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LUDWIG VAN BEETHOVEN (1770-1827)

Sonata for Violin and Piano No.8 in G Major, Op.30, No.3

I. Allegro assai

II. Tempo di Minuetto, ma molto moderato e grazioso

III. Allegro vivace

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Berlin Music (2010)

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II. Berceuse

III. The Last Practice Room on the Left

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II. Allegro

III. Recitativo-Fantasia: Ben moderato

IV. Allegretto poco mosso

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Highlights of Mr. Hadelich's 2016-2017 season include return performances with the New York Philharmonic, Los Angeles Philharmonic, the symphony orchestras of Baltimore, Colorado Dallas, North Carolina, San Diego, and St. Louis, as well as a tour

of Germany and Spain with the Orquestra de Cadaqués/Catalonia and debuts with the Dresden Philharmonic, Frankfurt Radio Orchestra, Hamburg Philharmonic, Munich Philharmonic, Rotterdam Philharmonic, and the WDR Radio Orchestra in Cologne.

Festival appearances during this past summer included debuts at the BBC Proms, the Bowdoin Music Festival, and Sun Valley Summer Symphony, in addition to return engagements at Aspen, Bravo! Vail, and Tanglewood. Mr. Hadelich has also performed at the Blossom, Britt, Chautauqua (where he made his U.S. orchestral debut in 2001), Eastern, Grand Teton, and Marlboro music festivals, and the Hollywood Bowl.

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Among recent and upcoming international appearances are the BBC Philharmonic/Manchester, BBC Symphony/London, Bournemouth Symphony Orchestra (where he was artist-in-residence in the 2015/2016 season), Danish National Symphony, Finnish Radio Orchestra, German Radio Philharmonic/Saarbrücken, Hong Kong Philharmonic, London Philharmonic, Malaysia Philharmonic, Mozarteum Orchestra/Salzburg, Netherlands Philharmonic, Norwegian Radio Orchestra, NHK Symphony/Tokyo, Royal Scottish National Orchestra, RTE National Symphony Orchestra/Dublin, São Paulo Symphony, Stuttgart Radio Orchestra, and a tour of China with the San Diego Symphony.

Augustin Hadelich has collaborated with such renowned conductors as Roberto Abbado, Thomas Adès, Marc Albrecht, Marin Alsop, Herbert Blomstedt, Lionel Bringuier, James Conlon, Christoph von Dohnányi, Thierry Fischer, the late Rafael Frühbeck de Burgos, Alan Gilbert, Hans Graf, Giancarlo Guerrero, Miguel Harth-Bedoya, Manfred Honeck, Jakub Hruša, Christoph König, Jahja Ling, Hannu Lintu, Andrew Litton, Cristian Macelaru, Jun Märkl, Sir Neville Marriner, Fabio Mechetti, Juanjo Mena, Ludovic Morlot, Andris Nelsons, Sakari Oramo, Andrés Orozco-Estrada, Peter Oundjian, Vasily Petrenko, Yan Pascal Tortelier, Gilbert Varga, Edo de Waart, Omer Meir Wellber, and Jaap van Zweden, among others.

An enthusiastic recitalist, Mr. Hadelich's numerous engagements include multiple appearances at Carnegie Hall, the Concertgebouw/Amsterdam, The Frick Collection/New York, Kennedy Center/Washington, Kioi Hall/Tokyo, the Louvre/Paris, the Wigmore Hall/London, and the chamber music societies of Detroit, La Jolla, Philadelphia, Seattle, and Vancouver. His chamber music partners have included Inon Barnatan, Jeremy Denk, James Ehnes, Alban Gerhardt, Richard Goode, Gary Hoffman, Kim Kashkashian, Robert Kulek, Cho-Liang Lin, Midori, Charles Owen, Vadim Repin, Mitsuko Uchida, Joyce Yang, and members of the

Guarneri and Juilliard quartets. This fall, he will appear with guitarist Pablo Villegas in Philadelphia and Princeton, and with pianist Joyce Yang in Dallas, New York, Saint Paul, and Santa Barbara.

