

THE ARTISTS

Eric Zivian

FORTEPIANO

Marc Destrubé

VIOLIN

VANCOUVER BACH FESTIVAL 2018

WEDNESDAY AUGUST 1 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

MOZART SONATAS FOR FORTEPIANO AND VIOLIN

— THIS PROGRAMME WILL BE PERFORMED WITHOUT AN INTERVAL —

Wolfgang Amadeus Mozart

(1756–1791)

Twelve Variations on “La bergère Célimène” K.359 (1781)

for fortepiano with violin accompaniment

Sonata in F major K.377 (1781)

for fortepiano and violin

Allegro

Temo con variazioni. Andante

Tempo di menuetto, un poco allegretto

Sonata in A major K.526 (1787)

for fortepiano and violin

Molto allegro

Andante

Presto

Supported by

Sharon E. Kahn

Pre-concert chat with
host Matthew White at 12:15:

Marc Destrubé



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Special thanks to the UBC School of Music for the use of the 5-octave classical fortepiano from their collection – an instrument by Thomas & Barbara Wolf, Washington DC, after Johann Schantz, Vienna, ca. 1790.

PROGRAMME NOTES

BY JUSTIN HENDERLIGHT

How frequently do employees despise their employers, a sentiment as common in the eighteenth century as now! In 1781, Wolfgang Amadeus Mozart accompanied the Prince Archbishop Colloredo of Salzburg to Vienna, on a trip to pay respects to the Holy Roman Emperor, Joseph II. Mozart lamented to his father Leopold that he had had to eat with the servants and perform duties only suited to a valet. Feeling mistreated to the extreme, Mozart requested his resignation from the Archbishop, but not before penning several paragraphs of ire to Leopold berating his boss. The young composer had every confidence that Vienna's rich musical culture would allow him to survive as a freelancer, though his far more pragmatic father had strong misgivings, which were somewhat warranted, at least at first. During this turbulent year, Mozart struggled to find consistent lodgings and work, though he managed to acquire a handful of wealthy pupils.

Both the **Variations, K.359** and the **Sonata in F, K.377**, were composed during the Summer of 1781. The violin-accompanied keyboard sonata was a natural genre to which to turn at this point in Mozart's career. He himself attested to its popularity, having in 1777 pledged to send Leopold and his sister – who was an accomplished keyboard player – a set of such pieces “for their amusement”. (Leopold grumbled several letters after this promise that Mozart had failed to send the pieces along.) While violin sonatas of the earlier eighteenth century were published for very capable string players accompanied by partially improvised *basso continuo*, gradually this model fell into disfavour as the keyboard became the focus, the violin part playing a much smaller role. Indeed, some publications indicated that the violin accompaniment was optional. The two roles even became somewhat gendered, as well-to-do women often devoted much time to the study of music and became highly competent keyboard players; male amateurs typically devoted less time to music and would therefore play the far less demanding violin parts. (Leopold was an outstanding violinist, so his interest in such pieces would have been to assess their suitability for amateurs.) Mozart published a set of six accompanied keyboard sonatas (including K. 377) in December of 1781, well aware of the potential for financial success they might bring him.

The 12 variations on *La bergère Célimène* point to another excellent use for this particular instrumentation: a didactic one. Mozart commented in a letter to his father that he was working on this set of variations for his first student in Vienna, the Countess of Rumbeke. The anonymous song “*la bergère Célimène*” was published in a contemporary set of *chansons*; it must have been well known, and it is always pedagogically favourable to use well-known tunes in the instruction of music. The Countess could play the keyboard part while Mozart accompanied her on the violin. The song has a repetitive AABABA structure, and the variations maintain that form. A cadenza delays the final return of the opening phrase (“A”) in each variation, which the performers may embellish. The piece was published in 1786, and a reviewer at the time commented that it was specifically well suited

for instructional use, particularly because of the distribution of difficult runs between the two hands in the later, more exuberant variations, such as in the fifth. True to the genre, the keyboard typically has the meatier part, though Mozart does allow the violinist a chance to shine in the first half of the seventh variation, which moves from the piece's sunny G major to a stormier g minor key.

