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ANNE-SOPHIE MUTTER, VIOLIN
WITH LAMBERT ORKIS, PIANO

Tuesday, April 1, 2025, at 7:30pm
Foellinger Great Hall

PROGRAM

ANNE-SOPHIE MUTTER, VIOLIN

WITH LAMBERT ORKIS, PIANO

Wolfgang Amadeus Mozart
(1756–1791)

Violin Sonata No. 18 in G Major, KV 301

Allegro con spirito

Allegro

Franz Schubert
(1797–1828)

Fantasy in C Major for Violin and Piano, D. 934

Andante molto

Allegretto

Andantino

Tempo primo—Allegro Vivace—Allegretto—Presto

20-minute intermission

Clara Schumann
(1819–1896)

Three Romances for Violin and Piano, Op. 22

Andante molto

Allegretto

Leidenschaftlich schnell

Ottorino Respighi
(1879–1936)

Sonata for Violin and Piano in B Minor, P 110

Moderato

Andante espressivo

Passacaglia [Allegro moderato ma energico]

*Ms. Mutter records for Deutsche Grammophon and is available on SONY,
EMI Classics and Erato/Warner Classics.*

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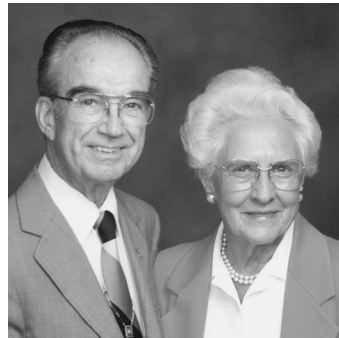
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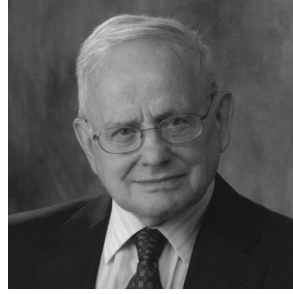


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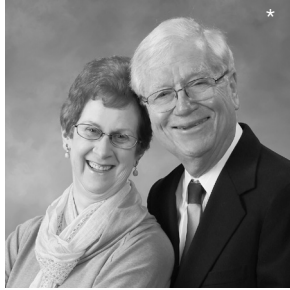
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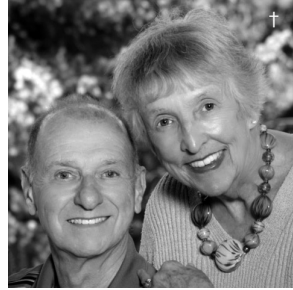
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PROGRAM NOTES

WOLFGANG AMADEUS MOZART

(1756–1791)

Violin Sonata in G Major, KV. 301

The G-Major Sonata was a product of Mozart's travels between September 1777 and January 1779, which included extended visits to Mannheim and Paris. He and his father were chafing under the restrictions of musical life at the ecclesiastical court in Salzburg, and Wolfgang had been dispatched in search of greener pastures under the watchful eye of his mother. After she died unexpectedly in Paris in the summer of 1778, he made his way back to Salzburg by slow stages and took up a new post as court organist. His predilection for operas, concertos, and other secular works increasingly set him at odds with Prince-Archbishop Colloredo, and in 1781, he moved to Vienna to pursue a freelance career. The bravura character of the G-Major Sonata is apparent from the opening bars. The violin starts things off with a languid, long-breathed melody whose octave leap and prolonged trill hint at the more strenuous pleasures that lie in store. With its sophisticated repartee, jaunty syncopations, and dramatic crescendos, the Allegro con spirito seems light years away from the uncomplicated geniality of K. 6 and Mozart's other early sonatas. Dispensing with a slow movement, he moves straight into an equally vivacious Allegro in rounded song form (A-B-A), centering around a somewhat ominous interlude in G minor.

—Harry Haskell © Carnegie Hall. Reprinted with permission.

FRANZ SCHUBERT

(1797–1828)

Fantasy in C Major for Violin and Piano, D.934

Despite rapidly deteriorating health and recurring bouts of depression, Schubert produced one masterpiece after another in the last year or so of his all-too-short life. In addition to the two piano trios that cemented his reputation as Beethoven's peer in the field of chamber music, these late works include the brooding song cycle *Winterreise*, the effervescent concert aria "Der Hirt auf dem Felsen," the last three piano sonatas, the great String Quintet in C Major, and the brilliantly virtuosic Fantasy in C Major. Composed in December 1827, the Fantasy was intended first of all for Schubert's wide circle of friends, who gathered in private homes and public houses throughout Vienna for fellowship and music making. At these intimate Schubertiads, the composer was assured of a sympathetic reception for his work. Public performances were another matter. When violinist Josef Slavík and pianist Carl Maria von Bocklet premiered the C-Major Fantasy in early 1828, one newspaper tartly commented that the piece "occupied rather too much of the time a Viennese is prepared to devote to pleasures of the mind."

