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MIDORI
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STRINGS LUCERNE



Tuesday, November 14, 2023
7:30 p.m.

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MIDORI FESTIVAL STRINGS LUCERNE

DANIEL DODDS, LEADER & ARTISTIC DIRECTOR

Tuesday, November 14, 2023, at 7:30 p.m.
Hancher Auditorium, the University of Iowa

PROGRAM

Arthur HONEGGER

Pastorale d'été, H. 31

Richard DUBUGNON

Caprice IV, "Es muss sein!", op. 72, no. 4

Robert SCHUMANN

Violin Concerto in D Minor, WoO 23

I. In kräftigem, nicht zu schnellem Tempo

II. Langsam

III. Lebhaft, doch nicht schnell

Midori, violin

INTERMISSION

Ludwig van BEETHOVEN

Romance in F Major, op. 50

Midori, violin

Ludwig van BEETHOVEN

Symphony No. 7 in A Major, op. 92

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto

IV. Allegro con brio

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ABOUT THE ARTISTS

MIDORI is a visionary artist, activist and educator who explores and builds connections between music and the human experience. In the four decades since her debut with the New York Philharmonic at age 11, the “simply magical” (*Houston Chronicle*) violinist has performed with many of the world’s most prestigious orchestras and has collaborated with world-renowned musicians including Leonard Bernstein, Yo-Yo Ma, and many others. Midori is the newly appointed Artistic Director of Ravinia Steans Music Institute’s Piano & Strings program, and oversees the program beginning in summer 2024.



Midori celebrated her 40th anniversary last season with Warner Classics’ release of the complete Beethoven sonatas for piano and violin with pianist Jean-Yves Thibaudet. She began the current season with a summer appearance at the Santander International Festival, followed by fall tours of Europe and North America with Festival Strings Lucerne performing Schumann’s Violin Concerto in D minor and Beethoven’s Romance No. 2, the latter of which she recorded with the Swiss chamber orchestra for an album of Beethoven released on Warner Classics in 2020. Other 2023-2024 season highlights include performing Bernstein’s *Serenade* with the National Repertory Orchestra under Michael Stern, WDR Symphony in Germany under Constantinos Carydis, and Sofia Philharmonic in Bulgaria. She plays Dvořák’s Violin Concerto in A minor with the Iris Collective and Orchestra Lumos, also under Stern’s baton, and with the Prague Philharmonia under Eugene Tzigane; she also performs a recital at the Long Center in Austin, Texas. In 2024 she gives two performances of the 2019 Violin Concerto *An die Unsterbliche Geliebte* (“To the Immortal Beloved”), written for her by Detlev Glanert: in January with the NDR Radiophilharmonie under Andrew Manze, and in February with the Borusan Istanbul Philharmonic Orchestra, a co-commissioner of the work.

Deeply committed to furthering humanitarian and educational goals, Midori has founded several non-profit organizations; the New York City-based Midori & Friends and Japan-based MUSIC SHARING both celebrated 30th anniversaries in 2022-2023. For the Orchestra Residencies Program (ORP), which supports youth orchestras, Midori commissioned a new work from composer Derek Bermel to be performed virtually during the COVID lockdown, and ORP recently worked with the Afghan Youth Orchestra (in exile in Portugal). Midori’s Partners in Performance (PiP) helps to bring chamber music to smaller communities in the U.S. In recognition of her work as an artist and humanitarian, she serves as a United Nations Messenger of Peace, and was named a Kennedy Center Honoree in 2021.

Born in Osaka in 1971, she 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 subsequent career. Midori is the Dorothy Richard Starling Chair in Violin Studies at the Curtis Institute of Music in Philadelphia. She is the recipient of honorary doctorates from Smith College, Yale University, Longy School of Music and Shenandoah University. She plays the 1734 Guarnerius del Gesù ‘ex-Huberman’ and uses four bows—two by Dominique Peccatte, one by François Peccatte and one by Paul Siefried.

