

AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL

Presents



Midori - Violin
Ieva Jokubaviciute - Piano

Friday, April 9, 2021

Amelia Plantation Chapel | 36 Bowman Road | Fernandina Beach, FL

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Dr. Rebecca Stafford

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All venues for Amelia Island Chamber Music Festival in-person concerts are handicap accessible.



PROGRAM

MIDORI - *Violin*

IEVA JOKUBAVICIUTE - *Piano*

April 9, 2021

Sonata for Violin and Piano (1916)

CLAUDE DEBUSSY

(1862 - 1918)

1. Allegro vivo
2. Intermède, fantasque et léger
3. Finale: Très animé

Violin Sonata No. 24 in F Major, K. 376

WOLFGANG AMADEUS MOZART

(1756 - 1791)

1. Allegro
2. Andante
3. Rondeau: Allegretto grazioso

Sonata in A Major (1886)

CÉSAR FRANCK

(1822 - 1890)

1. Allegretto ben moderato
2. Allegro
3. Recitativo-Fantasia
4. Allegretto poco mosso

Program Subject to Change

YAMAHA Grand piano generously provided by Keyboard Connection Pianos & Organs

ABOUT THE ARTISTS

MIDORI

Violinist



Photo: Timothy Greenfield-Sanders

Midori is a visionary artist, activist and educator who explores and builds connections between music and the human experience and breaks with traditional boundaries which makes her one of the most outstanding violinists of our time.

As a leading concert violinist for over 35 years, Midori regularly transfixes audiences around the world, bringing together graceful precision and intimate expression. She has performed with, among others, the London, Chicago, and San Francisco Symphony Orchestras, the Sinfonieorchester des Bayerischen Rundfunks, the Berlin and Vienna Philharmonics, and the Mahler Chamber Orchestra. She has collaborated with such outstanding musicians as Claudio Abbado, Emanuel Ax, Leonard Bernstein, Constantinos Carydis, Christoph Eschenbach, Daniel Harding, Paavo Järvi, Mariss Jansons, Yo-Yo Ma, Susanna Mälkki, Joana Mallwitz, Antonello Manacorda, Zubin Mehta, Donald Runnicles, Jean-Yves Thibaudet, and Omer Meir Wellber.

Midori's latest recording with the Festival Strings Lucerne of Beethoven's Violin Concerto and two Romances was released in October 2020 by Warner Classics. Her diverse discography by Sony Classical, Ondine and Onyx includes recordings of Bloch, Janáček and Shostakovich and a Grammy Award-winning recording of Hindemith's Violin Concerto with Christoph Eschenbach conducting the NDR Symphony Orchestra as well as Bach's Sonatas and Partitas for Solo Violin filmed at Köthen Castle, which was also recorded for DVD (Accentus).

In 2021 she will be honored at the 43rd annual Kennedy Center Honors by the Kennedy Center in Washington D.C. in recognition of lifetime artistic achievement.

Midori is deeply committed to furthering humanitarian and educational goals. She has founded and manages several non-profit organizations, including Midori & Friends, which provides music programs for New York City youth and communities, and MUSIC SHARING, a Japan-based foundation that brings both western classical and Japanese music traditions into young lives by presenting programs in schools, institutions, and hospitals. In recognition of such commitments, she serves as a United Nations Messenger of Peace.

Midori was born in Osaka in 1971 and began her violin studies with her mother, Setsu Goto at an early age. In 1982, conductor Zubin Mehta invited the then 11-year-old Midori to perform with the New York Philharmonic in the orchestra's annual New Year's Eve concert, where the foundation was laid for her following career.

Midori plays the 1734 Guarnerius del Gesù 'ex-Huberman'. She uses four bows – two by Dominique Peccatte, one by François Peccatte and one by Paul Siefert.