Winner of a 2016 Grammy Award — "Best Classical Instrumental Solo" — for his recording of Dutilleux's Violin Concerto, "L'arbre des songes," with the Seattle Symphony under Ludovic Morlot (Seattle Symphony MEDIA). Future releases include a disc of live recordings of the violin concertos by Tchaikovsky and Lalo ("Symphonie Espagnole") with the London Philharmonic Orchestra (LPO Live, spring 2017), as well as an album of duo works for violin and piano in collaboration with Joyce Yang (AVIE Records, fall 2016). His previous recordings on the AVIE label include: the Mendelssohn Violin Concerto and Bartók's Concerto No. 2 with the Norwegian Radio Orchestra under Miguel Harth-Bedoya (2015); the violin concertos of Jean Sibelius and Thomas Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra (2014), nominated for a Gramophone Award and listed by NPR on their Top 10 Classical CDs of 2014; *Histoire du Tango*, a program of violin-guitar works in collaboration with Pablo Villegas (2013); and *Echoes of Paris*, featuring French and Russian repertoire influenced by Parisian culture in the early 20th century (2010).

Gold Medalist of the 2006 International Violin Competition of Indianapolis, Mr. Hadelich was named winner of the inaugural Warner Music Prize in 2015. Other distinctions include Lincoln Center's Martin E. Segal Award (2012), a Borletti-Buitoni Trust Fellowship in the UK (2011), and an Avery Fisher Career Grant (2009).

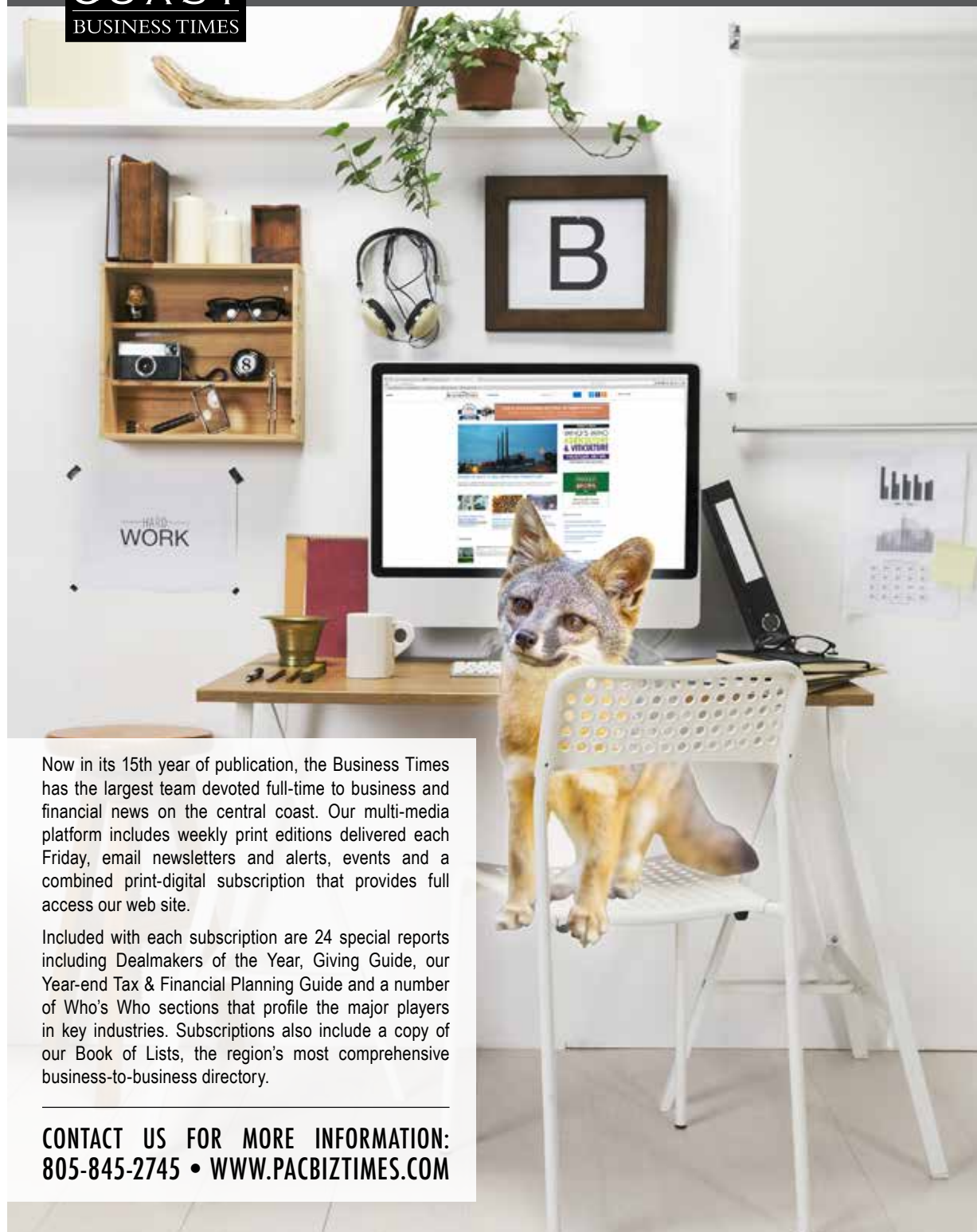
Born in Italy, the son of German parents, Augustin Hadelich is now an American citizen. He holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

