivates audiences with her artistry, passion and virtuosity. Winner of the 2018 Naumburg International Violin Competition, she showcases her artistry as a dynamic soloist and dedicated chamber musician.

In addition to her November 12, 2019, Carnegie Hall debut recital, this season includes recital appearances at the Schubert Club, Dame Myra Hess Memorial Series, and Merkin Concert Hall, and her Mexico debut with the Mexico City Philharmonic.

Park has appeared as soloist, recitalist, and chamber musician throughout the United States, Europe, Asia, and Canada at venues such as Walt Disney Hall, The Kennedy Center, The Rudolfnm in Prague, Metropolitan Museum of Art, Jordan Hall, and Tri-Noon at Rockefeller University. She has performed and participated in festivals such as Music@Menlo, IMS Prussia Cove, Festival Mozaic, Yellow Barn, and Perlman Music Program.

A devoted and passionate music educator, Park is an alumnus of Carnegie Hall’s Ensemble Connect and has taught masterclasses and coached at Conservatoire de Musica de Cartagena, Mannes School of Music, Festival Mozaic, Arkansas University, Washington and Lee University, North Dakota State University, and Skidmore College.

A native of Los Angeles, California, Park began violin at age five when she trained at the Colburn School of Music. She continued her studies at Colburn Conservatory and New England Conservatory for her bachelor and master of Music degrees. Principal teachers include Donald Weilerstein, Miriam Fried, Sylvia Rosenberg and Robert Lipsett. She resides in New York City.

JOSEPH LICCARDO is an active chamber musician, soloist, and music educator. Recent performances include recitals in New York, Baltimore, Boston, San Antonio, and other major cities across the US, as well as several tours of China. He has participated at the Yellow Barn Chamber Music Festival, and since July of 2017, he has worked at the Ravinia Festival as a collaborative pianist. In addition, for the past two seasons, he has collaborated with the Tom Gold Dance Company for their biannual productions in New York.

Liccardo is on the faculty of the Center for Preparatory Studies in Music at Queens College. He travels regularly to China and is the founder of Presto Arts and Cultural Exchange, an organization dedicated to cross-cultural musical exchange between the US and China.

Liccardo holds a bachelor of music degree from the Eastman School of Music and a masters degree from The Juilliard School. His primary teachers include Donald Pirone, Douglas Humpherys, and Robert McDonald.

ABOUT THE FOUNDATION

THE WALTER W. NAUMBURG FOUNDATION was founded in 1926 by Walter W. Naumburg and continues today in the pursuit of ideals set out by Mr. Naumburg to assist gifted young musicians in America. The Naumburg Foundation has made possible a long-standing program of competitions and awards in solo and chamber music performance. It was Mr. Naumburg's belief that such competitions were not only to benefit new stars, but would also be for those talented young musicians who would become prime movers in the development of the highest standards of musical excellence throughout the United States.

Violinists who have been a recipient of the Naumburg Violin Award include Tessa Lark, Frank Huang, Axel Strauss, Tomohiro Okumura, and Leonidas Kavakos.