

Great Artists Series:

Augustin Hadelich,

violin

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Augustin Hadelich, violin

Violin Partita No. 3 in E Major, BWV 1006 (1720)

Johann Sebastian Bach
(1685 - 1750)

- I. *Preludio*
- II. *Loure*
- III. *Gavotte en Rondeau*
- IV. *Menuett I*
- V. *Menuett II*
- VI. *Bourrée*
- VII. *Gigue*

Blue/s Forms for solo violin (1979)

Coleridge-Taylor Perkinson
(1932 - 2004)

- Plain Blue/s*
- Just Blue/s*
- Jettin' Blue/s*

Sonata for Solo Violin, Op. 27, No. 2 "Obsession" (1923)

Eugène Ysaÿe
(1858 - 1931)

- Obsession; Prelude*
- Malinconia*
- Danse des ombres; Sarabande*
- Les Furies*

INTERMISSION

Violin Partita No. 2 in D minor, BWV 1004 (1720)

Johann Sebastian Bach

- I. *Allemande*
- II. *Courante*
- III. *Sarabande*
- IV. *Gigue*
- V. *Chaconne*

Violin Partita No. 3 in E Major, BWV 1006 **Johann Sebastian Bach**

Johann Sebastian Bach was born into a musical family in 1685 and is believed to have had his first violin and harpsichord lessons from his father. Bach was orphaned at the age of 10 and moved in with his eldest brother, from whom he received clavichord and general music lessons. By the time he was 15, Bach was enrolled in a prestigious school in northern Germany, where he spent two years being exposed to a wider range of European culture. He sang in the choir, studied violin, and played the school's organ and harpsichords. After graduating, Bach took his first job as musician in 1703, in the court of Duke Johann Ernst in Weimar. No specific role has been defined, but he probably played violin and occasionally organ when needed. Bach was an accomplished violinist, Carl Philipp Emanuel wrote of his father "in his youth, and until the approach of old age, he played the violin cleanly and powerfully," which is evident in Bach's knowledge of and idiomatic writing for the violin. It was during his time at Weimar that he began writing the sonatas and partitas for solo violin, which were to be completed in 1720.

Partita No. 3 in E Major is the last of the set of six sonatas and partitas. The *Preludio* begins with the famous descending arpeggio in the tonic key, before going on to unrelenting 16th notes, *bariolage* (where the bow alternates strings, one of which is usually open), and changes of harmony. The *Preludio* is followed by five dance movements: The *Loure* is slow and ceremonious, with the weight on the first beat of the measure and a mellifluous dotted rhythm. Then follows the *Gavotte en rondeau*, in typical rondo form, where the opening theme is alternated with other, non-recurring sections. The 18th century *Gavotte* begins its phrase in the middle of the measure, creating a pickup on the half-bar. This lively folk dance is followed by a delicate pair of *Minuets*, traditionally played in A-B-A form to balance the movements. The second minuet is more lyrical, accompanied by a pastoral drone. The penultimate movement is a *Bourrée*, similar in style to the *Gavotte* in double time and at a vivacious tempo, and the partita ends with the *Gigue* – a lively dance originating from the English jig.

Blue/s Forms for solo violin **Coleridge-Taylor Perkinson**

Coleridge-Taylor Perkinson was an African American composer born in Manhattan, New York, in 1932. His mother was a theater director, pianist, teacher, and organist, and named her son after the African British composer Samuel Coleridge-Taylor (who had been named after the British poet Samuel Taylor Coleridge). Perkinson grew up surrounded by the arts, and at 13 enrolled in New York's High School of Music and Art. Following high school, Perkinson attended New York University as an English major and then Manhattan School of Music as a composition major. During his time at MSM, his interest in jazz music developed, and Perkinson frequently played the piano in and arranged music for jazz groups, alongside his traditional classical music education. After graduating, he held teaching and director positions at institutions including Indiana University, the Center for Black Music Research in Chicago, and composer-in-residence for the Ritz Chamber String Players. During his career, Perkinson also traveled extensively throughout Europe for conducting training, composed music for films and television, and was arranger and music director for jazz artists including Marvin Gaye and Harry Belafonte.

As a young composer in 1950s America, Perkinson was discovering his own style, composing in Baroque, Romantic, and jazz genres, and fighting the inevitable racism that surrounded African American musicians of the era. In a 1978 interview for the book *The Black Composer Speaks*, Perkinson was asked to define black music. He replied "I cannot define black music.... There are kinds of black music, just as there are kinds of other musics."

