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IOANA CRISTINA GOICEA, VIOLIN

CHIH-YI CHEN, PIANO

NOVEMBER 6, 2022



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75TH SEASON!**

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FROM THE PRESIDENT

Welcome to the second concert of Piano & Friends for 2022–2023. This series began as a project of Jean-Paul Bierny, our esteemed prior President, and Fred Chaffee, a prior Vice-President, amateur pianist, and professional astronomer. The aim was to provide performance opportunities for young gifted piano students and early career professionals who would benefit from playing for our audience. Jean-Paul and Fred relied upon recommendations from people in the music world: musicians, music teachers, agents, and other friends of AFCM. We started with pianists, but quickly added “friends” of the piano in duo concerts.

These performances by young musicians are very important moments. Music is an interpretive art. Scores specify a work, but they cannot make its music. Each performance is an artist’s interpretation of what a score says and of what its composer intended a performer to make of it. Each performance is unique, no two are ever exactly alike, yet each is a presentation of the same work. Each performance is a unique stage in the life of the work, like a breath in the life of a person. A young artist’s early performances are the beginning of an ongoing process of breathing life into a score, of making it live in the experiences of the work’s audience.

The Piano & Friends concerts are among the most important things that AFCM does. We are committed to continuing them for the good the series does for the world of music and for the opportunities it affords you, our audience. We are grateful for the choice you make to be here and for your support of what we do.

JOSEPH THOMAS TOLLIVER
President



IOANA CRISTINA GOICEA, VIOLIN CHIH-YI CHEN, PIANO



Ioana Cristina Goicea, *violin*
Chih-Yi Chen, *piano*

IOANA CRISTINA GOICEA

Ioana Cristina Goicea is one of the outstanding violinists of her generation. She won First Prize at the 2017 Michael Hill International Violin Competition in New Zealand, with critics praising her passionate performance and describing her as “a new star in the musical firmament.” In 2018 she won First Prize at the German Music Competition in Bonn and was a laureate of the International Violin Competition of Indianapolis, and the following year she became a prize winner of the prestigious Queen Elisabeth Competition in Brussels. She is also the winner of the J. Brahms International Competition (2013) and laureate of the “Fritz Kreisler” International Violin Competition Vienna (2014). In addition to her career as a soloist, the young violinist is also an avid chamber musician, performing at renowned chamber music festivals and academies: the Verbier Academy, Hitzacker Festival and Academy, and the Heidelberger Frühling Academy.

Born into a family of musicians in Bucharest in 1992, Ms. Goicea started violin under the guidance of her mother, violinist Cristina Anghelescu and her grandfather, violin pedagogue Aurelian Anghelescu. She studied in Bucharest at the Dinu Lipatti Music Highschool with Prof. Radu Popescu and Rudolf Stamm as well as with Prof. Krzysztof Węgrzyn at the Hanover University of Music, Drama, and Media, with Prof. Mariana Sirbu at the University of Music and Theatre “Felix Mendelssohn Bartholdy” Leipzig, and with Prof. Petru Munteanu at the University of Music and Theater in Rostock.

In October 2020, at the age of 27, Ms. Goicea was appointed violin professor at the renowned University of Music and Performing Arts in Vienna. She plays a Giambattista Guadagnini violin (Parma, 1761) generously loaned to her by the German Music Instrument Fund in Hamburg (Deutsche Stiftung Musikleben).

During the Covid year, we heard Ms. Goicea in a recorded video recital that was streamed on the AFCM website. This is her first performance on our stage.

PIANO & FRIENDS

NOVEMBER 6, 2022

CHIH-YI CHEN

Pianist Chih-Yi Chen’s versatile qualities as a soloist, chamber musician, and accompanist have distinguished her as a rarity amongst pianists. Her work with the talented young violinists of the Indiana University Violin Virtuosi directed by Mimi Zweig garnered her recognition as a specialist in violin repertoire, and she has since become a sought-after collaborative pianist. Dr. Chen’s concerts with the Violin Virtuosi have taken her throughout the United States, Europe, and Asia. Her tours to France, Spain, Sweden, Italy, and Japan were especially successful and influential on young pianists around the globe.

Among the numerous musicians with whom she has appeared in recital are violinists Noah Bendix-Balgley, Barnabás Kelemen, Mihaela Martin, Augustin Hadelich, Clara-Jumi Kang, Soovin Kim, and Andrej Power; violists Yuval Gotlibovich and Atar Arad; cellists Sharon Robinson and Peter Stumpf; clarinetist Howard Klug and bassoonist William Ludwig. Solo appearances include Gershwin’s *Rhapsody in Blue* and Stephen Paulus’ piano concerto with the Indiana University Wind Ensemble. Dr. Chen has also performed with the Taipei Symphony Orchestra under conductor Irwin Hoffman.