Compared to the variations, Mozart gives the violin part a great deal more musical interest and participation in the **Sonata K.377**. In the first movement, the violin harmonizes with the theme in the right hand of the keyboard before taking it over and restating it. Shortly thereafter, the keyboard and violin begin to trade a motive back and forth in imitation. A similarly interdependent relationship appears in the slow theme and variations that comprise the second movement. Mozart presents the theme in a texture resembling a trio sonata, with the violin and right hand wrapping sinuously around each other over a solidly supportive bassline. The final movement is marked “*tempo di menuetto*”, owing to the fact that it moves with the characteristic rhythms of a minuet but does not follow the dance's usual form. Typically in this period, minuets were performed in pairs, the first performed twice, bookending a central contrasting minuet often called a “trio”. Mozart nods to that overall form here, but the internal form of the outer minuets is not the usual AABB structure, but a much more complex one. His flexible approach to musical structure nevertheless retains a superb sense of balance, even when it creates more drama than is typical for eighteenth-century forms.

The **Sonata K.526 in A major**, composed in 1787, treats the violin and keyboard even more equally than K. 377. Though the first movement starts with the right hand and violin doubling in octaves, the violin soon takes over, the keyboard relegated to accompaniment in such passages. This sense of equality carries into the second movement, where Mozart takes the three voices – right hand, left hand, and violin – pairing them in either octaves, thirds or unisons throughout the piece, so that in much of the movement, there are really only two independent voices distributed over the three parts. This simplicity and transparency of texture is countered by

harmonic adventurousness. Atypically for a slow movement of this period, melodic ideas are developed extensively rather than being stated and then simply restated. The last movement – with its inexhaustible rhythmic drive – is a rondo, meaning that it has a recurring refrain; the violin part

is quite unobtrusive in these refrains, but it comes to the fore repeatedly in the contrasting episodes. Mozart scholars often describe this work as the composer's finest sonata for piano and violin; it certainly pushes the boundaries of its genre further than any other such pieces from Mozart's quill.

THE PERFORMERS



Eric Zivian fortepiano

Eric Zivian is a fortepianist, modern pianist and composer. He has performed with the Philharmonia Baroque Orchestra, the Portland Baroque Orchestra, the Santa Rosa Symphony and the Toronto Symphony, among others, and given solo recitals in Toronto, New York, Philadelphia, and the San Francisco Bay Area.

Eric Zivian has performed extensively on fortepiano since 2000 and is a member of the Zivian-Tomkins Duo and the Benvenue Fortepiano Trio, performing at Chamber Music San Francisco, the Da Camera series in Los Angeles, Boston Early Music, the Seattle Early Music Guild and Caramoor. On modern piano, he is a member of the Left Coast Chamber Ensemble and has performed with the Empyrean Ensemble, Earplay, and the San Francisco Contemporary Music Players. He is a founder and Music Director of the Valley of the Moon Music Festival, a new festival in Sonoma specializing in Classical and Romantic music on period instruments.

Eric's compositions have been performed widely in the United States and in Tokyo, Japan. He was awarded an ASCAP Jacob Druckman Memorial Commission to compose an orchestral work, *Three Character Pieces*, which was premiered by the Seattle Symphony in March 1998. Eric studied piano with Gary Graffman and Peter Serkin and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer.



Marc Destrubé violin

Canadian violinist Marc Destrubé is equally at home as a soloist, chamber musician, concertmaster or director/conductor of orchestras and divides his time between performances of standard repertoire on modern instruments and performing baroque and classical music on period instruments.

As a concertmaster, he has played under Sir Simon Rattle, Kent Nagano, Helmuth Rilling, Christopher Hogwood, Philippe Herreweghe, Gustav Leonhardt and Frans Brüggen. He is co-concertmaster of the Orchestra of the 18th Century with which he has toured the major concert halls and festivals of the world. He was concertmaster of the CBC Radio Orchestra from 1996 to 2002, concertmaster of the Oregon Bach Festival Orchestra, and founding director of the Pacific Baroque Orchestra.

