SARAH CHANG, VIOLIN
JULIO ELIZALDE, PIANO

September 10, 2016, 8 p.m.

BRANFORD MARSLIS QUARTET
WITH SPECIAL GUEST KURT ELLING

October 1, 2016, 8 p.m.

EXPOSED, A FESTIVAL OF ISRAELI DANCE AND THEATER
*CANLER DANCE EVENTS

October 13–23, 2016

ROBERT MCDUFFIE, VIOLINIST
R.E.M.’S MIKE MILLS, COMPOSER
FIFTH HOUSE ENSEMBLE

October 28, 2016, 8 p.m.

ORPHEUS CHAMBER ORCHESTRA

January 20, 2017, 8 p.m.

RENÉE FLEMING, SOPRANO

February 17, 2017, 8 p.m.

KATIA AND MARIELLE LABÈQUE,
Piano Duet

February 26, 2017, 4 p.m.

ST. LAWRENCE STRING QUARTET
WITH PEDJA MUZIJEVIC, PIANO

March 18, 2017, 8 p.m.

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SARAH CHANG, VIOLIN
JULIO ELIZALDE, PIANO

SATURDAY, SEPTEMBER 10, 2016, 8:00 P.M.

This program is made possible by a generous gift from the late Flora Glenn Candler, a friend and patron of music at Emory University.
PROGRAM

Romanian Folk Dances, Sz. 56
Béla Bartók
(1881–1945)

Sonata No. 3 in D Minor, op. 108
Johannes Brahms
(1833–1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

—INTERMISSION—

Sonata in A Major, FWV 8
César Franck
(1822–1890)

Allegretto ben moderato
Allegro
Recitativo-Fantasia: Ben moderato
Allegretto poco mosso

Audience members are invited to a reception in the Chace Upper Lobby following the performance.

Program is subject to change.
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Opus 3 Artists
470 Park Avenue South, 9th Floor North
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Sarah Chang records for EMI Classics.
**PROGRAM NOTES**

**Romanian Folk Dances, Sz. 56**

Béla Bartók was not only one of the most important and imaginative composers of the 20th century, but also a virtuoso pianist and a scholar of folk music. Traveling within his native Hungary, throughout the Balkans, and as far away as Algeria, he recorded and transcribed more than 14,000 folk melodies. The music collected was valuable, not only for its own qualities, but also as a record of multiple musical cultures. It also served as inspiration and source material for Bartók’s own compositions.

The path from folk tune to classical composition was at times complex, involving the extraction of modal harmonies and rhythmic characters from one genre and their complex development and reimagining in the other. In the case of these six dances, though, the process was simpler and more direct. Bartók retained the basic melodies and forms of his chosen materials.

The tunes originated in Transylvania, a region which, when Bartók wrote this work in 1915, belonged to the Austro-Hungarian Empire. When the current transcription was written in 1926, Transylvania was a part of newly independent Romania, and the title was changed accordingly.

The first of these tunes, *Joc cu bâță*, or *Dance with Sticks*, is, according to the composer, a young man’s solo dance that Bartók first heard played by two violinists, one taking the melody part, and the other playing chords on the strong beats. There are “various figures the last of which—as a consummation—consists of kicking the room’s ceiling!”

The second number, *Brâul*, or *Waistband Dance*, is performed at gatherings, generally only by girls, but sometimes by young men and girls. They hold one another, their arms tightly clasped around each other’s waists, and form a circle.

*Pe Loc*, or *On the Spot*, takes its name from the fact that the dancers do not move from their location. Bartók first heard this melody played by the flute, which is evident in the use of artificial harmonics in this transcription.

Of *Buciumeana*, which takes its name from its place of origin, the composer wrote that “the folk melody is the more important part of the work. The added accompaniment and eventual preludes and postludes may only be considered as the mounting of a jewel.”

*Poarga Românească*, (Romanian Polka) and *Mărunțel* (Fast Dance) are played without pause. The first of these is a children’s dance; the second is “performed by many couples, similar to a courting dance.”
Sonata No. 3 in D Minor, op. 108

Between 1879 and 1887, Johannes Brahms wrote his three numbered violin sonatas, all for Joseph Joachim, the Hungarian violinist, composer, and teacher. Brahms and Joachim met while Brahms was on tour in Hanover in 1853. Both were in their early 20s, and they became fast friends. Brahms was still an unknown at this point, but Joachim was already a rising star, and the two men spent a lot of time together. By the time Brahms wrote the D-Minor Sonata, Joachim had introduced him to Robert and Clara Schumann, two figures who would deeply affect Brahms’s musical and personal life.

