

Sunday, January 20, 2008, 3pm  
Zellerbach Hall

## Gil Shaham, *violin* Akira Eguchi, *piano*

### PROGRAM

William Walton (1902–1983) Sonata for Violin and Piano  
Allegro tranquillo  
Theme. Andante —  
Variation 1. A tempo poco più mosso —  
Variation 2. A tempo quasi improvvisando —  
Variation 3. Alla marcia molto vivace —  
Variation 4. Allegro molto —  
Variation 5. Allegretto con moto —  
Variation 6. Scherzando —  
Variation 7. Andante tranquillo —  
Coda. Molto vivace — Presto

Johann Sebastian Bach (1685–1750) Sonata No. 2 for Unaccompanied Violin in  
A minor, BWV 1003  
Grave  
Fuga  
Andante  
Allegro

### INTERMISSION

Joaquin Rodrigo (1901–1999) Sonata Pimpanete  
Allegro  
Adagio  
Allegro

Pablo de Sarasate (1844–1908) Zapateado, Op. 23, No. 2  
Romanza Andaluza, Op. 22, No. 1  
Zigeunerweisen, Op. 20

*Mr. Shaham's management is Opus 3 Artists, 470 Park Avenue South, 9th Floor North, New York, New York 10016.*

*Mr. Eguchi appears courtesy of Kajimoto Concert Management.*

*Mr. Shaham records exclusively for Canary Classics.*

*Cal Performances' 2007–2008 Season is sponsored by Wells Fargo Bank.*

## William Walton (1902–1983) Sonata for Violin and Piano

*Composed in 1948–1949; revised in 1950. Original version premiered on September 30, 1949, in Zurich by violinist Yehudi Menuhin and Louis Kentner; revised version premiered on February 5, 1950, in London by the same performers.*

Sir William Walton (he was knighted in 1951) was the son of two musicians (his mother was a singing teacher; his father, the local church choirmaster) and reports have it (though, unfortunately, without elucidating details) that he was singing Handel anthems before he could speak. Piano and violin lessons followed before he was packed off to the Choir School at Christ Church, Oxford, when he was 10. At sixteen, Walton entered Christ Church College, but he was so absorbed with his musical studies that he failed all his other subjects and soon left the university. Perhaps the most important thing that he acquired at Oxford was his friendship with the Sitwells—Edith, Osbert and Sacheverell—a family of station, wealth and immense culture who recognized an outstanding talent in Walton. He moved into their home in London after coming down from Oxford, and there received encouragement, advice and inspiration. Dame Edith wrote a series of witty, often satirical poems for him, which he set as *Façade*. This “Entertainment for Reciter and Chamber Ensemble,” as the composer described it, caused enough of a stir when it was first heard in 1922 (Walton was 20) not only to bring him to the attention of the musical world but also to gain him entry into the highest echelons of British society. He thereafter moved comfortably in the finest social, musical and artistic circles, attending the most fashionable parties and concerts, accompanying aristocratic friends on their European travels, and starting an affair with Alice, Vicountess Wimbourne in 1934. Despite the difference in their backgrounds and ages (she was 54, Walton 32), Alice was Walton’s generous patron and inspirational muse (and artistic goad) for the next 15 years, helping to arrange the commission for him to write the official coronation march (*Crown Imperial*) for George VI in 1937, convincing him to compose a violin concerto for

Jascha Heifetz, and laying the groundwork with her friend Garret Moore, Chairman of the Royal Opera House, for Walton’s first opera, *Troilus and Cressida*. After the death of Lord Wimbourne in 1939, Walton moved into Alice’s townhouse in London. They considered, and rejected, marriage, but remained devoted companions until Alice’s death from cancer in April 1948.

