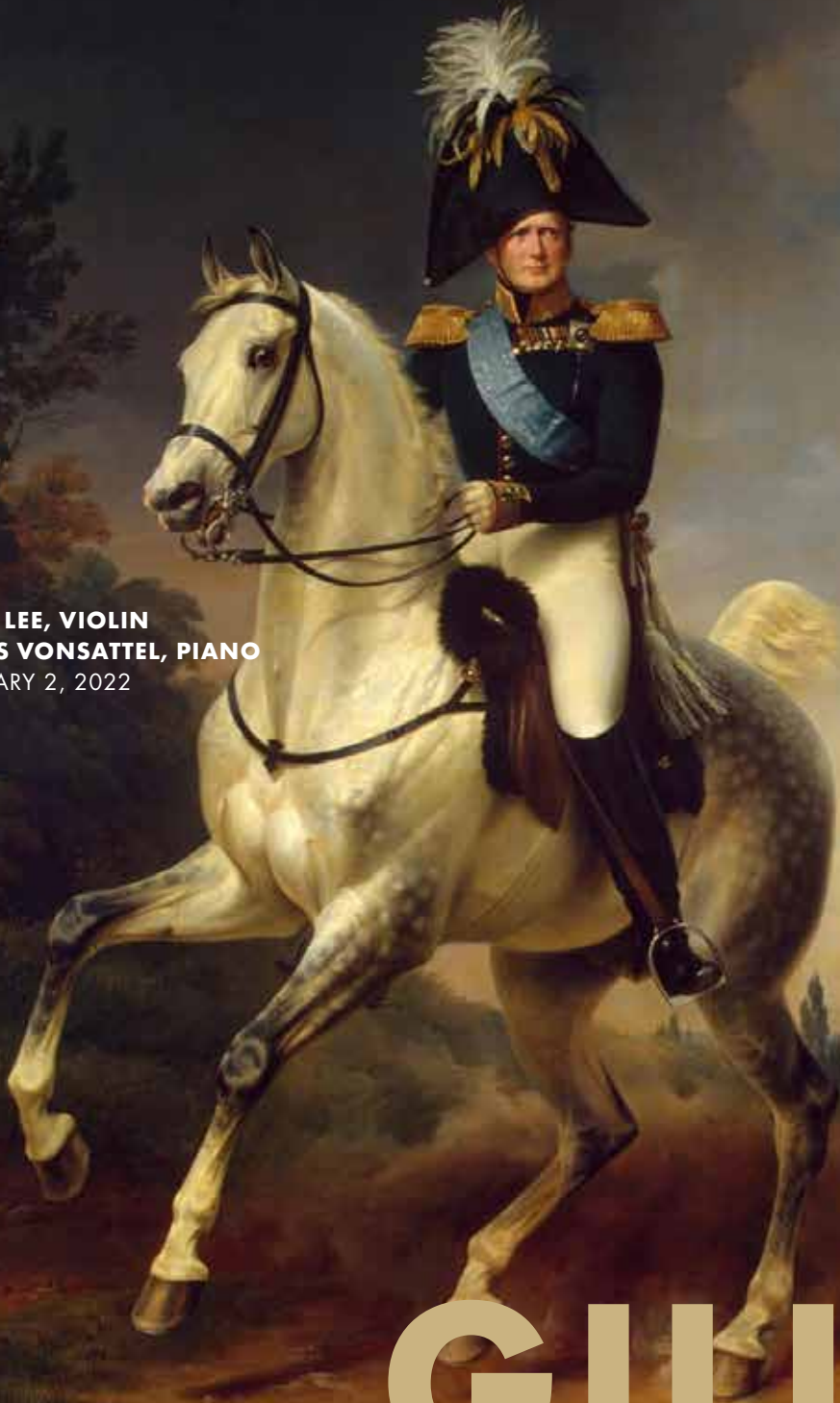


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**YURA LEE, VIOLIN**  
**GILLES VONSATTEL, PIANO**  
FEBRUARY 2, 2022

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On the cover:

Franz Krüger, *Equestrian Portrait of Alexander I*, 1837,  
The Hermitage, St. Petersburg.

Alexander I served as Tsar of Russia from 1801–1825.  
Beethoven, who was increasingly depressed by ill health  
at the time, dedicated the three sonatas of Opus 30  
to him.