The D-Minor Sonata is the only one of the three with four movements. It is also much more agitated than his prior two sonatas. The beginning Allegro follows traditional sonata-allegro form and is immediately stormy; the violin plays a very lyrical line and the piano dramatically enters in a high register. The violin’s music becomes more watery, and the piano echoes calmly. The instruments wind their way down and start over. There is a final restating of the theme across three octaves, and a cadence on D major, leading directly into the Adagio.

A lilting violin melody in 3/8 fills the second movement, with piano accompanying throughout. The melody repeats itself up an octave and with more strength. The two softly repeat a chord together at the cadence.

In the very short Un poco presto e con sentimento, the piano plays a halting theme and the violin accompanies. Violin and piano twist in and out of minor mode, and the violin interrupts the jittery line and rhapsodizes for a moment. The piano returns with the main theme, and the movement ends abruptly with two short chords.

In the Presto agitato, furious, fast runs consume the movement, barely slowing. The frenzied tarantella-like 6/8 rhythm has piano and violin egging each other on and vying for attention, bringing each other to new heights. The ending arrives with lots of buildup leading to a thundering cadence.
Sonata in A Major, FWV 8

Composed in 1886, the Violin Sonata in A Major is one of the finest examples of César Franck’s use of cyclic form, a technique he had adapted from his friend Franz Liszt, in which themes from one movement are transformed and used over subsequent movements. Franck wrote this sonata for his fellow Belgian, the great violinist Eugène Ysaëe, who gave the premiere in Brussels in November 1886 at his own wedding.

The piano’s quiet, fragmented chords at the beginning of the Allegretto ben moderato suggest a theme-shape that the violin takes over as it enters: this will be the thematic cell of the entire sonata. The piano has a more animated second subject, but the gently rocking violin figure from the opening dominates this movement, and Franck reminds the performers constantly to play molto dolce, sempre dolce, dolcissimo.

The mood changes completely at the fiery second movement, marked passionato, and some critics have gone so far as to claim that this Allegro is the true first movement and that the opening should be regarded as an introduction to this movement.

The Recitativo-Fantasia is the most original movement in the sonata. The piano’s quiet introduction seems at first a revisiting of the germinal theme, though it is a variant of the passionato opening of the second movement. The violin makes its entrance with an improvisatory passage (this is the fantasia of the title), and the entire movement is fairly free in structure and expression.

After the freedom of the third movement, the finale restores order with pristine clarity. It is a canon in octaves, with one voice following the other at the interval of a measure. The stately canon theme, marked dolce cantabile, is a direct descendant of the sonata’s opening theme, and as this movement proceeds, it recalls thematic material from earlier movements. Gradually, the music takes on unexpected power and drives to a massive coda and a thunderous close.

—Program notes assembled by Debra Joyal.
Recognized as one of the foremost violinists of our time, Sarah Chang has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at age eight, Chang has continued to impress audiences with her technical virtuosity and refined emotional depth.

Highlights from Chang’s recent and upcoming seasons have included performances with such North American orchestras as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, National Symphony Orchestra, Houston Symphony, Detroit Symphony, Toronto Symphony, Vancouver Symphony, Cincinnati Symphony, San Diego Symphony, New West Symphony, Pacific Symphony, New Jersey Symphony, and the Ravinia and Aspen music festivals, among others. With a career that has blossomed internationally, her European engagements have taken her to France, Italy, Switzerland, the Czech Republic, Spain, Turkey, and Germany, and her engagements in Asia have brought her to audiences in China, Singapore, Malaysia, Australia, and New Zealand. As an accomplished recital and chamber musician, Chang regularly travels the world, performing with such artists as Pinchas Zukerman, Yefim Bronfman, Leif Ove Andsnes, Yo-Yo Ma, Isaac Stern, Wolfgang Sawallisch, and members of the Berlin Philharmonic Orchestra.

