



Augustin Hadelich & Justin Brown



Reynolds-Kirschbaum Recital Hall
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Augustin Hadelich – Violin

Consistently cited in the press for his “gorgeous tone” (*New York Times*), “poetic communication” (*Washington Post*), “fast-fingered brilliance” (*The New Yorker*), Augustin Hadelich has catapulted into the top echelon of young violinists. After his sensational debut with the New York Philharmonic under Alan Gilbert at the Bravo! Vail Valley Festival (2001), he was immediately invited to play again with the Philharmonic in Vail the following year, as well as the Caramoor Festival in September and a subscription concert during the 2012-13 season.

In one year Hadelich played extremely well-received debuts with the symphonies of Atlanta, Baltimore, Cincinnati, Colorado, Phoenix, Seattle, Utah, Vancouver, the Netherlands Philharmonic (at the Amsterdam Concertgebouw), RTÉ National Symphony Orchestra/Dublin, Orchestre Philharmonique de Strasbourg, Nashville Symphony, San Diego Symphony, the Aspen Chamber Symphony, the St. Paul Chamber Orchestra, the São Paulo State Symphony under Yan Pascal Tortelier, and the Kennedy Center in Washington, D.C. New concertos that he performed include the Adès concerto with Chautauqua Symphony, the Britten concerto with Alabama Symphony, and the Ligeti concerto with the St. Paul Chamber Orchestra.

In the United States, Augustin Hadelich has also performed with the symphonies of Columbus, Florida, Fort Worth, Houston, Indianapolis, Jacksonville, Kansas City, Louisville, New Orleans and Syracuse, as well as the Cleveland Orchestra, Los Angeles Philharmonic, Pacific Symphony, Rochester Philharmonic and the IRIS Chamber Orchestra (Memphis). Festival appearances include Aspen, Blossom, Bravo! Vail Valley, Chautauqua, and the Hollywood Bowl.

Worldwide, Augustin Hadelich has performed with the Badisches Staatstheater Orchestra/Karlsruhe, Deutsche Radio Philharmonie/Saarbrücken-Kaiserslautern, Dresden Philharmonic, Helsinki Philharmonic, Orchestre Philharmonique de Monte-Carlo, Nürnberg Philharmonic, Orquesta Sinfónica Nacional de México, Orquestra Sinfônica do Estado de São Paulo, Staatsorchester Stuttgart, Tokyo Symphony, and the chamber orchestras of Budapest, Cologne, Hamburg and Lucerne, among others.

He has collaborated with such renowned conductors as Kazuyoshi Akiyama, Lionel Bringuier, Justin Brown, Alan Gilbert, Hans Graf, Giancarlo Guerrero, Miguel Harth-Bedoya, Günther Herbig, Yakov Kreizberg, Hannu Lintu, Fabio Mechetti, Juanjo Mena, Kazushi Ono, Peter Oundjian, Christof Perick, Vasily Petrenko, Christoph Poppen, Carlos Miguel Prieto, Larry Rachleff, Stefan Sandering, Michael Stern and Mario Venzago.

Awarded a Borletti-Buitoni Trust Fellowship in the UK, Mr. Hadelich is the 2006 Gold medalist of the International Violin Competition of Indianapolis and winner of an Avery Fisher Career Grant in 2009. He made three Carnegie Hall appearances in 2008, including a highly-acclaimed recital debut and his orchestral debut, performing the Brahms Double Concerto under Miguel Harth-Bedoya with cellist Alban Gerhardt and the Fort Worth Symphony.



Mr. Hadelich has recorded two CDs for Naxos: Haydn's complete violin *concerti* with the Cologne Chamber Orchestra, and Telemann's complete *Fantasies for Solo Violin*. For AVIE, a CD of masterworks for solo violin (including the Bartók solo sonata) was released in October 2009. A second disc for AVIE, *Echoes of Paris*, was released in March 2011.

Also an enthusiastic recitalist, Mr. Hadelich has appeared at the Frick Collection (New York), Kennedy Center, the Chamber Music Society of Detroit, Clark Memorial Library (Los Angeles), La Jolla Music Society, Kioi Hall (Tokyo), the Louvre, Philadelphia Chamber Music Society and the Vancouver Recital Society, to name a few. As chamber musician, he has been a participant at the Marlboro, Ravinia, and Seattle festivals, and has collaborated with the Midori at Lincoln Center's Rose Theater.

Born in Italy in 1984, the son of German parents, Augustin Hadelich holds a graduate diploma and artist diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays on the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the generous efforts of the Stradivari Society.

