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RAY CHEN, VIOLIN WITH RIKO HIGUMA, PIANO
JANUARY 25, 2019, 8 P.M.

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FEBRUARY 15, 2019, 8 P.M.

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RAY CHEN, VIOLIN
RIKO HIGUMA, PIANO

FRIDAY, JANUARY 25, 8 P.M.
SCHWARTZ CENTER FOR PERFORMING ARTS

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**

*Chaconne in G Minor*  
Tomaso Antonio Vitali  
(1663–1745)  
arr. Leopold Charlier

Sonata in A Major for Violin and Piano  
*Allegretto ben moderato*  
*Allegro*  
*Ben moderato: Recitativo-Fantasia*  
*Allegretto poco mosso*

---INTERMISSION---

*Chaconne*  
Johann Sebastian Bach  
(1685–1750)  
from Partita for Violin No. 2 in D Minor, BWV 1004

*Clair de Lune*  
Claude Debussy  
(1862–1918)  
arr. Alexander Roelens

*Tzigane*  
Maurice Ravel  
(1875–1937)

Program subject to change.

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PROGRAM NOTES

**Chaconne in G Minor**

The origin of the famous *Chaconne* in G Minor, attributed to Italian baroque composer Tomaso Antonio Vitali, remains something of an enigma. The score was discovered and published by the German violinist Ferdinand David in 1867. David premiered Mendelssohn’s Violin Concerto, and his version of the *Chaconne* includes a quote of the Concerto in the piano accompaniment. There was speculation that David wrote the *Chaconne*, mainly because its far-reaching harmonic modulations seem so foreign to the Baroque language of Vitali’s time. But the original surviving manuscript is in the hand of Jacob Lindner, a copyist who was working in Dresden around the time Vitali was there. The words, “Parte del Tomaso Vitalino” are inscribed in the corner of the manuscript page. Additionally, Vitali’s father, Giovanni Battista Vitali, wrote a similarly adventurous *Chaconne*. (A chaconne is a series of variations set over a repeating bass line in a slow 3/4 time.) Perhaps this music began life as an elaborate hoax, or perhaps it was a daringly adventurous original composition. Regardless, it has become a popular staple of the violin repertoire. It is arranged for violin and piano by Leopold Charlier.

—Note by by Timothy Judd. Reprinted from thelistenersclub.com.

**Sonata in A Major for Violin and Piano**

Composed in 1886, Sonata in A Major for Violin and Piano 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 Ysaüe, 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.


**Chaconne from Partita for Violin No. 2 in D Minor, BWV 1004**

Johann Sebastian Bach’s Partita in D Minor follows the conventional outline of the Baroque suite, opening with an earnest and purposeful *Allemanda* unexpectedly free of chordal multiple-stopping, followed by a *Corrente* and a *Sarabanda*, whose brief coda furnishes the link with the succeeding *Giga*. The final movement, the *Ciaccona*, is written in the form of variations, and lasts approximately as long as the first four movements combined. This partita uses Italian titles for the dance movements, however the movements, which correspond to the dances of the time, are frequently listed by their French names: *Allemande*, *Courante*, *Sarabande*, *Gigue*, and *Chaconne*.

The *Chaconne* is considered to be the capstone of the entire work, and is a tour de force using a set of variations over a four measure ground, or repetitive bass line. Occasionally, there are minor changes that include substitute or omitted bass notes and chords, but the ground remains substantially unchanged for the sixty-four statements. The *Chaconne* is divided into three sections by a change of mode: the initial third of the work is in the tonic D minor, with a change to D major in the middle section, and a return to D minor to end the piece.

—Program note by Debra Joyal.