 ABOUT THE ARTISTS

IEVA JOKUBAVICIUTE

Pianist



Photo: Monika Pože

Lithuanian pianist Ieva Jokubaviciute's powerfully and intricately crafted performances have earned her critical acclaim throughout North America and Europe. Her ability to communicate the essential substance of a work has led critics to describe her as possessing 'razor-sharp intelligence and wit' and 'subtle, complex, almost impossibly detailed and riveting in every way' (The Washington Post) and as 'an artist of commanding technique, refined temperament and persuasive insight.' (The New York Times). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

Labor Records released Ieva's debut recording in 2010 to critical international acclaim, which resulted in recitals in New York, Chicago, Philadelphia, Baltimore, DC, Vilnius, and Toulouse. She made her orchestral debuts with the Chicago Symphony; in Rio de Janeiro, Brazil; with the American Youth Philharmonic in 2016, and in February 2017, Ieva was the soloist

with the Orquesta Filarmónica de Montevideo in Uruguay. Her piano trio—Trio Cavatina—won the 2009 Naumburg International Chamber Music Competition. Ieva's latest recording: *Returning Paths*: solo piano works by Janacek and Suk was also released to critical acclaim in 2014.

In the fall of 2016, Ieva began a collaboration with the violinist Midori, with recitals in Canada, at the Cartagena International Music Festival in Colombia, and in Germany and Austria. Since, they have given recitals in Japan, Germany, Austria, Poland, Peru, Colombia, Mexico, India, and Sri Lanka.

Jokubaviciute's latest piano solo recording *Northscapes* will be released in 2021. This recording project weaves works, written within the last decade by composers from the Nordic and Baltic countries of Europe, into a tapestry of soundscapes that echo the reverberations between landscape, sound, and the imagination. This recording will include works by: Kaja Saariaho, Anna Thorvaldsdottir, Raminta Šerkšnyte, Lasse Thoresen, Bent Sorensen, and Pēteris Vasks.

Earning degrees from the Curtis Institute of Music in Philadelphia and from Mannes College of Music in New York City, her principal teachers have been Seymour Lipkin and Richard Goode. Currently, Ieva is Associate Professor of the Practice of Piano at Duke University in Durham, NC having previously been on the faculty at Shenandoah Conservatory in Winchester, VA. Ieva is also on the faculty at the Kneisel Hall Chamber Music School and Festival in Blue Hill, ME and has established herself as a mentoring artist at the Marlboro Music Festival in Marlboro, VT.

PROGRAM NOTES

CLAUDE DEBUSSY

(born 1862 in St. Germain-en-Laye; died 1918 in Paris)

Sonata for Violin and Piano (1916)



Debussy's Violin Sonata presents a superb balance of sweetness, fire, humor, and nostalgia. It is a work imbued with deep melancholy that also embodies other characteristic traits that make Debussy's work distinguishable from others: a sense of fantasy, freedom, and affective depth. Written at the very end of the composer's life, the Sonata is one of the finest examples of Debussy's compositional and artistic dexterity. At the time of this composition, Debussy was already ill with terminal cancer. He had continued to write despite his failing health, partly for financial reasons. It was in 1915 that he began a project of writing six sonatas for various instrumentations; the Violin Sonata was the third in the set, and the last work he completed before his death.

Lionized by Ravel and detested by Saint-Saens, Debussy was a patriotic Frenchman, who worked hard to protect and preserve French culture. His opera, *Pelléas et Mélisande*, produced in 1902, was a landmark of French music that strongly influenced both his contemporaries and younger composers. Considered the first and foremost Impressionist composer, Debussy had a style marked by Japonism and innovative harmonies and tone color that was also characterized by understatement and emotional warmth.

The challenge for the violin-piano duo in the Violin Sonata is the collaboration of senses and spirit. Unlike sonatas from earlier periods, or other sonatas of Debussy's time, the two instruments do not accompany each other per se; rather, one instrument leads with a pulling energy against the counter melody or motif of the other. Ultimately, this creates a different kind of sonority and texture; the two instruments challenge one another but their arguments ultimately bring them closer together.

The poignant opening chords of the first movement of Debussy's Violin Sonata, *Allegro vivo*, played by the piano, immediately transport the listener into a subdued atmosphere, enveloped in nostalgia and sadness. The movement is filled with rhythmic and harmonic ambiguity with an ongoing momentum, regardless of speed. In contrast, the middle movement, *Fantasque et léger*, as indicated by its marking, is mostly light and fantastic, capricious with a hint of coquettishness and with a second theme as surprisingly melodious as it is sensuous.