The Fantasy is indeed of substantial, almost sonata-like proportions, and its corresponding wealth of themes showcases Schubert's unflagging melodic genius. The centerpiece is a set of mesmerizing variations on a song he had written several years earlier; the majestic tune in A-flat major catches the listener by surprise after the playful antics of the preceding Allegretto in A minor. That, in turn, is preceded by a magical

introduction in which the violin's soaring melody is enmeshed in a web of shimmering tremolos in the piano. As is often the case in Schubert's music, the flickering interplay of lyricism and drama is enhanced by the juxtaposition of major and minor keys.

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CLARA SCHUMANN

(1819–1896)

Three Romances for Violin and Piano, Op. 22

It was the great violinist Joseph Joachim who introduced Robert and Clara Schumann to the young Johannes Brahms. Clara would go on to have lifelong friendships with both figures; with Brahms this was complicated by romantic feelings, and with Joachim by occasional differences of opinion—but they shared an understanding of the life of a virtuoso, and a sense of reverence for Robert's music. Clara Schumann wrote her 3 Romances, Op. 22, for Joachim, and regularly performed them with him; when George V of Hanover heard the duo play these pieces, he declared them to be a "marvellous, heavenly pleasure." Each has its own distinct character. The first is remarkably forward-looking, its rhapsodic violin lines, rich piano harmonies and subtle emotional ebb and flow anticipating the Gallic ease of cyclical works by Fauré or Franck. The second Romance, to be played in the manner of a tender conversation, is more animated but remains enigmatic, with mercurial shifts between solemnity and an almost impish playfulness. The final piece (marked "passionate, fast") exhibits an ambitious sense of scale and emotional range. The title "Romances"

may suggest charming miniatures, but one senses a grander vision almost bursting its banks.

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OTTORINO RESPIGHI

(1879–1936)

Violin Sonata in B minor, P 110

Most well known for his Roman trilogy, *Fontane di Roma*, *Pini di Roma*, and *Feste Romane*, Respighi seems to be the composer of large-scale Romantic forms. His lessons in violin began at age eight, and it wasn't long before he developed an interest in composition. His formal schooling in composition was at the Liceo Musicale in Rome, where he was deeply rooted in the German style of composition. As an accomplished violinist, violist, and pianist, he took a position as a violist at the Imperial Theater at St. Petersburg. Developing fluency in the Russian language, he took advantage of his time there to study with the great Russian master Rimsky-Korsakov. His lessons from Rimsky-Korsakov profoundly influenced his orchestration techniques.

Stylistically, Respighi's music is a blend of rich melodies with full and rich harmonies. Not only was he a master of orchestration, he had an uncanny ability for the evocation of Italian scenes and the ability to sustain interest for long periods of time. His music shows a strong inclination toward impressionism while being rooted in the Romantic manner reminiscent of his contemporary Richard Strauss. He took quite an interest in works and forms of earlier composers and became adept in arranging the works of composers like Monteverdi, Tartini, Vivaldi, and Vivaldi. This is probably the source of the Passacaglia movement in the sonata.

This Violin Sonata in B minor was written shortly after the acclaimed premiere of his *Fontane di Roma*, a piece that catapulted him into the international spotlight as a composer. The sonata is rather Brahmsian in its nature, with a rather conventional three movement form, but is individualistic in its use of constantly changing meters in the first movement, Moderato. The second movement, Andante espressivo, is very passionate, expressive, and lyrical with its constantly fluctuating harmonies.

Inspired by the theme of the last movement of Brahms' fourth symphony, the last movement is based on the ancient form of the Passacaglia and marked Allegro moderato, ma energico. The ostinato theme is not in the expected eight-measure phrase, but rather in a ten-measure phrase, jumping back and forth from the piano to the violin. It repeats eighteen times throughout the movement, appearing midway through in E major, increasing the tempo, and going back into B minor. It works its way back down in tempo to a Lento, then Adagio, and modulating to the key of B major. As the movement draws to a close, the ostinato again appears in its original form in the left hand of the piano, then again in the key of B minor, just before the coda. This sonata was premiered in Bologna on March 3, 1918 with Federico Sarti on violin and Respighi himself on piano.