He is first violinist with the Axelrod String Quartet, quartet-in-residence at the Smithsonian Institution in Washington D.C., where the quartet plays on the museum's exceptional collection of Stradivari and Amati instruments. He has also performed and recorded with L'Archibudelli and is a member of the Turning Point and la Modestine ensembles and Microcosmos string quartet in Vancouver.

He has appeared as soloist and guest director with symphony orchestras in Victoria, Windsor, Edmonton and Halifax as well as with the Australian Brandenburg Orchestra, Portland Baroque Orchestra and Lyra Baroque Orchestra. A founding member of Tafelmusik Baroque Orchestra, he has appeared with many of the leading period-instrument orchestras in North America and Europe including as guest concertmaster of the Academy of Ancient Music and of the Hanover Band.

Marc has recorded for Sony, EMI, Teldec, Channel Classics, Hänssler, Globe and CBC Records.

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DOCUMENTARY AND PERFORMANCE SCREENINGS DURING THE FESTIVAL

AFTERNOONS AT 4 PM AT CHRIST CHURCH CATHEDRAL'S PARISH HALL (DOWNSTAIRS)

- ADMISSION FREE -

WEDNESDAY AUGUST 1 AT 4 PM:

Tales of Two Cities: The Leipzig Damascus Coffee House

Alon Nashman and Maryem Tollar, narrators, Trio Arabica, Tafelmusik Baroque Orchestra, Jeanne Lamon, conductor, Marshall Pynkoski, stage director, Glenn Davidson, production designer
It's 1740, and coffee houses are the places to listen to music and share stories, in both the famous trading centre of Leipzig and one of the oldest cities in the world, Damascus. Experience the visual splendour, music, and contemporary tales of these historic locations, with music by J.S. Bach, Handel, and Telemann.

Tafelmusik Media 2017, 97 minutes

THURSDAY AUGUST 2 AT 4 PM

Franz Schubert: The Greatest Love and the Greatest Sorrow

Christopher Nupen, director

"The Greatest Love And The Greatest Sorrow" tells of the last 20 months of Schubert's life and tries to bring audiences a closer understanding of his emotional state during that time and how it affected the kind of music he produced in those final months. It is not done in the form of a traditional music documentary. The watcher is not fed dates, compositions and life events but rather excerpts from his diary, his correspondences, the lyrics of his songs and the farewell letters he eventually sent to his friends and family.

Allegro Films 1994, 120 minutes

FRIDAY AUGUST 3 AT 4 PM

BBC - Great Composers: J.S. Bach

Kenneth Branagh, narrator

"The Great Composers" is a BBC documentary series narrated by Kenneth Branagh, presenting the lives and works of some

of the most important figures in Western classical music, with outstanding performances, dramatizations, and insightful interviews with respected artists and scholars.

BBC Documentary 1997, 59 minutes

WEDNESDAY AUGUST 8 AT 4 PM

The Hidden Heart (The Life of Benjamin Britten & Peter Pears)

Teresa Griffiths, director

This is a story about how two great musical talents, Benjamin Britten and the tenor Peter Pears met and fell in love and how their subsequent lifelong relationship influenced the course of twentieth century classical music.

Oxford Film and Television for Channel Four Television and RM Associates 2001, 78 minutes

THURSDAY AUGUST 9 AT 4 PM

Monteverdi's "Combattimento": Two different approaches

Two highly contrasting performances of Monteverdi's dramatic madrigal "Il Combattimento di Tancredi e Clorinda", from his 8th Book of Madrigals.

The first version is presented as a fierce and exhaustive battle scene between the two knights in full armour, as staged by Pierre Audi for The Netherlands Opera (1993), in a musical adaptation of the score by Luciano Berio, and with tenor Guy de Mey in the main role of narrator.

This version will be followed by a simpler, but gripping and highly evocative concert presentation as a madrigal, directed by tenor Paul Agnew (who also appears in the main role of narrator) with the musicians from Les Arts Florissants.

Opus Arte, Netherlands Opera (1993)
Medici tv, Les Arts Florissants (2016)

VANCOUVER



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