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ABOUT THE ARTISTS



Photo: Fabrice Umiglia

FESTIVAL STRINGS LUCERNE was founded in 1956, quickly establishing itself among the most distinguished chamber orchestras in Europe and around the world. The orchestra made its debuts at Lucerne Festival in 1956, at Salzburg Festival in 1957, in Wien and Paris in 1958, in New York in 1959, in London in 1961, in Mexico City in 1963, in Tokyo in 1971, in Sydney in 1977, and in Hong Kong in 1978.

The orchestra offers a wide-ranging repertoire in its own concert series at the KKL Luzern and as guest ensemble at Lucerne Festival, while regularly appearing at such European leading concert halls as Elbphilharmonie Hamburg, Philharmonie Berlin, Amsterdam's Het Concertgebouw, and the Vienna Musikverein. Festival Strings Lucerne, currently led by the violinist Daniel Dodds, was established as a string orchestra with harpsichord by the Viennese violin legend Wolfgang Schneiderhan and the Swiss conductor and violinist Rudolf Baumgartner. From the start, the ensemble has been committed to developing the noble glow and warmth of the Austro-Hungarian string sound tradition. Dodds, who was appointed artistic director in 2012, leads the orchestra from the concertmaster's chair, continuing the example set by Baumgartner. Daniel Dodds has particularly extended the scope of the ensemble, adding instruments as required, to facilitate performances of midsize symphonic repertoire. The orchestra, whose repertoire ranges from baroque music to the contemporary, has premiered over one hundred works by such composers as Jean Françaix, Frank Martin, Bohuslav Martinů, Sándor Veress, Iannis Xenakis, Krzysztof Penderecki, and Rudolf Kelterborn. The ensemble has recently collaborated with such leading musicians as Daniil Trifonov, Khatia Buniatishvili, Héléne Grimaud, Rudolf Buchbinder, Maria João Pires, Mischa Maisky, Renaud and Gautier Capuçon, and Midori.

Festival Strings Lucerne has a long history of distinguished recordings, exclusively released by Deutsche Grammophon until 1973, then by Decca, Eurodisc, Denon, Pentatone, and Warner Classics (Midori plays Beethoven). Sony Classical has released the newest albums *Haffner Serenade* featuring works by Wolfgang A. Mozart and his same-age contemporary Vincenzo Righini (2022) or chart-stormer *FEMMES* accompanying cellist Raphaela Gromes who dedicated the album to woman composers from the 12th century up to our times (2023).



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ABOUT THE ARTISTS

DANIEL DODDS (*Artistic Director*) is a violinist and pedagogue who has served as artistic director of the Festival Strings Lucerne since 2012, adding to his duties as first concertmaster of the ensemble, a post he assumed in 2000. Dodds, who is of Australian-Chinese ancestry, has performed as a soloist under such conductors Zubin Mehta, Vladimir Ashkenazy, and Oksana Lyniv in collaboration with orchestras including the Festival Strings Lucerne, Lucerne Symphony Orchestra, Orchestra della Svizzera Italiana, Melbourne Symphony Orchestra, and the Australian World Orchestra. Dodds completed his violin studies with Gunars Larsens, his predecessor as concertmaster of the Festival Strings Lucerne, as well with Keiko Wataya in Utrecht, Holland. He has also participated in masterclasses with Rudolf Baumgartner, Franco Gulli, and Nathan Milstein. Beside his performance schedule, Dodds currently teaches at the Musikhochschule of Lucerne. Both his work with the Festival Strings Lucerne and his critically acclaimed solo recordings, the album *Time Transcending* (Oehms) or the 2022 released Mozart *Haffner Serenade* supplemented with a world premiere recording of Vincenzo Righini's *Capriccio* from his 1803 opera *Gerusalemme liberata* (Sony), display his deep commitment to music of varying styles, spanning centuries. He plays the Stradivarius Hammerle-Baumgartner from 1717, on loan from the Festival Strings Lucerne Foundation.