Born in Taipei, Dr. Chen began to show remarkable gifts as a pianist at the early age of three. After finishing high school education with honors, Ms. Chen came to the United States and continued her musical studies at Indiana University, where she completed her Bachelor and Master of Music degrees. Her teachers have included Lev Vlasenko, former chairman of the piano department at the Moscow Conservatory, and Luba Edlina-Dubinsky, pianist of the famed original Borodin Trio.

Dr. Chen has been on the faculty of the Indiana University Jacobs School of Music since 2003 and has been part of the Chamber and Collaborative Music Department since its 2016–2017 inaugural year. She has also been on the faculty of the Indiana University Summer String Academy for more than two decades.

We last heard Chih-Yi Chen as part of a Piano & Friends recital in February 2017.

THIS AFTERNOON’S PROGRAM

MAURICE RAVEL (1875–1937)

Sonata No. 2 in G Major for Violin and Piano

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

GEORGE ENESCU (1881–1955)

Sonata No. 3 in A Minor for Violin and Piano
 (“dans le caractère populaire roumain”), Op. 25

Moderato malinconico
Andante sostenuto e misterioso
Allegro con brio, ma non troppo mosso

INTERMISSION

BÉLA BARTÓK (1881–1945)

Romanian Folk Dances for Violin and Piano, Sz. 56

Bot tãnc / Jocul cu bâță (Stick Dance)
Brâu (Sash Dance)
Topogó / Pe loc (In One Spot)
Bucsumi tãnc / Buciumeana (Dance from Bucsum)
Román polka / Poarga românească
 (Romanian Polka)
Aprózó / Mărunțel (Fast Dance)

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

“Méditation” from *Souvenir d’un lieu cher*, Op. 42

Valse-Scherzo, Op. 34

“Mélodie” from *Souvenir d’un lieu cher*, Op. 42

CAMILLE SAINT-SAËNS (1835–1893)

Introduction and Rondo Capriccioso, Op. 28

PROGRAM NOTES

RAVEL BEGAN HIS Sonata for Violin and Piano in 1923 and worked on it intermittently for the next four years. He eventually dedicated the work to violinist Madame Jourdan-Morhange, a friend and companion of long standing, as well as a fellow devotee of cats. During the early phase of composition, he wrote to her: “It will not be very difficult, and it will not sprain your wrist.” However, the completed sonata proved to be extremely difficult. Mme. Jourdan-Morhange was unable to perform the sonata at its premiere due to severe tendonitis, an affliction doubtless aggravated by arduous practice of Ravel’s virtuoso work.

Ravel took a long time to compose the sonata not only because of poor health and methodical work habits but because its instrumentation challenged him. He claimed that the opening Allegretto proved that “the violin and piano were essentially incompatible instruments ... the sonata was not intended to sink their differences but to accentuate this incompatibility to an even greater degree.” Each instrument’s specific focus on the neighboring keys G and A-flat in this flowing movement (with an emphasis on G in the violin) suggests an edgy independence.

The second movement, Blues (Moderato), playfully adapts jazz tempos and formulas. The finale (Allegro), which Ravel indicates must be played “as fast as possible,” is a demanding study in perpetual motion. At its climax the violin articulates twelve sixteenth notes per measure—for 179 consecutive measures!

“The violin and piano were essentially incompatible instruments ... the sonata was not intended to sink their differences but to accentuate this incompatibility to an even greater degree.”

RAVEL ON HIS VIOLIN SONATA

THE SONATA NO. 3 “in the Romanian folk style” (1926) is perhaps Enescu’s most frequently performed work after the *Romanian Rhapsodies*. It is, undoubtedly, one of the most remarkable works ever written for this combination of instruments, and one of the most challenging and rewarding for the performer. Enescu recreates here the atmosphere of popular musical practice of Romania, using the two instruments to evoke a whole world of folk music-making, spontaneous-sounding to the ear, yet tightly controlled in actual design and mercilessly precise in notation. While the violin engages in a variety of techniques and sonorities reminiscent of *lăutars* (Romanian fiddlers), the piano often imitates the sound of the *csimbalom* (a type of psaltery), acting, as Pascal Bentoiu remarked, like a “giant resonator” for the violin; at other times, it recalls a *cobza*, a plucked lute-like instrument; at others still, it becomes an entire orchestra of folk instruments. No actual folk-tunes are quoted, although Bentoiu points out similarities of the opening subject of the finale to some Northern Moldavian tunes, and the second subject has been found to have some analogues in the synagogal Hassidic singing of the region. Moreover, references to such genres as the *doina* (a slow lament) and the *hora* (a joyful dance) are found throughout the work. Yet the genius of this creation lies in its transcendence of any specific references or genres; rather than being an illustration, a musical postcard, the Sonata is as rigorous and complex a compositional organism as any of Enescu’s other works, adhering, in the background, to entirely traditional formal procedures.