Debussy finished the final movement, *Très animé*, in October 1916, four months before he completed the preceding two movements. It begins with running notes in the piano, punctuated with a melodic emphasis from the second theme of the previous movement. The violin then enters in a slightly modified handling of the nostalgic theme from the beginning of the sonata. The main bulk of the movement, however, is a showcase of agility with a splash. In particular, Debussy uses the maximum pitch range available on the violin, going from the open G (lowest possible note of the instrument) to a C-sharp at three octaves and a half-step above the middle C. For the piano, he demands a tremolo-like speed with atmospheric lightness of touch.

(August 2004/2006)

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Revised 2006

Referential sources available on request.

PROGRAM NOTES *(continued)***WOLFGANG AMADEUS MOZART**

(born 1756 in Salzburg, Austria; died 1791 in Vienna, Austria)

Violin Sonata No. 24 in F Major, K. 376

Beginning piano at age three, violin at age four and composing by age five, the musical genius Wolfgang Amadeus Mozart ultimately produced over 600 pieces of music in his short lifetime. Propelled and promoted by his father, Leopold, the young prodigy began touring and performing for the courts of Europe at age six. Continuing his concert tours throughout his life, he spent fourteen of his thirty-six years traveling.

In the beginning he traveled with his father and his sister Maria Anna (Nannerl), who was five years younger and also a child prodigy. The elder Mozart was determined to capitalize on his children's exceptional talents. However, later in 1771 it was Mozart's mother, Anna Maria, who accompanied him on tour to Munich, Augsburg, Mannheim, and Paris. It was his first acquaintance with independence as the older Mozart had been refused permission to travel. While Mozart and his mother were in Paris in 1778, Anna Maria died. Mozart wrote to his father saying that she was very ill, but his father was not deceived, sensing her death.

Mozart then returned to Salzburg in 1779 and accepted a position as court organist. He continued to compose, but was "sullen, truculent, and insubordinate." Ultimately dismissed from the archiepiscopal court, he moved to Vienna. Here he taught, composed and was known as an acclaimed virtuoso.

The *Sonata in F Major, K. 376* was published in Vienna in December 1781. Published as "Op. 2" it also included six sonatas (K. 296, composed in 1778 in Mannheim) as well as K. 376-380. Mozart and his publisher were not particular about the opus numbers assigned to his compositions. Later this caused considerable confusion making it difficult to arrange his works in an accurate chronological order. It was not until 1862 that Austrian musician and naturalist, Dr. Ludwig Köchel (1800-1877) devised his *Chronologisch-thematisches Verzeichnis* (Chronological Thematic Catalog) to list Mozart's music in their order of composition. We now reference Köchel's catalog with the title of the work followed by a K number. Alfred Einstein revised the catalog in 1937.

Mozart dedicated his Op. 2 set of violin sonatas (K. 296 and 376-380) to his student Josepha Barbara Auernhammer. This dedication was a diplomatic move by Mozart as a result of his relationship with her well-to-do father. Josepha was a talented pianist and had hopes of being a concert pianist as well as hopes of being a romantic love interest for Mozart. He did not return her affections, but they did remain friends and even performed several concerts together. His Sonata in D Major for 2 pianos, K. 448 was composed specifically for the two of them. On June 27, 1781 a letter to his father reads: "I dine almost daily with Herr von Auernhammer; the young lady is a fright, but plays enchantingly, though in cantabile playing she has not got the real delicate singing style. She clips everything."

Many of the Viennese compositions of that day were designed to be performed socially by amateurs. A review appearing in the *Magazin der Musik* (Hamburg) in April 1783 stated otherwise. The *Sonata in F* was favorably described as "unique in kind, rich in new ideas and filled with traces of their author's great musical genius... At the same time the violin part is so ingeniously combined with the clavier part that both instruments are constantly kept in equal prominence; so that these sonatas call for as skilled a violinist as a clavier player...[they are] very brilliant and well suited to the instrument."

Mozart abandoned the two-movement form of the earlier sonatas and added a third movement. The relaxed first movement, the Allegro, opens with three chords and the opening theme is introduced by the keyboard. The second and longest movement of the three, the Andante, is based on a single theme and is written in B-flat major. It is heard beneath a long-sustained trill on the piano, but then is replaced by the violin suspending the music by a single held note. The movement closes gently. The third movement, the Rondo. Allegretto grazioso, returns to F major. It begins light and playful, and is cheerfully representative of Mozart's writing that initially pleased the Viennese.