Photo: Fabrice Umiglia

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2023-2024

PROGRAM NOTES

ARTHUR HONEGGER

Born: March 10, 1892, Le Havre

Died: November 27, 1955, Paris

***Pastorale d'été* (Summer Pastorale)**

WORK COMPOSED: 1920

WORLD PREMIERE: Vladimir Golschmann led the Golschmann Orchestra in the premiere at the Salle Gaveau in Paris on February 17, 1921

INSTRUMENTATION: Flute, oboe, clarinet, bassoon, horn, and strings

ESTIMATED DURATION: 8 minutes

In the early days of 1920, Darius Milhaud asked five other composers to a musical gathering in his Paris flat, and each composer shared one of their own compositions. Milhaud also invited additional friends and colleagues to serve as the audience, including an enthusiastic journalist, Henri Collet, who subsequently published a widely read article, "Les cinq Russes, les six Français, et M. Satie" (The Five Russians, The Six French, and Monsieur [Erik] Satie), in the journal *Commedia*.




1928 portrait of
Arthur Honegger

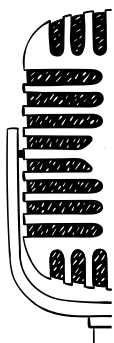
Arthur Honegger, like the other composers of Les Six, benefitted professionally and financially from his association with the group. Collet's publicity gave him some much-needed exposure; Honegger may also have gotten a creative boost from time spent with his colleagues. Interest in music by Les Six exploded, and Honegger fled the hubbub of Paris to spend August of 1920 in Wengen, a resort town situated in the central Swiss Alps, near the Jungfrau. The beautiful, relaxed surroundings inspired the idyllic *Pastorale d'été*, to which Honegger added the somewhat superfluous subtitle, "Poème symphonique."

Honegger also appended a quote from French poet Arthur Rimbaud at the beginning of the score: "J'ai embrassé l'aube d'été" (I embraced the summer dawn). Honegger's music does likewise. Steeped in both Impressionistic and late 19th-century German Romantic aesthetics, this straightforward, lighthearted work, in A-B-A form, evokes the warmth, languor, and tranquility of a summer day. A solo horn plays calmly, punctuated by flute and clarinet bird calls and accompanied by flowing strings. The B section's two primary melodies pay homage to Beethoven's *Pastoral Symphony*, while themes from both the A and B sections return and comele in the closing A section.

After *Pastorale d'été* premiered on a concert with several other works, the audience voted for their favorite selection, and awarded *Pastorale d'été* the Prix Verley, worth 1500 francs.

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RICHARD DUBUGNON

Born: September 9, 1968, Lausanne, Switzerland

Caprice for Orchestra IV, op. 72, no. 4, "Es muss sein!" (Hommage a Beethoven)

- WORK COMPOSED:** 2017
Commissioned by the Idomeneo Ensemble, Les Hébrides
- WORLD PREMIERE:** Debora Waldman led the Idomeneo Ensemble at Maisons-Alfort in November 2017
- INSTRUMENTATION:** 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets (1 doubling bass clarinet), 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings
- ESTIMATED DURATION:** 12 minutes

Richard Dubugnon is among the most active Swiss composers of his generation. He has been commissioned by the Los Angeles Philharmonic, Gewandhaus zu Leipzig, Concertgebouw Amsterdam, Orchestre de Paris, Radio France, and Swiss Romande in Geneva, among others. His music has been performed by orchestras including the New York Philharmonic, NHK Tokyo Symphony, BBC Symphony, West Australian Symphony, and by artists such as Janine Jansen; the Labèque sisters; Jean-Yves Thibaudet, and Gautier Capuçon. Described as "driven by a playful, modern sensibility" by Allan Kozinn in *The New York Times*, Dubugnon's music draws inspiration from French, Swiss, and Russian composers of the turn of the 20th century as well as from bebop and 1970s funk, creating drama, color, and rhythm.