Blue/s Forms was written in 1972, and juxtaposes Bachian counterpoint with the lowered 3rds and 7ths of the blues scale. The work is dedicated to Sanford Allen – the first African American violinist of the New York Philharmonic – who premiered it at Carnegie Hall. *Plain Blue/s* begins with virtuosic double stops, interspersed with improvisatory passages, and evokes the idea of the Baroque *inegal* style, where pairs of notes (or triplets in this case) are played unevenly to add beauty and interest to the music. The opening 7/4 meter is not apparent to the listener, and again adds that feel of improvisation. This movement ends with an abrupt half cadence. *Just Blue/s* is muted and lyrical, with drawn-out chords, glissandi, and grace notes adorning the slow melody. A short, cadenza-like improvisatory passage occurs before the final cadence. *Jettin' Blue/s* begins with a jazzy, fast-paced conversation between the highest and lowest notes of the violin register. We can hear the blues scales clearly in this movement, culminating in a cadence on pizzicato G.

Sonata for Solo Violin, Op. 27, No. 2 "Obsession" Eugène Ysaÿe

Belgian composer Eugène Ysaÿe began violin lessons with his father at the age of five. Known as one of the great virtuosos of his time, his formal training began when he entered the prestigious Royal Conservatory of Liège at nine years old, studying with Désiré Heynberg, and later with Henryk Wieniawski and Henri Vieuxtemps. Following his studies, Ysaÿe became concertmaster of the orchestra that would later become the Berlin Philharmonic. His solo career began at the age of 27, when he was asked to participate as soloist with the Colonne Orchestra in France, leading to great success. Ysaÿe toured extensively as a soloist, performing throughout Europe, Russia, and the United States. Many composers dedicated their works to him, including Franck, who presented the Sonata in A as a wedding gift to Ysaÿe and his wife. Ysaÿe suffered from diabetes which had a detrimental effect on his hands. As he became less able to perform, he turned more to teaching, conducting, and composing. Teaching was an important part of Ysaÿe's life, and his notable students include Nathan Milstein, Jacques Thibaud, Jascha Brodsky, Josef Gingold, and the viola virtuoso William Primrose.

The Six Sonatas for Solo Violin, Op. 27 were composed between 1923-1924, and are said to be inspired by a performance by Joseph Szigeti of J. S. Bach's Violin Sonata No. 1. Each of Ysaÿe's sonatas is dedicated to a violinist colleague (the first dedicated to Szigeti). The Sonata for Solo Violin, Op. 27, No. 2 was dedicated to Jacques Thibaud, and includes direct quotations from Bach. The first movement *Obsession; Prelude* opens with the beginning of Bach's *Prelude* from Partita No. 3, and continues with quotations throughout the movement. Virtuoso 16th-notes bear some similarity to Bach, but the chromaticisms throw us immediately into the 20th century. Ysaÿe wrote "I allowed free improvisation to reign. Each sonata constitutes a kind of little poème where I abandoned the violin to its fantasies." There is another dominant theme – the *Dies Irae* – first heard in measure 20 of *Obsession* and recurring throughout the sonata. The second movement, *Malinconia*, emulates Bach with its contrapuntal texture. The rhythm is that of a *Siciliana*, and the violin is played muted. The *Dies Irae* is heard only in the final measures, played over a drone. *Danse des Ombres; Sarabande* is the title of the third movement and is introduced by the *Dies Irae* played pizzicato. This *Dance of the Shadows* is a theme and variations in form, increasing in complexity both harmonically and virtuosically, until the opening theme returns. We hear the *Dies Irae* throughout the fourth movement *Les Furies*, sometimes *ponticello* to create a ghostly sound, surrounded by the intense, "furious," enthralling dance, leading to the final chords of the sonata.

Partita No. 2 in D minor, BWV 1004

Johann Sebastian Bach

The first movement of the Partita No. 2 is a stately *Allemande*, followed by the fast-paced *Courante*, a slow *Sarabande*, and what would usually be the last movement; the *Gigue*. These four traditional dance movements (each in two parts, with each half repeated) could stand alone, but in this partita, Bach has been building up to the finale. The form of a *chaconne* is a continuous variation, characterized by a repeating bass line. Bach begins his *Chaconne* with a four-measure theme, and writes 64 variations within a three-part structure; minor-major-minor. The variations weave in and out of chordal and contrapuntal textures, incorporating double stops, three- and four-note chords, *bariolage*, and single-line phrases up and down the violin from half notes to 32 notes. It is said to contain all aspects and techniques of violin playing known in Bach's era. The movement ends with an extended reiteration of the opening, finishing on a solo D.