Emma Mills Bledsoe 2021

CÉSAR FRANCK

(born 1822 in Liège; died 1890 in Paris)

Sonata in A Major (1886)

César Franck's *Sonata in A Major*, a classic in the violin and piano sonata repertoire, is filled with beauty, excitement, imagination, poignancy, and drama. While other important works of Franck have fallen in and out of fashion in the years since his death, the *Sonata in A* has remained popular for performers and audiences alike.

Although born in Belgium, Franck spent most of his life in Paris. Hoping he would be a concert pianist, his father enrolled him in the Conservatoire of Liege in 1830. He became a fine pianist, made concert tours, and won awards, but his personality was not suited to the self-promotion necessary to build a successful career as a soloist.

Despite the reservations of his father, Franck was interested in composing from an early age but he was only able to turn to it in earnest around the time he became the organist at the Basilica of Ste. Clotilde in 1858. He remained there until his death and also served, from 1872, as professor of organ at the Paris Conservatoire, where his devoted pupils included Vincent d'Indy, Henri Duparc, and Ernest Chausson.

Franck was a Romantic who succeeded in combining chromatic harmonies with the Classical style. He composed his only sonata for violin and piano in the last decade of his life, a period of intense creativity that also saw the creation of his D Minor Symphony, the *Symphonic Variations* for piano and orchestra and the *Prelude, Chorale and Fugue* for piano solo. The manuscript of the *Violin Sonata* was Franck's wedding gift to the Belgian violinist Eugene Ysaÿe in September 1886, when the first performance took place. The public premiere took place three months later, performed by its dedicatee and Léontine Bordes-Pene at the *Musée Moderne de Peinture* in Brussels.

The sonata is in four movements alternating between slow and fast. As the first movement unfolds, so does the story, filled with unceasing melodies and a rhythmic element reminiscent of the gentle sway of a *barcarolle*. The second movement is a fireball of passion and energy, with the opening solo passagework on the piano one of the most challenging in the literature. Despite the fast tempos and perpetual motion, the melodic fluency remains prominent, and the great sense of urgency adds to the excitement.

The third movement is a fantasy-filled self-reflection. It has a hint of self-indulgence, with a dark and clenching mood as well as an ecstatic melodic line that effectively contrasts with the peace and sense of attainment in the fourth and last movement. The flowing melody of quarter notes is immediately stated at the start of the movement by the piano, which the violin follows in a canon. The two instruments take turns in initiating the canon throughout. The sonata concludes with energetic elegance.

(May 2005)

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Referential sources available on request.



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The Amelia Island Chamber Music Festival's threefold mission is to:

1. Present the world's greatest musical artists in chamber music concerts of classical and alternative genres for diverse audiences;
2. Offer music education to concert attendees, students, and aspiring young musicians; and
3. Promote local businesses and tourism by attracting music lovers from Nassau County, Northeast Florida and beyond.



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 Sue Braddock
 Jim & Jane Flynn
 Barbara Alleva Gant and Donald R. Gant
 Lou and Susan Goldman
 Anne Taylor Hensley
 Bill Hensley
 Steve & Jackie Kennard
 Christopher Rex & Dr. Martha Wilkins



A heartfelt THANK YOU to all of our Sponsors, Contributors, Volunteers and Partners. Without your help the Amelia Island Chamber Music Festival could not exist.

UPCOMING EVENTS:

- | | |
|------------------------|--|
| Sunday, April 18, 2021 | Valentina Lisitsa – The Queen of Rachmaninoff
3 pm and 7 pm
Amelia Plantation Chapel |
| Sunday, April 25, 2021 | Scherzando 20th Season Celebration
3 pm and 7 pm
Ritz-Carlton, Amelia Island |
| Saturday, May 8, 2021 | JB Scott’s Swingin’ Allstars featuring vocalist Lisa Kelly
1 pm
Main Beach |
| Saturday, May 22, 2021 | Peter and the Wolf
11 am and 2 pm
Amelia Community Theatre |
| Sunday, May 23, 2021 | Balsam Range
3 pm and 7 pm
Sadler Ranch |
| Thursday, June 3, 2021 | The Dover Quartet with Bassist Edgar Meyer
3 pm and 7 pm
Amelia Baptist Church |

**Times and venues are subject to change. Please go to www.aicmf.com for more information.*