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# YURA LEE & GILLES VONSATTEL

## FEBRUARY 2, 2022

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**Yura Lee, *violin***  
**Gilles Vonsattel, *piano***

Dispeker Artists International  
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### YURA LEE

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Violinist/violist Yura Lee is one of the most versatile and compelling artists of today. She is one of the very few in the world that has mastery of both violin and viola, and she actively performs both instruments equally. Her career spans through various musical mediums, both as a soloist and as a chamber musician, captivating audiences with music from baroque to modern, and enjoying a career that spans more than two decades and takes her all over the world.

Ms. Lee was the only first prize winner awarded across four categories at the 2013 ARD Competition in Germany. She has won top prizes for both violin and viola in numerous other competitions, including first prize and audience prize at the 2006 Leopold Mozart Competition (Germany), first prize at the 2010 UNISA International Competition (South Africa), first prize at the 2013 Yuri Bashmet International Competition (Russia), and top prizes in Indianapolis (USA), Hannover (Germany), Kreisler (Austria), and Paganini (Italy) Competitions.

As a chamber musician, Ms. Lee regularly takes part in numerous festivals, including the Marlboro Festival, Salzburg Festival, Verbier Festival, La Jolla SummerFest, and Seattle Chamber Music Festival, and she is currently a member of the Chamber Music Society of Lincoln Center and Boston Chamber Music Society. Her studies took place at the Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. Currently she teaches at the Thornton School of Music, University of Southern California.

For violin, Ms. Lee plays a fine Giovanni Grancino violin kindly loaned to her through the Beares International Violin Society by her generous sponsors. For viola, she plays an instrument made in 2002 by Douglas Cox, who resides in Vermont.

We have heard Yura Lee play violin as part of the Ensō String Quartet in 2017 and violin and viola on our Tucson Winter Chamber Music Festivals of 2016, 2018, and 2020. For tonight's concert, she will be featured on the violin.

# EVENING SERIES

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## GILLES VONSATTEL

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A “wanderer between worlds” (Lucerne Festival), “immensely talented” and “quietly powerful pianist” (*The New York Times*), Swiss-born American Gilles Vonsattel is an artist of extraordinary versatility and originality. Comfortable with and seeking out an enormous range of repertoire, Mr. Vonsattel displays a musical curiosity and sense of adventure that has gained him many admirers. Recipient of an Avery Fisher Career Grant and winner of the Naumburg and Geneva competitions as well as the 2016 Andrew Wolf Chamber Music Award, he has in recent years appeared with various orchestras, while performing recitals and chamber music at the Chamber Music Society of Lincoln Center, Ravinia, Tokyo’s Musashino Hall, Wigmore Hall, Bravo! Vail, Music@Menlo, the Gilmore festival, the Lucerne festival, and the Munich Gasteig. His 2014 New York solo recital was hailed as “tightly conceived and passionately performed ... a study in intensity” by *The New York Times*.

Recent projects include Berg’s Kammerkonzert with the Orchestra della Svizzera Italiana, a tour with Jörg Widmann and the Irish Chamber Orchestra, Mozart concerti with the Vancouver Symphony and Florida Orchestra, performances at Seoul’s LG Arts Centre and at the Beijing Modern Music Festival, collaborations with Kent Nagano with L’Orchestre Symphonique de Montréal and the Munich Philharmonic (Bernstein’s Symphony No. 2, “The Age of Anxiety”) as well as numerous appearances internationally and throughout the United States with the Chamber Music Society of Lincoln Center. Mr. Vonsattel received his bachelor’s degree in political science and economics from Columbia University and his master’s degree from The Juilliard School, where he studied with Jerome Lowenthal. He is Associate Professor of Piano at the University of Massachusetts at Amherst and on the faculty of Bard Conservatory. Gilles Vonsattel is a Steinway Artist.

Mr. Vonsattel has performed on our Evening Series with the Ébène Quartet in 2010 and as a member of the Naumburg Trio in 2019.