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Joyce Yang

Pianist

Pianist Joyce Yang came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she also took home the awards for Best Performance of Chamber Music and of a New Work. A Steinway artist, in 2010 she received an Avery Fisher Career Grant.

Yang has performed with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, and BBC Philharmonic, among many others, working with such distinguished conductors as James Conlon, Edo de Waart, Manfred Honeck, Lorin Maazel, Leonard Slatkin, and Jaap van Zweden. She has appeared in recital at New York's Lincoln Center and Metropolitan Museum, Washington's Kennedy Center, Chicago's Symphony Hall, and Zürich's Tonhalle.

Highlights of Yang's 2016-2017 season include her debuts with the Minnesota Orchestra and San Diego Symphony, a return to the Pacific Symphony and recitals in Anchorage, Beverly Hills, Cincinnati, Denver, Nashville, Seattle, and at Spivey Hall in Georgia, and concerts with her frequent duo partner, violinist Augustin Hadelich, in Dallas, New York City, Saint Paul, San Francisco, and more. She also performs at Chamber Music International in Dallas with the Alexander String Quartet, with whom she has recorded the Brahms and Schumann Piano Quintets. Fall marks the release of her first collaboration with Hadelich for Avie Records, and the world premiere recording of Michael Torke's Piano Concerto, created expressly for her and commissioned by the Albany Symphony.

Additional appearances showcasing her vast repertoire include performances as orchestral soloist in Arizona, California, Illinois, Michigan, New York, Ohio, Rhode Island



and Texas. In Summer 2016 she appeared at the festivals of Aspen, Brevard, Lake Tahoe, Steamboat Springs and Sun Valley.

Born in Seoul, Korea, in 1986, Yang received her first piano lesson from her aunt at age four. In 1997 she moved to the United States to study in the pre-college division of the Juilliard School. After winning the Philadelphia Orchestra's Greenfield Student Competition, she performed Prokofiev's Third Piano Concerto with that orchestra at just twelve years old. Yang appears in the film *In the Heart of Music*, a documentary about the 2005 Cliburn Competition.

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NOTES ON THE PROGRAM

by Howard Posner

Ludwig van Beethoven composed his three **opus 30 violin sonatas** in the spring of 1802, just after he completed his Second Symphony. It was a strange, and frightening, year for Beethoven. He was a young man keenly aware of his rapidly developing powers as a composer, and meeting with great success. His published compositions sold well through multiple publishers, and an aristocratic patron had granted him an annuity. He was also keenly aware that he was going deaf. He would articulate his anguish that October in the heart-rending Heiligenstadt Testament, but in the meantime the music he wrote included some of his sunniest works.

The **G-Major violin sonata** is Beethoven at his most congenial, with nary a dark moment. The first movement scampers blithely and uneventfully. The second movement is marked

"Tempo di Minuetto, ma molto moderato e grazioso" (Minuet tempo, but very moderate and graceful). "Very moderate" makes about as much sense in music as it does in politics. The movement has little to do with dance and much to do with song; atypically for Beethoven, it presents its themes with almost no variation or development. The finale is a scrambling rondo.

Beethoven dedicated the opus 30 sonatas to the recently crowned Czar Alexander I of Russia, who did not acknowledge it. When the Czar came to Vienna for the Congress of Vienna in 1814, Beethoven's medical advisor, Dr. Andreas Bertolini, suggested Beethoven ingratiate himself with the Russian royal family by composing a polonaise for Alexander's German-born wife. (In one version of the story, Bertolini had Beethoven improvise until he heard a melody he thought