In September 1948, Walton traveled to Buenos Aires with a British delegation from the Performing Rights Society that was charged with persuading the Argentineans to sign the Berne international copyright convention, and there he found a way to assuage his sorrow over Alice’s death when he met the 22-year-old Susana Gil Passo, social secretary to the British Council in Argentina, who had arranged his interviews with the press. They fell instantly in love, were married in January 1949, and soon thereafter returned together to England. Walton also took home with him the sketches for a new sonata for violin and piano that Yehudi Menuhin and that esteemed violinist’s brother-in-law, pianist Louis Kentner, had commissioned him to write. He completed the work in a three-movement version that summer, and Menuhin and Kentner performed it at the Tonhalle in Zurich in September. Not satisfied, Walton returned to the Sonata as his first project after he and Susana had forsaken chilly London and settled permanently that autumn on the island of Ischia, in the Bay of Naples. He excised the *Scherzetto* movement (which was published as one of the Two Pieces for Violin and Piano in 1951), revised the two large remaining movements, and had the Sonata ready in its definitive version for Menuhin and Kentner to premiere at the Drury Lane Theatre in London on February 5, 1950. In a review in *Gramophone* of the recording that Menuhin and Kentner made of the Sonata, Alec Robertson wrote that the work is “really beautiful.... The architecture is that of a true craftsman, the decoration that of a true artist, and the heart of the matter is that of a man of flesh and blood.”

The first of the Sonata’s two large movement is in a conventional sonata form that is worked out with what Walton’s biographer Michael Kennedy called a “conflict between melancholy romanticism and rhythmical asperity [in which] one may surely

detect a reflection of the tensions during Lady Wimbourne's illness and death." The piano begins with soft, pulsing, consonant chords above which the violin initiates the first theme, an angular melody with a prominent "gruppetto" of four quick notes that serves as a reference point throughout the movement. After a restless transition based on the *gruppetto* motto, the piano presents the second theme, which uses flowing triplet figures as its essential building block. The exposition ends with an agitated section related to the main theme before the pulsing piano chords of the opening return to start the development section, which casts the first theme in a variety of moods. The recapitulation brings back the materials of the exposition. This eloquent movement ends with the violin's meditation on the main theme and a final, quiet reminiscence of the second subject by the piano alone in the closing measures. The second movement is a set of free variations on a long, thoughtful melody presented by the violin; the piano replies in a postlude. The seven variations that follow are character studies on the theme: the first is in stark, two-part counterpoint between the participants, the second (marked "quasi improvisando") is rhapsodic, and the third is in the manner of a march; each concludes with a piano postlude. The fourth variation ("strepitoso"—"noisy") is spiky and aggressive (the piano postlude is omitted for the rest of the variations); the fifth, with its delicate pizzicatos and piano arabesques, is impressionistic; the sixth ("scherzando") is lively and brief; and the seventh is in the gently rocking rhythm of a barcarolle. The Sonata closes with a brilliant coda.

**Johann Sebastian Bach (1685–1750)**  
**Sonata No. 2 for Unaccompanied Violin in**  
**A minor, BWV 1003**

*Composed before 1720.*

From 1717 to 1723, Bach was director of music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, 24 years old at the time he engaged Bach. (Bach was 32.) Leopold was fond of travel and books and paintings, but his real passion

was music. He was an accomplished musician who not only played violin, viola da gamba and harpsichord well enough to join with the professionals in his house orchestra, but also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment it had grown to nearly twenty performers equipped with a fine set of instruments. It was for this group that Bach wrote many of his outstanding instrumental works, including the *Brandenburg Concertos*, *Orchestral Suites*, *Violin Concertos* and much of his chamber music. Leopold appreciated Bach's genius (his annual salary as Court Conductor was 400 *thalers*, equal to that of the Court Marshal, Leopold's second highest official), and Bach returned the compliment when he said of his Prince, "He loved music, he was well acquainted with it, he understood it."