**Clair de Lune**

*Clair de Lune*, the third and most famous movement from Claude Debussy’s *Suite Bergamasque*, was first composed around 1890, but
wasn’t published until 1905. Debussy, only 28 years old at the time of composition, was reluctant to publish his early works for fear they weren’t reflective of his intended style. The masterpiece was finally published in 1905 when Debussy accepted the offer of a publisher who thought it would be successful given the composer’s many achievements during the intervening 15 years. *Clair de Lune* has since been featured in films, commercials, and television shows. Originally written for piano, this challenging classic is arranged for violin and piano by Alexander Roelens. It is widely believed that Debussy was inspired by the Paul Verlaine’s poem of the same name. The quiet, rolling melody and fantastical nature of the mood it evokes speaks to the dream-like landscape that Verlaine references a landscape where costumed figures dance and play in the “Clair de lune” (“moonlight”).


**Tzigane**

While a good part of Maurice Ravel’s energies during the period 1920–1925 were spent on the opera *L’Enfant et les sortilèges*, the composer did find time to produce a handful of smaller-scale works, including *Tzigane*. Though Ravel did not complete *Tzigane* until spring 1924, the idea of composing such a work came to him many years earlier, on the occasion of his introduction to the enormously gifted Hungarian violinist Jelly d’Aranyi. D’Aranyi had given a private London performance of the Sonata for violin and cello in the early 1920s, and after the concert, she had so impressed Ravel with her stock of gypsy tunes and bravura technique, he kept her playing until the sun rose the following day. By April 22, 1924, *Tzigane* was ready, and a few days later, it was premiered in London by d’Aranyi and pianist Henri Gil-Marchex. (True to form, Ravel continued to tinker with the piece for several weeks after the first performance.) During the summer of the same year, Ravel made an orchestral version of the piano part; he also allowed for the substitution of the piano by a luthéal (a piano with a sound-modifying mechanism placed on its soundboard.) Neither of these incarnations, however, entirely captures the nuances of the original.

*Tzigane* opens with an extended solo for the violin (*Lento, quasi candenza*), buried in the middle of which is a theme characterized by a dotted-rhythm, falling-fifth figure, which serves as the melodic meat for much of the work. The piano enters with its own chromatic minicadenza as the soloist’s fiery technical gestures and robust double stops subside into flickering double tremolos and a pair of unaccompanied
trills that usher in the main body of the piece. The remainder of Tzigane is worked out in a clearly sectional manner. After a restatement of the falling-fifth idea by the violin, the piano produces its own little theme, a staccato tune that makes thorough use of the typically “gypsy” interval of an augmented second. Some time later, a bombastic Grandioso breaks in. After a brief pause, the violin resumes in 16th note perpetual motion, colored by such features as a Paganini-like left-hand pizzicato. The musical line accelerates and decelerates time and again until it finally achieves unstoppable momentum. The work comes to an end with three incisive chords (marked pizzicato, but often played with the bow).


RAY CHEN, VIOLIN

Ray Chen is a violinist who redefines what it is to be a classical musician in the 21st century. With a media presence that enhances and inspires the classical audience, reaching out to millions through his unprecedented online following, Chen’s remarkable musicianship transmits to a global audience that is reflected in his engagements with the foremost orchestras and concert halls around the world.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was first-prize winner, he has built a profile in Europe, Asia, and the United States, as well as in his native Australia both live and on disc. Signed in 2017 to Decca Classics, the Chen’s forthcoming recording with the London Philharmonic follows three critically acclaimed albums on Sony, the first of which (Virtuoso) received an ECHO Klassik Award.

Profiled as “one to watch” by the Strad and Gramophone magazines, Chen’s profile continues to grow: he was featured on Forbes’s list of 30 most influential Asians under 30; made a guest appearance on Amazon’s Mozart in the Jungle TV series; has a multi-year partnership with Giorgio Armani (who designed the cover of his Mozart album with Christoph Eschenbach); and he performs at major media events such as France’s Bastille Day (live to 800,000 people), the Nobel Prize Concert in Stockholm (telecast across Europe), and the BBC Proms.