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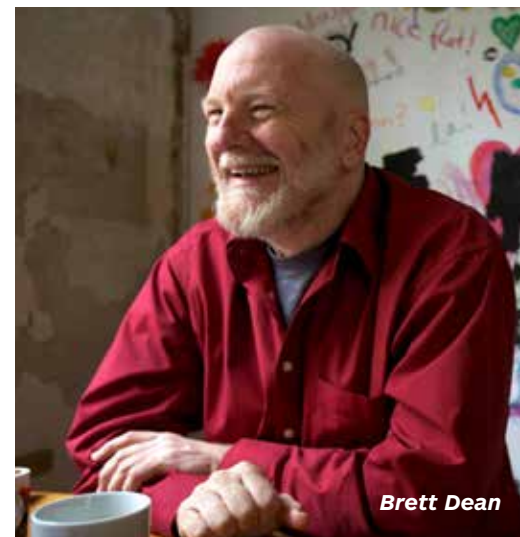


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Brett Dean

the czarina would like.) At a private audience, he presented her with the polonaise and she presented him with 50 ducats, and asked if the Czar had ever acknowledged the opus 30 sonatas. Informed that he had not, she gave Beethoven another 100 ducats. The audience was likely arranged by one of Beethoven's aristocratic friends, who just as likely dropped a hint to the empress about the sonatas.

Brett Dean, who was born and raised in Brisbane, played viola in the Berlin Philharmonic between 1984 and 1999 before returning to Australia in 2000 to concentrate on composing. In 2011, Dean wrote, "*Berlin Music*," written in July and August of 2010 during my first extended period back in the city in more than ten years, pays homage to the role Berlin's rich musical life played in my own development as musician and composer."

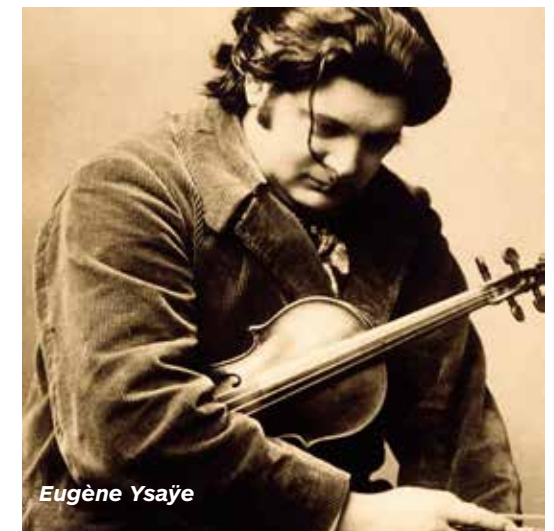
The work, commissioned by the Japanese-American violinist Midori, is in five movements, which Dean describes as "a suite of character pieces" followed by a lengthier final "main movement," which was the part of *Berlin Music* that he first worked on, and "serves therefore as both wellspring and summary of the ideas and harmonies found in all of the preceding movements.

"The genesis of every new work begins with a blank page of manuscript. As my starting point in this particular instance, I noted several violin chords and sonorities that came about by playing

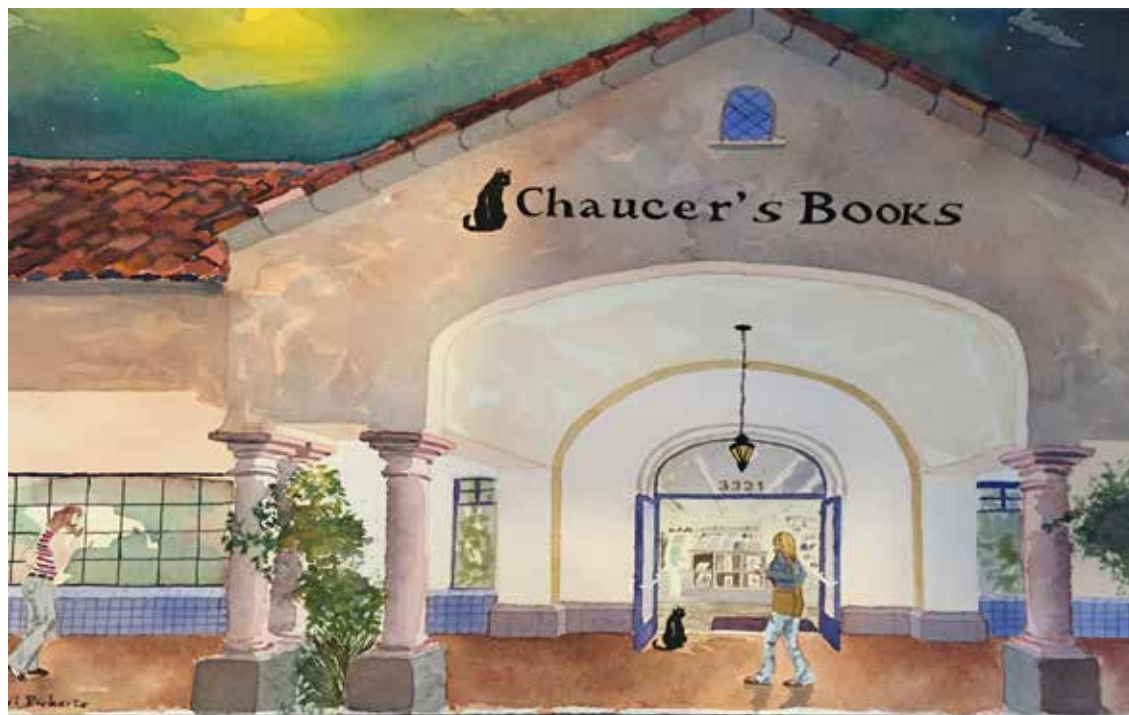
around on a fiddle with the G string tuned down a whole tone to F." Retuning the instrument this way creates a significant change "to the overall sound, colour and resonance of the instrument," writes Dean, and some otherwise "impossible" passagework then becomes quite playable, such as the extended passage of running major 6ths in the violin part early on in the final movement."