Bach composed the set of three sonatas and three partitas for unaccompanied violin at Cöthen before 1720, the date on the manuscript. Though there is not a letter, preface, contemporary account or shred of any other documentary evidence extant to shed light on the genesis and purpose of these pieces, the technical demands that they impose upon the player indicate that they were intended for a virtuoso performer: Johann Georg Pisendel, a student of Vivaldi, Jean Baptiste Volumier, leader of the Dresden court orchestra, and Joseph Spiess, concertmaster of the Cöthen orchestra, have been advanced as possible candidates. After the introduction of the *basso continuo* early in the 17th century, it had been the seldom-broken custom to supply a work for solo instrument with keyboard accompaniment, so the tradition behind Bach's solo violin sonatas and partitas is slight. Johann Paul von Westhoff, a violinist at Weimar when Bach played in the orchestra there in 1703, published a set of six unaccompanied partitas in 1696, and Heinrich Biber, Johann Jakob Walther and Pisendel all composed similar works. All of these composers were active in and around Dresden. Bach visited Dresden shortly before assuming his post at Cöthen, and he may well have become familiar at that time with most of this music. (Bach's reputation as a peerless keyboard virtuoso preceded him on his visit to Dresden in 1717: the French

organist and clavecin player Louis Marchand fled town rather than be beaten in a contest arranged by a local nobleman.) Though Bach may have found models and inspiration in the music of his predecessors, his works for unaccompanied violin far surpass any others in technique and musical quality.

Though the three violin partitas, examples of the *sonata da camera* ("chamber sonata") or suite of dances, vary in style and structure, the three solo sonatas uniformly adopt the precedent of the more serious "church sonata," the *sonata di chiesa*, deriving their mood and makeup from the works of the influential Roman master Arcangelo Corelli. The sonatas follow the standard four-movement disposition of the *sonata da chiesa*—slow—fast—slow—fast—though Bach replaced the first quick movements with elaborate fugues and suggested a certain dance-like buoyancy in the finales. The opening *Grave* of the Sonata No. 2 in A minor is a rhapsodic flight of sweeping scales frequently interrupted by double stops whose chromatically inflected harmonies heighten the music's touching expression. The progress of the elaborate and precisely planned *Fugue* (Bach's audacity at composing a fugue for just the four strings of a solo violin is justified by the superbly satisfying result that he achieves) is leavened by episodes of single-line melodic writing. The following C major *Andante*, reminiscent in its ineffable blend of strength and wistfulness of the famous "Air on the G String" from the Third Orchestral Suite (BWV 1068), is built from a long-limned theme spun above a regularly pulsing bass line. The closing *Allegro* eschews double-stopping in favor of a *moto perpetuo* unfolding of briskly moving melodic material.

**Joaquín Rodrigo (1901–1999)**  
**Sonata Pimpante**

*Composed in 1966. Premiered on February 26, 1966, in Brussels by violinist Agustín León Ara and pianist Miguel Zanetti.*

Though Joaquín Rodrigo, born on November 22, 1901, at Sagunto, Valencia, on Spain's eastern coast, lost his sight when he was three from diphtheria, he

early showed a pronounced aptitude for music. His parents enrolled him in a school for blind children in the nearby city of Valencia, and at age eight, he began formal lessons in harmony, piano and violin; his teachers in composition included Francisco Antich, Enrique Gomá and Eduardo López Chávarri. During the 1920s, Rodrigo established himself as a pianist with performances of challenging recent works by Ravel, Stravinsky and other contemporary composers, and he began composing seriously in 1923 with the *Suite para Piano* and the *Dos Esbozos* ("Two Sketches") for Violin and Piano. His first work for orchestra, *Juglares* (written, like all of his scores, on a Braille music typewriter and then dictated to a copyist), was played in both Valencia and Madrid in 1924; his *Cinco Piezas Infantiles*, also for orchestra, won a National Prize the following year. In 1927, he followed the path of his compatriots Albéniz, Granados, Falla and Turina, and moved to Paris, where he enrolled at the Schola Cantorum as a pupil of Paul Dukas. Rodrigo immersed himself in the musical life of the city, befriending Honegger, Milhaud, Ravel and other Parisian luminaries, receiving encouragement from Falla, and enjoying success with a performance of his orchestral *Prelude for a Poem to the Alhambra*, whose subject matter and distinctly Spanish idiom established the style that consistently characterized his creations. In 1933, he married the Turkish pianist Victoria Kamhi. A Conde de Cartagena Grant the following year enabled him to remain in Paris to continue his studies at the Conservatoire and the Sorbonne. The outbreak of civil war in Spain in 1936 prevented Rodrigo from returning home, and he spent the next three years traveling in Germany, Austria and Switzerland, and living in the French capital. He returned to Madrid after the Spanish Civil War ended in 1939, and established his position among the country's leading musicians with the premiere of the *Concierto de Aranjuez* for Guitar and Orchestra the following year. His prominence in Spanish musical life was recognized with many awards, honorary degrees and memberships, and, in 1947, the creation for him of the Manuel de Falla Chair at the University of Madrid. In addition to teaching at the University, Rodrigo also served as Head of Music Broadcasts for Spanish Radio, music critic