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Violinist **Anne-Sophie Mutter** is a musical phenomenon: for nearly five decades, the virtuoso has been a fixture in the world's major concert halls, making her mark on the world as a soloist, mentor, collaborator, humanitarian, and visionary artist. A prolific recording artist with four

Grammy Awards, Anne-Sophie Mutter is equally committed to the performance of the traditional violin catalogue and to the expansion of the repertoire. To date, she has given world premieres of 31 works written for her by such distinguished composers as Thomas Adès, Unsuk Chin, Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutosławski, Norbert Moret, Krzysztof Penderecki, Sir André Previn, Wolfgang Rihm, Jörg Widmann, and John Williams.

Dedicated to supporting young, talented, and gifted musicians, Mutter founded the Association of Friends of the Anne-Sophie Mutter Foundation in 1997, to which the Anne-Sophie Mutter Foundation was added in 2008. These two charitable institutions provide support for the Foundation's scholarship recipients, which is tailored to each of the fellow's individual needs. Since 2011, Anne-Sophie Mutter has regularly shared the spotlight on stage with her ensemble of fellows known as Mutter Virtuosi. In addition, she is dedicated to supporting numerous charity projects. She has been a member of the Lucerne Festival Board of Trustees since January 2022.

Anne-Sophie Mutter's 2025 concert calendar—the year before her 50th anniversary of performing on stage in Lucerne—once again reflects the violinist's musical versatility and her

unrivaled standing in the world of classical music, with performances in Europe and North America. With two world premieres, by Aftab Darvishi and Max Richter, she will once again present her audience with new repertoire.

Mutter and pianist Lambert Orkis will ring in the 37th year of their musical collaboration on a United States recital tour, including the world premiere at Carnegie Hall of Aftab Darvishi's new work for solo violin, *Likoo*, commissioned by and dedicated to her; this is Mutter's first world premiere of a work by an Iranian composer.

After performances of Berg's violin concerto with the Sofia Philharmonic Orchestra and conductor Michel Tabachnik and the Staatskapelle Berlin under Simone Young, Mutter returns to the US with pianist Yefim Bronfman and cellist Pablo Ferrández to perform two heavyweights of piano trio literature: Beethoven's "Archduke Trio" and Tchaikovsky's masterpiece in A minor. Mutter will also perform this repertoire later in Europe with pianist Lauma Skride and cellist Lionel Martin, a scholarship holder of her foundation, and again with Bronfman and Ferrández.

She will perform the Brahms Double Concerto with Ferrández, also a scholarship holder, followed by an extensive European summer tour playing John Williams' Violin Concerto No. 2 and selected film themes with the Royal Philharmonic Orchestra conducted by Lina González-Granados and Vasily Petrenko. Mutter will play Thomas Adès' *Air—Homage to Sibelius*, with Cristian Măcelaru conducting the Orchestre National de France, and she will present her second world premiere of 2025 in October at Vienna's Musikverein with a work by Max Richter for violin and orchestra. Following a benefit concert for the Mendelssohn House in November,

Mutter concludes her concert year 2025 playing Beethoven with Fabio Luisi conducting the Danish National Symphony Orchestra.

Anne-Sophie Mutter has been recognized around the world for her contribution to the arts, culture, social causes, and leadership. She has been awarded the German Grand Cross of the Order of Merit, the French Medal of the Legion of Honor, the Bavarian Order of Merit, the Decoration of Honor for Services to the Republic of Austria, and numerous other honors. Most recently, the Krzysztof Penderecki Academy of Music in Krakow bestowed an honorary doctorate upon her in 2022, and in 2023, she received the Ruhr Piano Festival Prize and was awarded a Gold Medal from the Royal Philharmonic Society.



Pianist **Lambert Orkis** has received international recognition as chamber musician, interpreter of contemporary music, and performer on period instruments. He has appeared in recital with violinist Anne-Sophie Mutter since 1988 and had performed with cellist Mstislav Rostropovich for more than eleven years. In acknowledgment of his accomplishments, he was honored with Germany's Cross of the Order of Merit.

His distinguished career also includes major recital appearances with cellists Lynn Harrell, Anner Bylsma, Daniel Müller-Schott, Pablo Ferrández, Maximilian Hornung, Amanda Forsyth and Tanja Tetzlaff, violinist Julian Rachlin, and violist Steven Dann, and he has performed with the Vertavo, Emerson, American, Mendelssohn, Curtis, Manchester, Goldner, and Elias string quartets, and the Arcadia Winds. As soloist he has made appearances with conductors including

Christoph Eschenbach, Mstislav Rostropovich, Leonard Slatkin, Rafael Frühbeck de Burgos, Günther Herbig, John Mauceri, Robert Kapilow, Leon Fleisher, Kenneth Slowik, and others.