In the third movement, which Dean describes as a perpetual motion piece that "doffs its hat to the finale of Ravel's Violin Sonata," the violin uses a "practice mute" normally used to make the instrument quiet enough that the player can practice without disturbing neighbors or the guest in next hotel room, "while the pianist changes instruments and plays this movement seated at an adjacently-positioned upright piano, similarly muted by a practice pedal. The nervous energy emitting from closed practice rooms, such as I remember so intensely from my student days at Berlin's Hochschule building in Bundesallee, momentarily takes centre stage in this middle movement."

The Belgian **Eugène Ysaÿe** dominated the violin world in the two decades before World War I, a serious-minded virtuoso in the days when serious-minded virtuosos were rare. When poor health, including neuritis and diabetes, weakened his bowing arm after the war, he cut down on violin engagements and concentrated more on conducting. After serving as music director of the Cincinnati symphony from 1918 to



Eugène Ysaÿe



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Artist Thomas Van Stein

1922, He returned to Brussels, where he became the center of a circle of some of the best younger violinists in Europe. Each of his **six sonatas for unaccompanied violin**, written in 1924, was dedicated to one of them. The last of the set was dedicated to the Spanish violinist **Manuel Quiroga**. Perhaps as an homage to Quiroga's homeland, the middle part of the one-movement sonata features the rhythm of the habañera. Quiroga never played the sonata in public.

In 1886, when he composed his Violin Sonata, **César Franck** was 64 years old and still a fairly obscure figure in the French musical world: a church organist and professor of organ at the Paris Conservatory with not much of a reputation as a composer except among a small inner circle of younger composers. Franck dedicated the Sonata as a wedding present to Eugène Ysaÿe, then 28 years old and on the verge of becoming a superstar of the violin world. Ysaÿe played the Sonata frequently over the next 40 or so years (he was fond of telling audiences that he always played it *con amore* because it was a wedding present), and his championing of the work contributed greatly

to the stature Franck achieved only after his death in 1890.

The opening movement is remarkable for its reflective mood (Franck originally intended it as a slow movement, but Ysaÿe preferred a quicker tempo, and his playing convinced Franck to mark it *allegretto*), and for maintaining that mood throughout, avoiding the opposition of contrasting elements that characterizes most 19th-century sonata movements, particularly Franck's.

Franck may have felt little need to put his themes through too many paces in the first movement, since they have more work to do in the remaining movements. He was fond of having later movements include material from earlier ones. Music critics use the rather inaccurate term "cyclical" to describe this technique, and the conventional wisdom is that it is used to impart "unity" to a multi-movement work. But it is not self-evident that "unity" is necessarily achieved by having the first movement's theme show up in the last movement, or that "unity" of this sort is necessarily a good thing. But cyclical composition is useful for a composer more comfortable