Justin Brown – Piano

British conductor Justin Brown enjoys an international reputation in both the symphonic and operatic fields and is the Music Director and Principal Conductor of the Alabama Symphony Orchestra, as well as the General Music Director of the Badisches Staatstheater, Karlsruhe.

Justin Brown has, with the Alabama Symphony, won recognition for the ASO across the country, in particular as a vibrant destination for contemporary music, for which it received a first-place ASCAP award in 2010. In addition to commissioning many new works, he has conducted major works by distinguished composers such as Elliott Carter, George Crumb, John Adams and Peter Lieberson. Brown and the ASO have also collaborated with highly-esteemed soloists including Yo-Yo Ma, Leon Fleischer, Leila Josefowicz, Yefim Bronfman and Joshua Bell. Building on the success of recent years, the orchestra received a prestigious invitation to perform in Carnegie Hall as part of the Spring for Music Festival in May 2012, one of only six invited orchestras.

In Karlsruhe, which has a rich and historical Wagner tradition, Brown has been particularly celebrated for his conducting of *The Ring* as well as the late operas of Verdi and Strauss. Since he took on the position of general music director in 2008-2009, he has also significantly expanded the symphonic repertoire through a range of diverse programming including *Varèse Ameriques* and Mahler's *Tenth Symphony* (the Cooke completion).

As a guest conductor Justin Brown has worked with many of the world's top orchestras, including in the U.K., the London Symphony Orchestra, the BBC Symphony, Royal Philharmonic and City of Birmingham Symphony; in Scandinavia, the Oslo Philharmonic, Finnish Radio Symphony, Bergen Philharmonic and Swedish Chamber Orchestra; in mainland Europe, the St. Petersburg Philharmonic, Dresden Philharmonic, Netherlands Radio Symphony, Musikkollegium Winterthur and Orchestre National du Capitole de Toulouse; in the United States, the Indianapolis Symphony and the Dallas Symphony Orchestras; and



further afield, the Malaysian Philharmonic, Tokyo Philharmonic, Sydney Symphony and Sao Paulo Symphony Orchestras.

Since beginning his opera career at the English National Opera and Scottish Opera, he has conducted at Covent Garden, Santa Fé, La Monnaie, Staatsoper Stuttgart, Oper Frankfurt, Opéra de Nantes, Opéra de Strasbourg, Teatro San Carlo Lisbon, and the Norwegian Opera. Future engagements include productions of *Götterdämmerung*, *Der Rosenkavalier*, *La Traviata*, and *Katya Kabanova* in Karlsruhe and in December 2010 he made his Bavarian State Opera debut with *L'Elisir d'Amore*.

Justin Brown's recordings include a critically acclaimed recording of Elgar and Barber *Cello Concertos* with the City of Birmingham Symphony Orchestra and Anne Gastinel (Naïve). For Bridge Records he has recorded works by Elliott Carter and Poul Ruders as well as Gershwin and Dvorák, while his recording of Peter Lieberon's *The Six Realms* won a 2006 WQXR Gramophone American Award, and was nominated for a Grammy (Best Classical Recording). His Bridge release of Gershwin's *Complete Music for Piano and Orchestra* with Anne-Marie McDermott and the Dallas Symphony was chosen as an Editor's Choice by *Gramophone Magazine*.

Justin Brown studied at Cambridge University and at Tanglewood with Seiji Ozawa and Leonard Bernstein and was later assistant to both Bernstein and Luciano Berio. He made his conducting debut with the celebrated British stage première of Bernstein's *Mass*. In addition to his conducting work, Justin Brown is also in demand as a pianist and as such has garnered high praise including performances with the ASO where he played and directed concertos by Bach, Beethoven, Mozart, Chopin, Rachmaninov and Shostakovich, as well as performing regularly in the chamber music series.

Program

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata for Violin and Piano No. 6 in A major; Op. 30, No. 1 (1802)

Allegro

Adagio

Allegretto con variazioni

EUGÈNE YSAÏE (1858-1931)

Violin Sonata in E minor; Op. 27, No. 4 (1924)

Allemande: Lento maestoso

Sarabande: Quasi lento

Finale: Presto ma non troppo



Intermission



GYÖRGY KURTÁG (1926-)

Three Pieces for Violin and Piano; Op. 14e (1979)

Öd und traurig

Vivo

Aus der Ferne: Sehr leise, äusserst langsam

GABRIEL-URBAIN FAURÉ (1845-1924)

Sonata in A Major; Op. 13, No. 1 (1876)

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

MAURICE JOSEPH RAVEL (1875-1937)

Tzigane, Rhapsodie de Concert, for Violin and Piano (or Orchestra)