Dubugnon has stated that his compositions act as reflections of himself at a given moment in his life, and he regards each work as a "variation on a theme" of a particular period, as well as a personal diary. His short concert-opening *Caprices* make up such a series. Two premiered in 2015: the Philharmonia Orchestra conducted by Esa-Pekka Salonen, and Orchestre de Paris conducted by Paavo Järvi. The set continued to grow in 2017 with *Caprice III "Romain,"* for the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome under Antonio Pappano, and *Caprice IV 'Es muss sein!'* for the Idomeneo Ensemble, conducted by Debora Waldman.

Caprice IV's subtitle "Es muss sein!" refers to the last movement of Beethoven's String Quartet No. 16 in F Major, op. 135. Beethoven titles the final movement, "The Difficult Decision," and in his manuscript, Beethoven scribbled, "Muss es sein?" (Must it be?), followed by the emphatic answer under the main theme of the movement, "Muss es sein!" (It must be!).

This F-major string quartet is the last work Beethoven finished before his death;

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PROGRAM NOTES

that fact, coupled with the deliberate ambiguity and multiple possible meanings of Beethoven's enigmatic question/answer, have intrigued Beethoven fans, music historians, and musicians ever since, including Dubugnon, who opens his Caprice IV with Beethoven's "Es muss sein" theme. Dubugnon uses Beethoven's question and answer as a thematic prompt, which allows him to range freely amongst moods, atmospheres, tonalities, and timbres.

ROBERT SCHUMANN

Born: June 8, 1810, Zwickau, Saxony

Died: July 29, 1854, Endenich (near Bonn)

Violin Concerto in D Minor, WoO 23

WORK COMPOSED: September 11, 1853 – October 3, 1853
Written for violinist Joseph Joachim

WORLD PREMIERE: Karl Böhm led the Berlin Philharmonic with violinist Georg Kulenkampff on November 26, 1937

INSTRUMENTATION: Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

ESTIMATED DURATION: 31 minutes

"This concerto is the missing link of the violin literature; it is the bridge between the Beethoven and the Brahms concertos, though leaning more towards Brahms. Indeed, one finds in both the same human warmth, caressing softness, bold manly rhythms, the same lovely arabesque treatment of the violin, the same rich and noble themes and harmonies."

– violinist Yehudi Menuhin

"The concerto should never be brought into the open."

– Clara Schumann



1850 photograph of Robert Schumann

For more than a century, the circumstances of Robert Schumann's short life and tragic death overshadowed most attempts to evaluate his music on its own terms. 19th and 20th century critics and biographers "heard" instability and weakness in Schumann's music, particularly with regard to the composer's late works.

In his early 20s, Schumann began to experience periods of paralyzing depression. Over the next 20 years, these episodes increased in frequency and often prevented him from working. Toward the end of his life, Schumann also suffered from persistent auditory hallucinations and manic episodes.

In 1853, 22-year-old virtuoso violinist Joseph Joachim asked Robert Schumann for a violin concerto. Schumann, impressed with the young man's musicality and skill,

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immediately agreed. In less than a month, the composer presented Joachim with not one but two works: a Violin Phantasie, op. 131, and the D Minor Violin Concerto.

Everyone in Schumann's inner circle—his wife Clara, his close friend Johannes Brahms, and Joachim himself—thought the Phantasie excellent, and the young violinist made it a regular part of his concert repertoire. The Concerto, however, proved disappointing. Joachim never performed it himself, and refused to loan the manuscript to any other violinist, because he believed “it is not equal in rank with so many of [Schumann's] glorious creations.” When Schumann died in 1856, both Clara and Brahms agreed to suppress the concerto. Clara particularly disliked the work, claiming it “showed definite traces of [Schumann's] last illness.” In accordance with Clara's wishes, Brahms omitted the concerto when he edited Schumann's complete works for publishers Breitkopf & Härtel in the 1880s.