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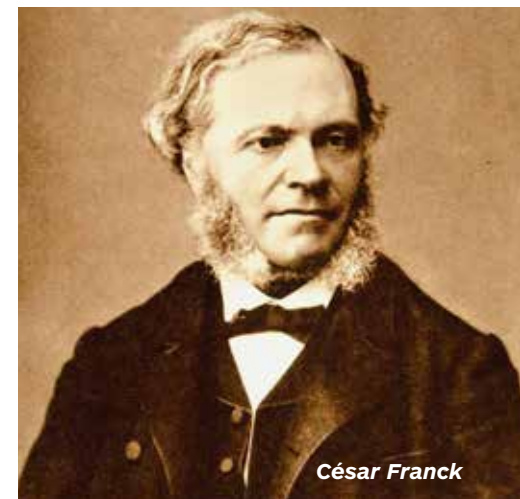
“Age is an issue of mind over matter.
If you don’t mind, it doesn’t matter.”

– Mark Twain



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developing themes than thinking them up in the first place, and it allows a composer to develop a theme in many more ways than might make sense in a single movement. Franck’s re-use of material in this sonata extends much further than having themes make cameo appearances in later movements. Rather, they are worked into the fabric and development as if they belong.

The piano’s churning arpeggios give the

second movement a tremendous momentum that it twice loses in a broadening of tempo and a series of recollections of the first movement, until it becomes virtually static. Each time, the principal theme and its momentum are re-established.

The third movement is marked “Recitativo-Fantasia,” a hint that it belongs to two different compositional worlds: the recitative, with its to-the-point declamation of text or idea, linking larger pieces together and getting from Point A to Point B quickly; and the fantasia, which roams freely wherever the composer’s fancy goes. Franck’s fancy mainly goes to the previous two movements, though it can do so subtly. At the very beginning, for example, the piano recalls the first movement, though it may not be apparent for a few bars.

The idyllic melody of the finale belies the compositional stunt underlying it: it is a strict canon, with the violin imitating the piano’s right hand four beats later. In the development, its sunny disposition is a foil for the second movement’s stormy theme.

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A close-up of several pink and orange macarons.

A close-up of a chocolate cake with a swirl of cream and chocolate shavings.

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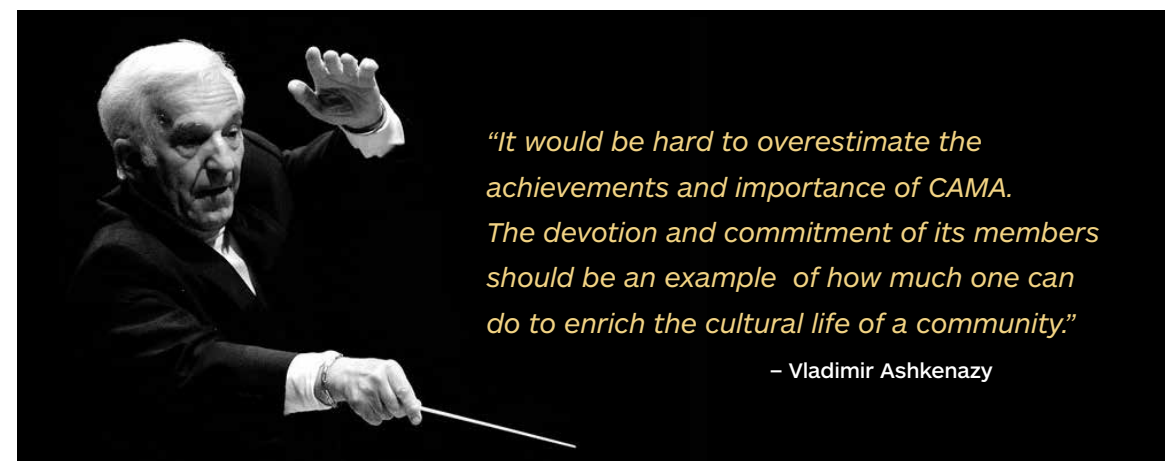


LEAVE A LEGACY OF MUSIC

Through the generosity of people like you,

CAMA offers the opportunity to ensure the future of our mission to bring world-class music to Santa Barbara. By including CAMA in your will or living trust, you leave a legacy of great concerts and music appreciation outreach programs for future generations.

Make a gift of cash, stocks or bonds and enjoy immediate tax benefits.



"It would be hard to overestimate the achievements and importance of CAMA. The devotion and commitment of its members should be an example of how much one can do to enrich the cultural life of a community."