for several newspapers, and Director of the Artistic Section of the Spanish National Organization for the Blind. Though best known for his series of concertos for one, two and four guitars (*Concierto de Aranjuez*, *Fantasia para un Gentilhombre*, *Concierto para una Fiesta*, *Concierto Madrigal*, *Concierto Andaluz*), flute (*Concierto Pastoral*), cello (*Concierto como un Divertimento*) and harp (*Concierto Serenata*), Rodrigo also composed a ballet, a zarzuela, an opera, numerous orchestral and chamber works, music for the cinema, many songs, and solo numbers for piano and guitar. He died in Madrid on July 6, 1999.

Rodrigo studied the violin as a youngster and wrote with special skill and understanding in the *Concierto de estío* (“Summer,” 1943) and a half-dozen chamber works, the most important of which is the *Sonata Pimpante* (“Lively, Energetic”), composed in 1966 for the Spanish virtuoso Agustín León Ara. The Sonata’s opening movement alternates two contrasting musical strains: a joyous, leaping theme in the violin supported by cascading figurations in the piano, and a lyrical, slightly melancholy and distinctively Spanish melody initiated by the violin. The three-part form of the second movement (A–B–A) takes a soulful theme as the subject for its outer sections and music of festive exuberance for its central episode. The finale, with the virile *moto perpetuo* music of its outer sections framing a cantabile interlude, exudes an almost Paganini-like virtuoso brilliance.

## **Pablo de Sarasate (1844–1908)**

*Zapateado*, Op. 23, No. 2

*Romanza Andaluza*, Op. 22, No. 1

*Zigeunerweisen*, Op. 20

*Composed in 1878.*

Pablo Martín Melitón de Sarasate y Navascuez—economized to Pablo de Sarasate when he became a star—occupied, with Niccolò Paganini and Joseph Joachim, the pinnacle of 19th-century fiddledom. The son of a military bandmaster in Pamplona, Spain, he started violin lessons at five, gave his first public performance at eight, and rocketed past the pedagogical prowess of the best local teachers