## TONIGHT’S PROGRAM

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### JOHANN SEBASTIAN BACH (1685–1750)

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*Prelude in C Major, BWV 933*  
*Prelude in C Minor, BWV 934*

### LUDWIG VAN BEETHOVEN (1770–1827)

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*Sonata in C Minor for Violin and Piano, Op. 30, no. 2*

Allegro con brio  
Adagio cantabile  
Scherzo: Allegro  
Finale: Allegro

### LUDWIG VAN BEETHOVEN (1770–1827)

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*Piano Sonata No. 21 in C Major, Op. 53 (“Waldstein”)*

Allegro con brio  
Introduzione: Adagio molto  
Rondo: Allegretto moderato

## INTERMISSION

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### FRANZ SCHUBERT (1797–1828)

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*Fantasy in C Major for Violin and Piano, D. 934*

Andante molto  
Allegretto  
Andantino  
Allegro  
Allegretto  
Presto

# PROGRAM NOTES

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**DURING HIS YEARS AS KAPELLMEISTER** at Cöthen (1717–1723), when he wrote much instrumental music for his patron, Prince Leopold, Bach intermittently composed a group of six preludes for harpsichord. Part of his larger study *18 Kleine Präludien*, each is a brief exercise intended not for performance but rather to instruct; most probably they were used for his sons' compositional training. These six preludes BWV 933–938 consist of two short, repeated sections and require only basic instrumental technique. The entire group of eighteen was eventually published in 1802.

The good-natured Prelude in C Major, BWV 933, is notable for its piquant ornaments and steady left-hand movement; the second section brings the melody to a higher register. Cast in a 3/4 meter, the Prelude in C Minor, BWV 934, resembles an insouciant minuet.

**BEETHOVEN'S MAGNIFICENT** Opus 30 No. 2, the seventh of his ten violin sonatas, remains one of the most significant works in the violinist's repertoire. Written in the key of C minor, for Beethoven a tonality with profound associations, the sonata develops with drama and intensity. Beethoven had written the three sonatas comprising the Opus 30 set in 1802 for Czar Alexander I of Russia (although he did not receive payment until the Czarina visited Vienna in 1815 and realized the oversight). The Opus 30 No. 2 is the most ambitious of the set because it contains four extensively developed movements rather than the usual three, giving the work a symphonic scope. Most importantly, the sonata conjures an atmosphere of grandeur equal to that of Beethoven's more famous "Kreutzer" Sonata.

The piano introduces the taut, intense first movement. The second theme, heard initially in the violin, moves in a martial dotted rhythm. In the serene Adagio cantabile (A-flat major) the violin sings a contemplative melody ornamented by continuously varied figuration in the piano. Because of its lighter quality, Beethoven had considered omitting the tuneful Scherzo, a cheerful movement animated by unexpected offbeat accents and playful imitative passages in the Trio section. The finale begins with a deceptively simple theme that expands to symphonic proportions. A substantial coda (Presto) concludes the work.

**“You are going to Vienna in fulfilment of your long-frustrated wishes. With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands.”**

COUNT WALDSTEIN, WRITTEN IN BEETHOVEN'S AUTOGRAPH ALBUM IN 1792

**BEFORE HEARING LOSS ENDED** his performing career, Beethoven was lauded as Europe's finest pianist. Despite his disability he continued to compose for piano, and over the course of his career he wrote thirty-two piano sonatas that reflect his creative evolution. His productive middle period works, of which the "Waldstein" Sonata is an outstanding example, reveal common features: bold treatment of sonata form—the classically grounding framework for his dramatically nuanced, spacious designs—and strong emotional intensity achieved through maximum thematic and harmonic contrast.

When Beethoven began the "Waldstein" in late 1803 he had worked over a year on his "Eroica" Symphony (then known as the "Bonaparte" Symphony because of its intended dedication to Napoleon) and was contemplating its implications for new directions in his composition. Through creation of the Opus 53 Sonata (published in 1805), Beethoven pushed farther into the realm of Romanticism; he also repaid a spiritual debt to Count Ferdinand Waldstein, his generous mentor and friend during his early years in Bonn. Before Beethoven left for Vienna in 1792, Waldstein had prophesied that there "he would receive the spirit of Mozart from Haydn's hands." Waldstein himself soon departed for England, and it is most probable the two men never met again.

---

Shortly before beginning the Opus 53, Beethoven had acquired an Érard piano, a French instrument with four pedals, an extended range, and a heavier action. He was ecstatic with its large sound and broad tonal palette, an inspiration for him to explore and expand the keyboard's possibilities. One of the first sonata movements composed with this flexible new instrument, the expansive and tumultuous Allegro con brio (long studied in university form and analysis classes) develops two thematic areas with propulsive energy, abrupt contrasts of mood, and surprising harmonic pivots.