– Vladimir Ashkenazy

If you have provided a gift to CAMA in your will or estate plan, or if you would like to receive more information on tax wise ways to leave a legacy to CAMA,

**please contact Martha Donelan, director of development
at (805) 966-4324 or martha@camasb.org**



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WAYS TO SUPPORT CAMA

Your gifts help CAMA present the greatest in classical music!

■ Sustaining Fund Annual gifts of less than \$1,000:

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■ Event sponsorship starting at \$500

Sponsorships can be specific (wine, music, flowers, etc.) or general event support.

| | |
|---------|--------------|
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■ International Circle Annual gifts of \$1,000 or more

| | |
|-------------------|----------------------|
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| \$1,500-\$2,499 | Concertmaster Circle |
| \$5,000-\$9,999 | Composer's Circle |
| \$10,000-\$19,999 | Maestro Circle |
| \$20,000+ | President's Circle |

■ Concert Sponsorship

Donations of \$5,000 or more to sponsor individual concerts in CAMA's International Series and/or Masterseries

| | |
|--------------------|-------------------------------------|
| \$2,500 - \$4,999 | Concert Partner (Masterseries only) |
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| \$10,000- \$19,999 | Sponsor |
| \$20,000-\$34,999 | Principal Sponsor |
| \$35,000+ | Primary Sponsor |

■ CAMA Legacy Society

Remember CAMA in your estate plan with a planned gift of \$10,000+.

■ CAMA Mozart Society

Make a gift of cash or securities to CAMA's endowment at \$10,000+.

For more information, please call Martha Donelan, Director of Development at (805) 966-4324 or email martha@camasb.org.

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LEGACY SOCIETY MEMBER

SPOTLIGHT



**JAMES H.
HURLEY, JR.**
on the
Importance of
**CAMA's Legacy
Society**

CAMA has been
fortunate to have Jim
Hurley as a Board
member since 1983.

Over those year, Jim has served in numerous
significant Board capacities. Yet one that he feels
most strongly about is the Legacy Society, which
he helped bring into existence seven years ago.
**“As a Board member of Community Arts Music
Association for over 30 years, I have seen the
cost of presenting orchestras rise tremendously.
Since ticket prices cannot cover the cost of the
orchestras, and since CAMA wishes to keep
prices in line so as many people as possible can
appreciate the artists we bring to Santa Barbara,
we have established the Legacy Society to help
fund those orchestras in the future. Our Legacy
Society helps our endowment which in turn helps
us to supplement the cost of presenting the world's
finest classical music to Santa Barbara audiences.”**

For more information on how to include CAMA in your
estate planning, please contact CAMA's Development
Director Martha Donelan at (805) 966-4324.

**We gratefully acknowledge CAMA
Legacy Society members for
remembering CAMA in their estate
plans with a deferred gift.**