A Grammy Award winner and multi-Grammy Award nominee, his wide discography comprises works of the classical, romantic, and modern eras on many labels. With Anne-Sophie Mutter, he has frequently recorded for Deutsche Grammophon, winning a Grammy Award for Best Chamber Music Performance for the Beethoven piano and violin sonatas, and a 2006 Choc de l'année award for the Mozart piano and violin sonatas audio recording. Released by Sony Classical in November 2022 is a recording of Clara Schumann's piano trio with cellist Pablo Ferrández. He has also recorded works of Brahms, Schumann, and Chopin/ Francomme with Dutch cellist Anner Bylsma for Sony Classical/Vivarte, and with violist Steven Dann he appears on an ATMA Classique disc of works by Brahms. Mr. Orkis has premiered and recorded works of numerous composers, including Krzysztof Penderecki, George Crumb, André Previn, Richard Wernick, Sebastian Currier, Stephen Jaffe, and James Primosch. With the National Symphony Orchestra's principal cellist David Hardy, and using both modern and period instruments, he performs Beethoven's cycle of works for piano and cello on the Sono Luminus label.

He premiered in Carnegie Hall and the Kennedy Center in Washington, DC, Wernick's Piano Concerto which was written for him, the National Symphony Orchestra of Washington and, as conductor, Mstislav Rostropovich. For the Bridge Records recording, Mr. Orkis is paired with Symphony II of Chicago. The European premiere took place with Mr. Orkis and Het Residentie Orkest of The Hague, The Netherlands. In both instances, the composer conducted.

Appearing regularly at the most prestigious festivals throughout the world, he has twice been engaged as distinguished performing artist and teacher for Australia's Musica Viva Festival. Three times he has served as juror of and performed for the Trondheim International Chamber Music Competition and Festival, most recently as chairman of the jury as well as performer. The Carnegie Hall International American Music Competition for Pianists and the Kennedy Center Friedheim Awards Competition have engaged him as adjudicator. As an Honored Artist for Taiwan's New Aspect International Music Festival, he performed and presented master classes in Taipei.

Mr. Orkis is a founding member of the Kennedy Center Chamber Players and the Smithsonian Institution's Castle Trio (period instruments) and holds the positions of principal keyboard of the National Symphony Orchestra in Washington, DC, and Professor of Piano at Temple University in Philadelphia, Pennsylvania.

Mr. Orkis owes much of his musical life to the guidance of Polish pianist Maryan Filar and the legendary Eleanor Sokoloff.

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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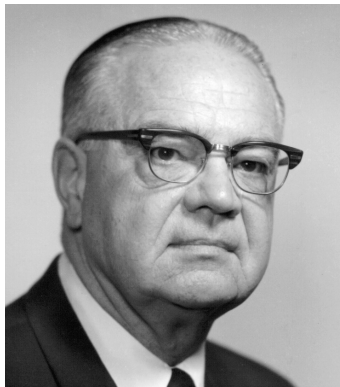
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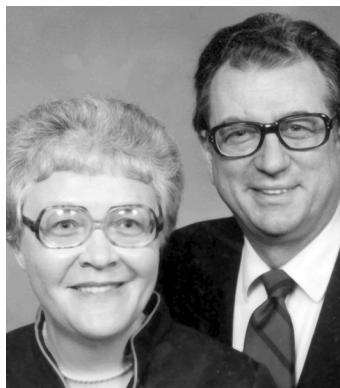
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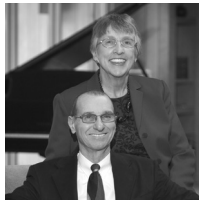
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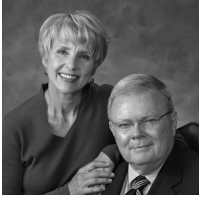


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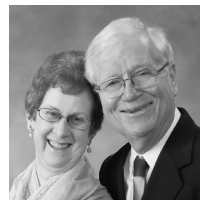
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



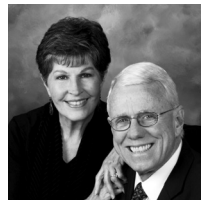
**ANNE MISCHAKOFF
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BURT SWANSON
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KYLE ROBESON
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JUDITH FELDMAN
(1938-2021)
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FOROUGH ARCHER
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The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

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As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

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