The first movement is in sonata form; its clarity is somewhat obscured by the transformation of the opening material into a steadfast, almost menacing *hora* in the recapitulation. The second movement, in song form, was said by one its first interpreters, Alfred Cortot, to evoke “the mysterious feeling of summer nights in Romania”; Enescu himself penciled *crapauds* (frogs) over the ringing of the single piano note at the opening, while the violin plays a long, mournful *doina* entirely in harmonics. The same melody is heard at the climax of the movement, now a desperate wailing; at other moments, the music turns almost humorous, and one can hear folk musicians imitating birdcalls on their instruments. The finale, a modified rondo, dances with a peculiarly spiky brand of merriment, going, in turn, through episodes of

mirth, lament, and culminating in the final, delirious explosion of sound in the coda.

HOPING TO REVITALIZE Western art music by creating an accessible archive of folk material, Bartók tirelessly sought themes from his native Hungary, as well as neighboring areas, and incorporated many into his own compositions. Before the outbreak of World War I, he collected over 800 instrumental melodies from Romania's Transylvania region, and in 1915, his "Romanian year," he created several compositions from this trove. His Romanian Folk Dances, arranged as a six-movement suite for piano, were transcribed for violin and piano in 1926 by the illustrious Hungarian violinist Zoltán Székely.

Bartók admired the pungent instrumental combinations of Romanian music—peasant flute and bagpipes, often paired with violin and guitar—which created colors far richer than his native Hungarian music offered. In this arrangement Bartók chose registers and articulations that would best evoke the original timbres. Although the complex rhythms and decorations of the native dances were lost, he compensated by increasing the harmonic complexity of these sparely modal works.

Two gypsy violinists introduced Bartók to the moderately-paced "Stick Dance" (Dorian mode/A minor). The faster second movement, "Sash Dance" (Dorian mode/F-sharp minor), is a traditional dance that requires a scarf. The slower third movement, the mysterious "In One Spot" (Aeolian mode/D minor), is followed by a moderate "Horn Dance" (Mixolydian mode/C major). Two connected rapid movements, the "Romanian Polka" (Lydian mode/D major) and the two-part "Fast Dance" (Mixolydian to Dorian/D major to A major) resemble Bartók's favored lively finales.

ALTHOUGH TCHAIKOVSKY'S best-known work for violin is his Concerto, he also wrote a number of miniatures for the instrument, of which the three pieces that make up *Souvenir d'un lieu cher* have long been favorites. The title, "Memory of a dear place," refers to "Brailivo," the Ukrainian country estate of Nadezhda von Meck, Tchaikovsky's eccentric patroness for thirteen years (her primary stipulation was that they never meet). Her funding made it possible for Tchaikovsky to give up teaching (which

he never liked) and devote himself to composition. And despite von Meck's stipulation, Tchaikovsky was welcome at the guest house on her estate. Thus, *Souvenir* receives a dedication to a place ("B*****"), not a person.

Two of these pieces are performed on this afternoon's concert. The first, "Méditation" (D minor) was written in three days in March 1878 while Tchaikovsky was in Clarens, Switzerland. Lyrical and expressive in nature, it was originally intended as the slow movement of his Concerto, but Tchaikovsky decided it was better suited as a solo composition and added it to *Souvenir*. By the time Tchaikovsky composed "Mélodie" (E-flat major) in May, he was in von Meck's guest house. Also very lyrical, the composer referred to it as a "song without words." *Valse-Scherzo* (C major) provides an effective contrast. It was written in January-February 1877 (the second piece in *Souvenir* is also a Scherzo) and originally for violin and orchestra, in which form it is often played.

SAINT-SAËNS WROTE the *Introduction and Rondo Capriccioso* for Spanish violinist, Pablo Sarasate in 1863 but it was not published until 1870. However, Sarasate frequently programmed it in his concert engagements, making it popular enough that both Georges Bizet and Claude Debussy made arrangements of it.

The slow introduction, marked Andante malinconico ("melancholy"), becomes gradually more animated and ends in a mini cadenza that opens the Rondo. The syncopated theme stated by the violin has a distinct Spanish flavor and features huge leaps and brilliant arpeggios. The piano plays a jubilant fortissimo interlude before the violin jumps in to lead the music into a lyrical 2/4 section with a beautiful, singing melody. The rondo resumes, and once again the piano plunges into the fortissimo interlude. The violin then leads us into another even sweeter and more tender melodic section. After the final statement of the rondo theme, the violin plays a suspenseful triple-stop passage, and then the brilliant and dazzling coda finishes the work, a fitting ode to Sarasate's virtuosity.

Notes by Nancy Monsman (Ravel and Bartók), Ilya Poletaev (Enescu), Jay Rosenblatt (Tchaikovsky), Barbara Heninger (Saint-Saëns)

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Tucson Convention Center

Fifth Season

First Piano & Friends program to use a reproduction of a print by Harry Fonseca, Native American artist and illustrator. The "flaming piano" graced our programs from 1999 through the early 2000s. It was used by permission of Mr. Fonseca and the owner of the print, long-time board member Joan Jacobson."

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