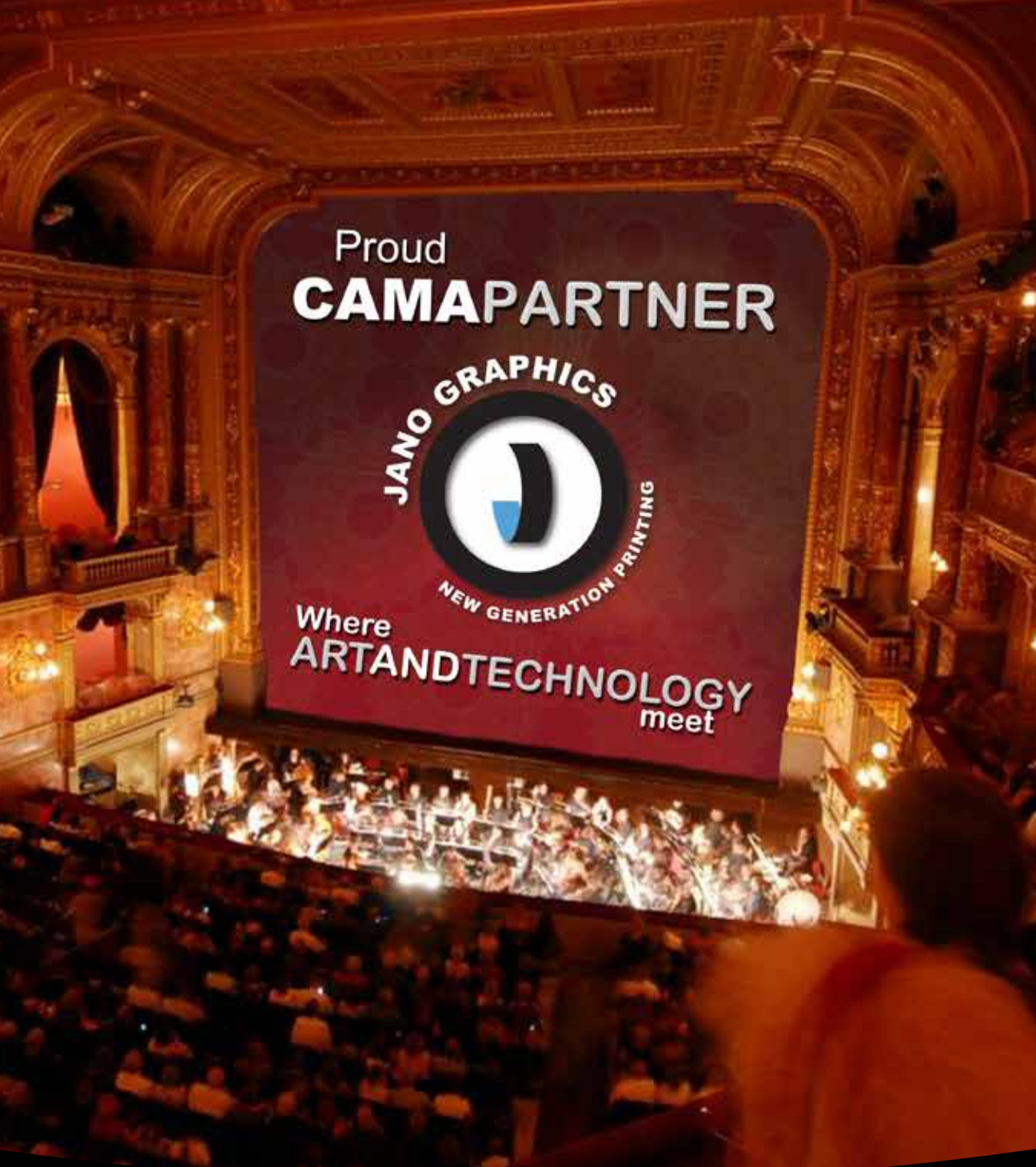
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(as of November 2, 2016)

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**Thank you again for your interest in CAMA.
I look forward to seeing you this season.**

Join the fun

Your contribution to CAMA's International Circle will place you in one of the following member categories:

President's Circle: \$20,000 and up

Maestro Circle: \$10,000 - \$19,999

Composer's Circle: \$5,000 - \$9,999

Virtuoso Circle: \$2,500 - \$4,999

Concertmaster Circle: \$1,500* - \$2,499

Principal Player's Circle: \$1,000 - \$1,499**

*minimum contribution for couples

**minimum contribution for individuals

For a brochure or more information on how to join the International Circle, please call the CAMA Office at (805) 966-4324.



Deborah Bertling with Maestro Joshua Bell



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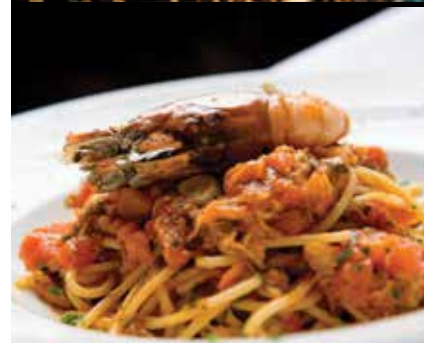
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(List reflects gifts and pledges received as of November 2, 2016)



In Celebration of Music

THE FUTURE The CAMA Endowment ensures that great music and world-class artists continue to grace Santa Barbara stages for decades to come, and guarantees that children and adults alike will benefit from music education programs.

CAMA'S NEED Gone are the days when CAMA can survive season to season on ticket sales alone. Today, endowment reserves are needed to bridge the gap between ticket sales and steadily rising production costs and artist fees. Funds are also needed to sustain CAMA's outstanding music education programs.

JOIN THE MOZART SOCIETY Membership in The Mozart Society is reserved for CAMA patrons who pledge an endowment gift of \$10,000 or more. Benefits include lifetime Mozart Society membership, listing in concert programs, recognition of cumulative giving to CAMA, and a personal memento expressing CAMA's appreciation. Naming opportunities are available for concert sponsorships and for CAMA's music education programs.

Please call Martha Donelan at the CAMA Office (805) 966-4324 for further information about CAMA's Endowment.

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