Chen has performed with the London Philharmonic Orchestra, National Symphony Orchestra, Leipzig Gewandhausorchester, Munich Philharmonic, Filarmonica della Scala, Orchestra Nazionale della Santa Cecilia, and the Los Angeles Philharmonic, and his upcoming debuts...
include the SWR Symphony, San Francisco Symphony, Pittsburgh Symphony, Berlin Radio Symphony, and Bavarian Radio Chamber Orchestra. He works with conductors such as Riccardo Chailly, Vladimir Jurowski, Sakari Oramo, Manfred Honeck, Daniele Gatti, Kirill Petrenko, Krystof Urbanski, and Juraj Valcuha, among many others. From 2012 to 2015 he was resident at the Dortmund Konzerthaus and in 2017–2018 will be an “Artist Focus” with the Berlin Radio Symphony.

His presence on social media makes Chen a pioneer in an artist’s interaction with their audience, using the new opportunities of modern technology. His appearances and interactions with music and musicians are instantly disseminated to a new public in a contemporary and relatable way. He is the first musician to be invited to write a lifestyle blog for Italian publishing house, RCS Rizzoli (Corriere della Sera, Gazzetta dello Sport, Max). He has been featured in Vogue magazine, and he is currently releasing his own design of violin case for the industry manufacturer GEWA. His commitment to music education is paramount, and inspires the younger generation of music students with his series of self-produced videos combining comedy and music. Through his online promotions his appearances regularly sell out and draw an entirely new demographic to the concert hall.

Born in Taiwan and raised in Australia, Chen was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 “Joachim” Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed Hungarian violinist, Joseph Joachim (1831–1907).

**RIKO HIGUMA**

Riko Higuma is a highly sought-after piano collaborator and chamber musician, performing with the world’s leading artists throughout the United States, Canada, South America, Europe, Russia, and Japan. Top-prize winner at the Jacob Flier International Piano Competition and the Santa Fe International Piano Competition, Higuma has been featured in numerous music festivals around the world, including the Nagano-Aspen Music Festival, New Music On the Point (as a member of the American Modern Ensemble), New DOCTA festival in Argentina, Lidal North festival in Oslo, and the La Jolla Music Society Summerfest in California, where her
live solo performance was broadcast on NPR’s *Performance Today*. Notably, she was one of the Young Artists for the Van Cliburn Piano Institute in Fort Worth, where she appeared with the Fort Worth Symphony under Edward Browne. Higuma’s collaborations on the recital and concert stage have included distinguished artists such as Albert Markov, Alexander Markov, Neil Rosenshein, Jeffrey Solow, Cho-Liang Lin, Alan Gilbert, Steven Tanenbom, Jorge Bosso, Dora Schwarzberg, Timothy Eddy, Emanuel Borok, Suren Bagratuni, Ray Chen, and Aaron Rosand. Most recently, she was the rehearsal pianist for the New York Philharmonic’s premier of *Lera Auerbach* concerto with violinist Leonidas Kavakos.

As the founding member of the acclaimed Zodiac Trio, she has garnered top prizes at international competitions, including the International Peninsula Young Artist Festival, Yellow Spring Chamber Music Competition, Joyce Dutka Arts Foundation, FNAPEC Ensemble Competition, and the Cziffra Foundation audition. The Zodiac Trio has appeared in such venues and festivals as Festival Radio France Montpellier, International Colmar Festival, Ottawa Chamberfest, Edinburgh Festival, Shanghai Oriental Performing Arts Center, Beijing National Performing Arts Center, Merkin Hall, and Le Poisson Rouge in New York City. Performance broadcasts include France 3 Television, Canada’s CBC Radio and Television, WXQR, WGBH, and Radio France. Higuma has given master classes in such institutions as the Boston Conservatory, Berklee College of Music, Boston University, Tufts University, Roosevelt University, University of Calgary and British Columbia in Canada, College Conservatory of Cincinnati and the Manhattan School of Music. In 2012, the Zodiac Trio has launched the Zodiac Music Academy and Festival, a two-week festival working with students from all over the world and presenting concerts in the Côte d’Azur region of the South of France. Higuma studied with Phillip Kawin at the Manhattan School of Music in New York and chamber music with the Ysaye String Quartet in their Superior Chamber Music program at the Paris conservatory. Higuma is the staff pianist and vocal coach at the Manhattan School of Music.
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