The D Minor Violin Concerto ended up in the Prussian State Library, its existence unknown to all but a handful of people. In 1933, Joachim's grandniece Jelly d'Aranyi, also a virtuoso violinist, claimed the spirits of Schumann and Joachim told her to find the lost Concerto during a séance. Whether d'Aranyi knew of the concerto's existence before this revelation is unclear. Eventually the Concerto came to light and premiered in 1937 in Nazi Germany. D'Aranyi gave the London premiere the following year, while Yehudi Menuhin, barred by the Nazis from performing in Germany because of his Jewish ancestry, presented the Concerto in the United States in 1938.

“The concerto is a treasure, and I am completely enchanted!” Menuhin exclaimed. “It is real Schumann, romantic and fresh and so logically interconnected in every impulse. Thoroughly mentally healthy throughout... Perhaps one was startled at the time by the audacious harmonies which today's ears do not find at all surprising. I hope there were better reasons than that for putting Schumann into an insane asylum!” Unfortunately, Menuhin's unqualified praise did not overcome the persistent idea that Schumann's Violin Concerto was a lesser work tainted by the mental illness of its composer, a perception that lingers to this day.

If a listener unfamiliar with Schumann's backstory heard this concerto for the first time, what would they hear? For Schumann's contemporaries, the concerto's content did not conform to the style they knew as Schumann's, so they made an understandable, if erroneous, assumption to explain its “anomalies.” The elements of this concerto—the melancholy quality of the first two movements; the exquisitely beautiful sadness of the second movement's solo violin melody; the seamless transition from second movement to third (and the shift of mood from D minor to D major)—could be evidence of Schumann's creative evolution rather than proof of his mental disintegration.

In a 2013 article in *The Spectator*, journalist Damian Thompson asked, “Does knowing the underlying pathology diminish its artistic value? I don't think so. For too long, Schumann's notorious ‘softening of the brain’ has tarnished the violin concerto and therefore deprived listeners of a triumph of the human spirit—and one of the loveliest and saddest pieces of music ever written.”

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LUDWIG VAN BEETHOVEN

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna

Romance No. 2 in F Major for Violin and Orchestra, op. 50

- WORK COMPOSED: 1798
Dedicated to violinist Ignaz Schuppanzigh
- WORLD PREMIERE: Possibly November 1798
- INSTRUMENTATION: Solo violin, flute, 2 oboes, 2 bassoons, 2 horns, and strings
- ESTIMATED DURATION: 8 minutes

In late 1790s Vienna, Ludwig van Beethoven was known in musical circles as an outstanding pianist who played for the most select aristocratic audiences. His skill as a performer also brought him many pupils, and his connections among the aristocracy and other important leaders in Vienna assured him entry into the most desirable strata of society. Beethoven began publishing his own music as early as the 1780s, but at this point in time he had yet to make a name for himself as a composer. His catalogue of works included piano sonatas, sonatas for cello and violin, and a few string trios. Beethoven was finding his voice as a composer in chamber and solo music, but he had yet to produce any orchestral works, including his iconic symphonies or concertos.



1803 portrait of Beethoven
by Christian Horneman

The two Romances for Violin and Orchestra are some of Beethoven's earliest examples of orchestral writing. The Romance in F, despite its higher opus number, was written before its companion Romance in G; Beethoven may have intended it as the slow movement of an early attempt at an unfinished violin concerto in C major.

The soloist begins with a fluttering lyrical melody reiterated by the orchestra. When the soloist returns, the melody soars into the highest reaches of the violin's range before executing a number of graceful runs up and down the scale. The emotional range of the Romance No. 2 is expansive, moving through a variety of keys, including several minor key areas and an extended exploration of F minor, before returning to the opening material. Throughout this Romance, the violinist has the opportunity to display a wide variety of styles, from fast arpeggios and highly ornamented passages to warm sunny phrases.