Chang’s most recent recording for EMI Classics—her 20th for the label—featured the Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie, and was received to excellent critical and popular acclaim. Her 2007 recording of Vivaldi’s *Four Seasons* attracted international commendation, with *BBC Music Magazine* stating: “She has never made a finer recording.” She has also recorded Prokofiev’s Violin Concerto No.1 and Shostakovich’s Violin Concerto No.1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle; *Fire and Ice*, an album of popular shorter works for violin and orchestra with Plácido Domingo conducting the Berliner Philharmoniker; the Dvořák Violin Concerto with the London Symphony Orchestra and Sir Colin Davis; as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.
Along with Pete Sampras, Wynton Marsalis, and Tom Brady, Chang has been a featured artist in Movado’s global advertising campaign “The Art of Time.” In 2006, Chang was honored as one of 20 Top Women in *Newsweek* magazine’s “Women and Leadership, 20 Powerful Women Take Charge” issue. In March 2008, Chang was honored as a Young Global Leader by the World Economic Forum (WEF) for her professional achievements, commitment to society, and potential in shaping the future of the world.

In 2012, Sarah Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair in Sprague Hall in her name. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl’s Hall of Fame award. Also in 2004, Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Siena, Italy. Other previous distinctions include the Avery Fisher Career Grant, *Gramophone*’s “Young Artist of the Year” award, Germany’s “Echo” Schallplattenpreis, “Newcomer of the Year” honors at the International Classical Music Awards in London, and Korea’s “Nan Pa” award. In 2011, Chang was named an official artistic ambassador by the United States Department of State.

**JULIO ELIZALDE, PIANO**

Praised as a musician of “compelling artistry and power” by the *Seattle Times*, the gifted American pianist Julio Elizalde is one of the most sought-after and multifaceted artists of his generation. He has performed in many of the major music centers throughout the United States, Europe, Asia, and Latin America to popular and critical acclaim. After three seasons as co-artistic director of the Olympic Music Festival near Seattle, Washington, summer 2015 marked Elizalde’s debut season as artistic director of the 32-year-old arts organization.

Elizalde has appeared with many of the leading artists of our time. He tours internationally with world-renowned violinists Sarah Chang and Ray Chen and has performed alongside conductors Itzhak Perlman, Teddy Abrams, and Anne Manson. He has collaborated with artists such as violinist Pamela Frank, composers Osvaldo Golijov and Stephen
Hough, baritone William Sharp, and members of the Juilliard, Cleveland, Kronos, and Brentano string quartets.

Elizalde is a founding member of the New Trio, with violinist Andrew Wan, co-concertmaster of L’Orchestre symphonique de Montréal, and Patrick Jee, cellist of the New York Philharmonic. The New Trio was the winner of both the Fischoff and Coleman National Chamber Music Competitions and is the recipient of the Harvard Musical Association’s prestigious Arthur W. Foote Prize. As part of the New Trio, Elizalde has performed for leading American politicians such as President Bill Clinton, Condoleezza Rice, Henry Kissinger, and the late senator Ted Kennedy. He was a featured performer for the soundtrack of the 2013 film *Jimmy P*, composed by Academy Award–winner Howard Shore.

Elizalde is a passionately active educator, having recently served as a visiting professor of piano at the University of Puget Sound in Tacoma, Washington. Since 2011, he has been a member of the faculty at the Manchester Music Festival in Vermont and has given masterclasses at the San Francisco Conservatory of Music, Lawrence University, and the Institute of Music of Chicago. He has also appeared at various summer music festivals including Yellow Barn, Taos, Caramoor, Bowdoin, Kneisel Hall, and the Music Academy of the West. Elizalde was a juror for the 2012 Fischoff National Chamber Music Competition held at the University of Notre Dame in South Bend, Indiana.

Originally from the San Francisco Bay Area, Elizalde received a bachelor of music degree with honors from the San Francisco Conservatory of Music, where he studied with Paul Hersh. He has master’s and doctor of musical arts degrees from The Juilliard School in New York City, where he studied with Jerome Lowenthal, Joseph Kalichstein, and Robert McDonald.

Elizalde regularly performs with the assistance of an Apple iPad Air using forScore music reading software. Page turns are executed by a wireless foot pedal by AirTurn.
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