Bach may never have heard the sonatas and partitas performed in his lifetime. They weren't published until 1802, and were rarely performed until the violinist Joseph Joachim brought them into revival, 150 years after they were composed. (The musical know-alls of the early 19th century thought that pieces for solo instruments were lacking without another instrument.) The first known public performance was in 1840 by violinist Ferdinand David, accompanied on the piano by Felix Mendelssohn described as an "enriching addition." Mendelssohn later published his accompaniment to the *Chaconne*. The young Joachim was enamored of the Bach solo works from the first time he heard them and, as he incorporated them into his (solo) recitals as an adult, they grew in popularity. Johannes Brahms, after having heard Joachim's performance of the D minor partita, wrote in a letter to Clara Schumann "The *Chaconne* is for me one of the most wonderful, incomprehensible pieces of music. On a single staff, for a small instrument, the man writes a whole world of the deepest thoughts and the most powerful feelings. If I were to imagine how I might have made, conceived the piece, I know for certain that the overwhelming excitement and awe would have driven me mad."


Biography



Augustin Hadelich is one of the great violinists of our time. Known for his phenomenal technique, insightful and persuasive interpretations and ravishing tone, he tours extensively around the world. He has performed with all the major American orchestras as well as the Berliner Philharmoniker, Concertgebouworkest, Orchestre National de France, London Philharmonic Orchestra, Seoul Philharmonic Orchestra, NHK Symphony Orchestra Tokyo, and many others.

Augustin Hadelich's engagements in the 2022/23 season include concerts with the Boston Symphony Orchestra, The Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, Cincinnati, Detroit, Houston, Pittsburgh, Seattle, and Toronto. He performs with the Symphonieorchester des Bayerischen Rundfunks, Rundfunk-Sinfonieorchester Berlin, Wiener Symphoniker, London Philharmonic Orchestra, Antwerp Symphony Orchestra, Danish National Symphony Orchestra, São Paulo Symphony, and Sydney Symphony Orchestra. As this season's Artist-in-Residence of the WDR Sinfonieorchester Köln, Augustin Hadelich began the season by joining the orchestra on a summer festival tour to London, Hamburg, Amsterdam, and Bonn, in addition to other festival appearances in Aspen, Lucerne, and Salzburg. He returns to the NDR Elbphilharmonie Orchestra in Hamburg as its Associate Artist, and performs on tour with the Bergen Philharmonic Orchestra and Orchestre symphonique de Montréal. In June 2023, he will join the Lucerne Symphony Orchestra on a concert tour to South Korea.


Augustin Hadelich is the 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, and Ludovic Morlot (Seattle Symphony MEDIA). A Warner Classics Artist, his most recent release is *Recuerdos*, a Spain-themed album featuring works by Sarasate, Tarrega, Prokofiev, and Britten with the WDR Sinfonieorchester Köln and Cristian Măcelaru. Writing about his GRAMMY-nominated 2021 release of Bach's Sonatas and Partitas, the *Süddeutsche Zeitung*, one of Germany's most prestigious newspapers, boldly stated: "Augustin Hadelich is one of the most exciting violinists in the world. This album is a total success." Other albums for Warner Classics include Paganini's 24 *Caprices* (2018); the Brahms and Ligeti violin concertos with the Norwegian Radio Orchestra under Miguel Harth-Bedoya (2019); and the GRAMMY-nominated *Bohemian Tales*, which includes the Dvořák Violin Concerto with the Symphonieorchester des Bayerischen Rundfunks conducted by Jakub Hrůša (2020).



Augustin Hadelich, now an American and German citizen, was born in Italy to German parents. He studied with Joel Smirnoff at New York's Juilliard School. Hadelich made a significant career leap in 2006 when he won the International Violin Competition in Indianapolis. Other distinctions include an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship in the UK (2011), an honorary doctorate from the University of Exeter in the UK (2017), and being voted "Instrumentalist of the Year" by the influential magazine *Musical America* (2018).

Augustin Hadelich is on the violin faculty of the Yale School of Music at Yale University. He plays violin from 1744 by Giuseppe Guarneri del Gesù, known as "Leduc, ex Szeryng," on loan from the Tarisio Trust.

Photo Credit: Suxiao Yang





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February 4, 2024 @ 7PM
February 19, 2024 @7:30 PM
March 3, 2024 @ 7 PM
March 24, 2024 @7 PM
April 28, 2024 @ 7 PM

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Interactive insight with St. Louis County Libraries and composer Stephanie Berg.

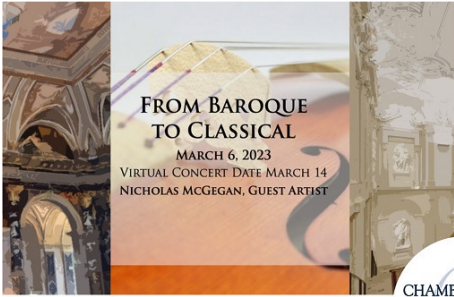
SAINT LOUIS ART MUSEUM TOURS

MAY 31 | 11:00am JUNE 1 | 1:00pm
Join museum curators as they explore female artists, sitters, and their stories in the Museum's collection.

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