so quickly thereafter that he had to be sent to the Paris Conservatoire for further instruction with Delphin Alard at the age of 12. So much promise for furthering the cause of Spanish culture did he show that Queen Isabella presented him with a Stradivarius violin (a handsome piece of booty acquired in a recent tiff with Naples), and personally authorized the subsidy of his expenses. Within a year, he won a *premier prix* in violin and solfège at the Conservatoire, acquired another prize, in harmony, in 1859, and then set off on the tours of Europe, Africa, North and South America and the Orient that made him one of the foremost musicians of his time. (His first tour of the United States was in 1870; his last in 1889.) His playing drew unstinting praise during the 40 years of almost constant, worldwide concertizing that followed, the most impressive evidence of which is the spectacular list of works that were written for him by some of the era’s greatest composers: Bruch’s G minor Violin Concerto and *Scottish Fantasy*; Saint-Saëns’s Concertos Nos. 1 and 3 and the *Introduction and Rondo Capriccioso*; Lalo’s Concerto in F minor and *Symphonie espagnole*; Joachim’s Variations for Violin and Orchestra; Wieniawski’s Second Concerto; Dvořák’s *Mazurek*; and Mackenzie’s *Pibroch Suite*. Whereas Paganini was noted for his flamboyant technical wizardry and emotional exuberance, and Joachim for his high-minded intellectualism and deep musical insights, Sarasate was famed for his elegance, precision, apparent ease of execution and, in the words of Eduard Hanslick, the Vienna-based doyen of Europe’s music critics, his “stream of beautiful sound.” No less an authority than the great Belgian violinist Eugène Ysaÿe said, “It was he who taught us to play exactly.” Sarasate was also a keen chamber music participant, and he was among the early champions of Brahms’s quartets, though he declined to play that master’s Violin Concerto. The handful of recordings he made shortly before his death in Biarritz in 1908, the first commercial discs made by a world-famous violinist, attest to his remarkable skill.

Sarasate augmented his performance repertory with more than 50 compositions of his own creation, all of them in a lighter vein and many based on folk models. Among those in the musical idiom of his native land are the eight *Spanish*

*Dances*, issued in four pairs (Op. 21, 22, 23, 26) between 1878 and 1882. The *Zapateado* is a traditional Spanish solo dance in triple meter which is marked by the stamping of the heels to emphasize the music’s syncopations and cross-rhythms. Folk song sources for at least five of the *Spanish Dances* have been uncovered by scholars, but the delicately undulating evening song titled *Romanza Andaluza* is apparently entirely original with Sarasate.

Sarasate had already established his reputation in France, Spain, England and North and South America as one of his era’s greatest performers before he made his debut in the German-speaking lands with a concert in Vienna in 1876. His success in northern Europe for the next three decades nearly rivaled that of Joseph Joachim, Germany’s acknowledged master of the violin. (Joachim died in 1907, just one year before Sarasate.) To appeal to the predilection for a certain Eastern exoticism in

the German and Austrian musical appetites of the day, Sarasate devised a concert work in 1878 based on melodies of Hungarian extraction that he titled *Zigeunerweisen*—“Gypsy Airs.” *Zigeunerweisen* is disposed in two large paragraphs of contrasting nature. A bold summons based on a grave theme introduces the soloist, who continues the opening mood with an accompanied cadenza and a sad lament utilizing a gapped-scale melody of considerable pathos. Though the musical substance of this first section is simple and direct, the soloist embroiders it with a rich overlay of trills, grace notes, harmonics, *glissandi*, *pizzicati* and *spiccati*. After a grand pause, the tempo quickens and the mood brightens for the closing section, a blazing dance in the most brilliant Gypsy manner energized by an entire battery of violin pyrotechnics.

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## About the Artists



Violinist **Gil Shaham** is internationally recognized by audiences and critics alike as one of today's most virtuosic and engaging classical artists. He is sought after throughout the world for concerto appearances with celebrated orchestras and conductors, as well as for recital and ensemble appearances on the great concert stages and at the most prestigious festivals.

In addition to his many orchestral engagements Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He has the good fortune to enjoy musical collaboration with his family as well, including his wife, violinist Adele Anthony, his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In spring 2007, his dream of bringing together friends and colleagues for chamber music came to fruition in a tour of Brahms programs, culminating in a series of three concerts at Carnegie's Zankel Hall.

Among his more than two dozen concerto and solo CDs are a number of bestsellers, appearing on record charts in the United States and abroad. These recordings have earned prestigious awards, including multiple Grammys, a Grand Prix du Disque, Diapason d'Or and Gramophone Editor's Choice. Mr. Shaham's most recent recordings have been produced for his own label, Canary Classics: *The Fauré Album* with Akira Eguchi, *The Prokofiev Album* with Orli Shaham and *Mozart in Paris*, scheduled for release in January 2008.

Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where at the age of seven he began violin studies with Samuel Bernstein of the Rubín Academy of Music and granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he

made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year, he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at The Juilliard School, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University.

Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 "Countess Polignac" Stradivarius and lives in New York City with his wife, violinist Adele Anthony, and their two children.



Acclaimed by *The New York Times* for his "extraordinary artistry, maturity and intelligence," pianist **Akira Eguchi** has captivated audiences and critics throughout the world as a piano soloist, chamber

musician, harpsichordist and collaborative pianist.

Since his highly acclaimed New York recital debut at Alice Tully Hall in 1992, Mr. Eguchi has performed in the foremost music centers of the United States, Europe and the Far East, including Carnegie Hall, Avery Fisher Hall, Alice Tully Hall and the 92nd Street Y in New York; the Kennedy Center in Washington, D.C.; the Musikverein in Vienna; the Barbican Centre in London; and the Théâtre des Champs-Élysées in Paris. Distinguished for his performances for heads of state, Mr. Eguchi has played for President Clinton at the White House and for the Emperor and Empress of Japan at Hamarikyū Ashahi Hall in Tokyo. He has also been featured in numerous tours of the United States, France, England, Germany, Austria, Switzerland, Holland, Italy, Belgium, Poland, Slovenia, Ireland, Scotland,

## About the Artists

Spain, Canada, Mexico, Guatemala, Korea, China, Taiwan, Hong Kong and Japan, encompassing numerous recitals and concerts with many of those countries' foremost ensembles.

In great demand as a chamber musician, Mr. Eguchi has performed at the Aspen, Ravinia and Newport festivals in the United States, the Nagano-Aspen and Pacific festivals in Japan, the Japan Festival in London, the Verbier Festival in Switzerland and La Folle Journée in France. His radio and television credits include performances on WQXR and WNCN in New York, NPR, NHK of Japan, KBS of Korea, Radio France, BBC, PBS and NBC. His recordings are available on the Deutsche Grammophon, Philips, Denon, Marquis Classics, Victor, IDC, BMG, Kosei, Canary/Vanguard and NYS Classics labels.

His first solo CD, *Dear America* (2002), was selected as one of the best recordings of the month by *Recording Arts*; his second, *Legends of the Maestros* (2003), received the same honor. *Legends* was recorded at Carnegie Hall on an 1887 Steinway piano that originally resided on the Carnegie stage during the hall's early days. His latest solo album, released in 2006, includes works by Rachmaninoff, Prokofiev and Mussorgsky's *Pictures at an Exhibition*, in the Horowitz arrangement.

Mr. Eguchi is the recipient of numerous awards and prizes, including the prestigious William

Petchek Award and William Schuman Prize from The Juilliard School for outstanding achievement and leadership in music; first prize at both the Gina Bachauer International Scholarship Competition and the Brahms Piano Concerto Competition at Juilliard; awards at the International Chamber Music Competition in Paris; and the Aleida Schweitzer Award for outstanding accompanist at the International Wieniawski Violin Competition in Poland. Also active as a composer, Mr. Eguchi has composed candenzas for the Mozart Violin Concertos, K.216 and K.219, commissioned by Kyoko Takezawa and Julian Rachlin, and the Haydn Cello Concerto in C major, commissioned by Ko Iwasaki. In 2003, his arrangement of *Gershwin Piano Selections* was published by Zen-On.

Born in Tokyo, Mr. Eguchi received a degree in music composition from Tokyo National University of Fine Arts and Music, where he subsequently served as a faculty member. Mr. Eguchi received his master's degree in piano performance from Juilliard, and he has studied with Herbert Stessin, Samuel Sanders, Hitoshi Toyama, Shin Sato, Akira Kitamura, Ichiro Mononobe and Akiko Kanazawa.

Currently living in New York City and on the faculty of Brooklyn College, Akira Eguchi has also been appointed guest professor of Senzoku-Gakuen Music College in Tokyo.