Program Notes

Ludwig van Beethoven • Sonata for Violin and Piano No. 6 in A Major; Op. 30, No. 1

The Sonata in A Major, Op. 30, No. 1 is rarely heard today in concert halls. Considered by its champions to be one of Beethoven's most beautiful chamber works, it requires intensive listening and utmost attention to detail from the performers. Dedicated to Tsar Alexander I of Russia, it is distinctively different in character from the sudden musical outbursts for which Beethoven became so well-known. Cast in three movements, the overall feeling of the piece is of elegance, gentleness, tenderness, and poise. Throughout the work, both instruments share the limelight without a hint of virtuosity, and the impact of the composition is found in the intense beauty of the music.

Eugène Ysaÿe • Violin Sonata in E Minor; Op. 27, No. 4

The 6 sonatas of Eugène Ysaÿe for solo violin were dedicated to 6 famous violinists of the younger generation. It has been said that Ysaÿe drew his inspiration for them from Joseph Szigeti's performance of Bach's *Six Sonatas and Partitas*. In the first sonata, the four-movement structure from slow to fast with the *fugato* in the second movement, as well as the G minor key, are reminiscent of Bach's work in the same key. The second sonata, dedicated to Jacques Thibaud, has direct quotes from Bach's *Partita in E*, as well as to the famous *Dies Irae* from the Gregorian chant. The third sonata, *Ballade*, dedicated to Georges Enescu, is probably the most frequently performed in the second half of the twentieth century. (It often appeared in David Oistrakh's program, for example.) Bach is again very much in presence in the fourth, which was dedicated to Fritz Kreisler. The fifth and sixth were dedicated to Belgian violinist Mathieu Crickboom and Spanish violinist Manuel Quiroga, respectively. (Born in Liege in 1858, Ysaÿe died in Belgium in 1931.)

György Kurtág • Three Pieces for Violin and Piano; Op. 14e

Kurtág's *Three Pieces for Violin and Piano* is a short work comprising three mini-movements. Reworked for violin and piano from one of three vocal cycles composed in 1979, the piece offers an altered sense of time, space, and sounds. Characteristic of Kurtág's works, *Tre Pezzi* is highly concentrated and devoid of empty gestures. The atmosphere of the three movements is distinctive—from the dream-like first piece to the scherzo second, followed by chant like third—but together, they make a memorable impression of a different quality of "reality". (György Kurtág, born 1926 in Lugoj, Romania, currently resides in France.)

Gabriel Fauré • Sonata in A Major; Op. 13, No. 1

The *Violin Sonata in A* is considered one of Fauré's three early masterworks. It was written between 1875 and 1876 and dedicated to the violinist Paul Viardot, who premiered the work in Paris with Fauré at the piano in 1877. (The Viardots were a prominent musical family, especially in operatic circles. Paul's mother, Pauline, was a singer and also a mother of Marianne, to whom Fauré was briefly engaged.) The power of lyrical lines, which appear throughout the sonata, is felt immediately from the beginning of the work. The melodies unfold one after another, creating a propelling momentum in which elegance is complemented by youthfulness and hope. The work is exuberant but also intimate. The second movement is both tender and melancholic, followed by a *scherzo* that is light and fast in the outer parts with a rich and gay middle section. This style became a prototype for later *scherzo* movements by such composers as Ravel and Debussy. The final movement concludes brilliantly, lending slight boldness to a splendid work filled with beautiful, impassioned melodies. (Gabriel Fauré, born 1845 in Pamiers, France, died 1924 in Paris.)

Maurice Ravel • Tzigane, Rhapsodie de Concert, for Violin and Piano (or Orchestra)

Tzigane, which Ravel wrote in his forties, was first conceived for violin and piano, but later arranged for violin and orchestra. Today, it is still more often played in the original version of violin and piano. The word *tzigane* is French for "gypsy." Dedicated to the Hungarian violinist Jelly d'Arányi, a great-niece of the legendary violinist Josef Joachim, *Tzigane* is a work derived from Ravel's interest in the gypsies and in Hungarian culture. The piece demands a particular blend of spontaneity, uniqueness, and coordination, all of which is more difficult than one might initially assume. Playing the *cadenza* with "beautiful" tone does not solve the problem, either; it is as if the performer must completely redefine violin playing! (Born in the Basque town of Ciboure, France in 1875, Ravel grew up and studied in Paris, and eventually died there in 1937.)



Remaining Concert for 2012

Old City String Quartet

Tuesday, April 3, 2012 • 7:30 p.m.

Reynolds-Kirschbaum Recital Hall

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