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LUDWIG VAN BEETHOVEN

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna

Symphony No. 7 in A Major, op. 92

WORK COMPOSED: begun in the fall of 1811; completed in April 1812

WORLD PREMIERE: Beethoven conducted the premiere on December 8, 1813, at the University of Vienna, in a benefit concert for Bavarian soldiers injured in the Napoleonic wars

INSTRUMENTATION: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

ESTIMATED DURATION: 36 minutes

Ludwig van Beethoven's hearing had been fading since the early 1800s; by the winter of 1813, when the Seventh Symphony premiered, he was almost completely deaf. To compensate, Beethoven adopted an idiosyncratic conducting style, described by colleague Louis Spohr: "Whenever a sforzando occurred, he tore his arms, previously crossed upon his breast, asunder with great vehemence. At piano[s] he crouched down lower and lower according to the degree of softness he desired. If a crescendo then entered he gradually rose again, and at the entrance to the forte he jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the forte... it was evident that the poor deaf master was no longer able to hear the pianos in his music..."



1815 portrait of Beethoven
by Joseph Willibrord Mähler

Beethoven's deafness apparently had no effect on audiences or critics, who received the Seventh Symphony with great enthusiasm. At its premiere, one newspaper reported, the "applause rose to the point of ecstasy." Writing about a subsequent performance, a Leipzig critic noted, "the new symphony (A major) was received with so much applause, again. The reception was as animated as at the first time."

The 64-measure introduction to the Seventh Symphony was the longest ever written for a symphony at that time. The *Poco sostenuto*'s carefully constructed foundation of anticipatory energy leads gently into the joyful *Vivace*, which builds into an ebullient shout.

Audiences at the premiere responded so fervently to the *Allegretto* that it had to be repeated, and it has enjoyed a fame separate from the Seventh Symphony ever since. As a sure-fire means of stirring audiences, 19th century conductors would often insert the *Allegretto* into less popular Beethoven symphonies during concerts. The *Allegretto* has also been featured prominently in a number of film scores, including *The King's Speech* (2010); *Mr. Holland's Opus* (1995); and *X-Men: Apocalypse* (2016).

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In 1848, Richard Wagner wrote that Beethoven's Seventh Symphony was "the apotheosis of the dance; it is dance in her highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mould of tone." The whirling energy of the closing Allegro con brio, for example, suggests a ballet dancer performing a series of dazzling *fouettes*, whipping one leg around and around with effortless skill. Critics and scholars have likened this movement to a Bacchic revel, and Beethoven himself wrote, "Music is the wine which inspires us to new generative processes, and I am the Bacchus who presses out this glorious wine to make mankind spiritually drunken..."

© Elizabeth Schwartz

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, OR. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States, as well as internationally. Ms. Schwartz has also contributed to NPR's *Performance Today*, (now heard on American Public Media). www.classicalmusicprogramnotes.com

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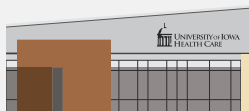
UI QUICKCARE

When your primary care provider isn't available, UI QuickCare treats patients with minor illnesses and injuries.

You can even see a provider from the comfort of your own home with a telehealth appointment.

HEALTH CONCERNS

- Earaches
- Eye Infections
- Bladder Infections
- Diarrhea, Nausea, Vomiting
- Rash
- Insect Bites
- Minor Burns
- Seasonal Allergies



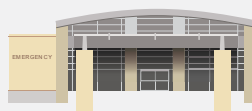
UI URGENT CARE

UI Urgent Care treats more conditions than UI QuickCare, including minor injuries requiring X-rays, and can place stitches and administer IV fluids. **Urgent care also offers extended hours, offering a convenient way to receive care during evenings and weekends.**

HEALTH CONCERNS

In addition to conditions treated at UI QuickCare, UI Urgent Care can treat:

- Broken Bones
- Strains and Sprains
- Cuts and Scrapes
- Dehydration



EMERGENCY ROOM

Go to the emergency room if you have serious or life-threatening condition. If a person could die or be permanently disabled, it is an emergency.

HEALTH CONCERNS

- Head Injury
- Stroke
- Severe Bleeding
- Chest Pain
- Abdominal Pain
- Difficulty Breathing
- Severe Pain
- Newborn Fever
- Major Trauma
- Suicidal Thoughts

Learn more about same-day care options from UI Health Care.

→ uihc.org/same-day



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