The original second movement was a tranquil Andante grazioso, and Beethoven was most fond of it. However, when he played the sonata for a friend, the central movement was declared overly long. After recovering from his anger, Beethoven withdrew the movement from the sonata and published it separately as *Andante favori* (Favorite Andante). The replacement slow movement is a brief statement in F major, a moment of reverie that serves as an introduction to the finale—a large-scale, exuberant rondo that unfolds with unprecedented whirls of sparkling figuration.

**ALTHOUGH SCHUBERT SOUGHT** Beethoven's structural coherence in his string quartets, he most appreciated the formal freedom of the fantasia—a sectionalized “fanciful” work that develops rhapsodically with contrasts of tempo and mood. Over the course of his lifetime he wrote twelve fantasias for various instrumentations: solo piano, piano four hands, and instrument and piano. The Fantasia D. 934 (1827), composed a year before his early death, is one of the few works publicly performed during Schubert's lifetime. Unhappily for Schubert, its premiere was not well received by Viennese connoisseurs, who favored more classically conventional frameworks. His Fantasia was curtly criticized as “improvisational” and subsequently rejected by publishers; it was issued posthumously in 1850. By way of explanation for this mindset, Gerald Abraham observes: “Schubert's general effects are less cumulative than Beethoven's, and it is the individual beauties rather than the whole design that remain in the memory. Schubert made no effort to curb his exuberant lyricism and frequently allowed single episodes to form themselves into complete designs

of their own, regardless of the effect on the general plan of the work. Such preoccupation with details rather than outlines is a familiar symptom of the Romantic movement.”

The Fantasia unfolds as six connected sections that contrast in tempo and effect. It begins with deceptive simplicity as the violin sings a leisurely melody over a rippling piano accompaniment. A brisker tempo signals the minor mode Allegretto, a piquant gypsy-style dance for violin. Schubert was fond of basing instrumental works on his earlier songs (such as “The Trout” and “Death and the Maiden”). The Andantino, the centerpiece of the work, is a set of virtuoso variations that expand his 1821 song “Sei mir gegrüsst!” (I greet you!), D. 741. The opening statement is initially varied through simple phrases exchanged between piano and violin; gradually the variations become demanding for both performers as passagework grows faster and more intricate for each instrument. A slower reprise of the theme concludes the section. A jubilant piano statement opens the Allegro; the violin shares its ideas. The Allegretto, slightly slower, once again begins with a piano statement, and the violin offers thematic commentary. The brief Presto brings the Fantasia to a spirited conclusion.

Notes by Nancy Monsman

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The heavy clouds are broken and blowing,  
And once more I can see the wide common stretching beyond the four sides of the city.  
Open the door. Half of the moon-toad is already up,  
The glimmer of it is like smooth hoar-frost spreading over ten thousand *li*.  
The river is a flat, shining chain.  
The moon, rising, is a white eye to the hills;  
After it has risen, it is the bright heart of the sea.  
Because I love it—so—round as a fan,  
I hum songs until the dawn.



THE UNIVERSITY OF ARIZONA

**POETRY CENTER**

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Public domain. Translated by Florence Ayscough and Amy Lowell.

This poem was selected for the concert by Sarah Kortemeier,

*Library Director*, and Leela Denver, *Library Specialist*

at the UA Poetry Center.

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The Tallis Scholars, Director Peter Phillips  
Photo © Nick Rutter

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# COMING SOON

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## **FEBRUARY**

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### **Poulenc Trio**

Sunday, February 13, 2022  
3:00 pm Leo Rich Theater

### **Goldmund Quartet**

Wednesday, February 23, 2022  
7:30 pm Leo Rich Theater

## **MARCH**

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### **Tucson Winter Chamber Music Festival**

Sunday, March 13, 2022  
3:00 pm Leo Rich Theater

Tuesday, March 15, 2022  
7:30 pm Leo Rich Theater

Wednesday, March 16, 2022  
7:30 pm Leo Rich Theater

Friday, March 18, 2022  
7:30 pm Leo Rich Theater

Saturday, March 19, 2022  
Celebration and live concert,  
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Janos Wilder, and open bar  
6:00 pm Leo Rich Theater

Sunday, March 20, 2022  
3:00 pm Leo Rich Theater

## **APRIL**

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### **Vienna Piano Trio**

Wednesday, April 6, 2022  
7:30 pm Leo Rich Theater

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