



YEFIM BRONFMAN
PIANO

**LUDWIG VAN
BEETHOVEN**
(1770-1827)

Sonata No. 5 in C Minor, Op. 10, no. 1
Allegro molto e con brio
Adagio molto
Finale: Prestissimo

BEETHOVEN

Sonata No. 6 in F Major, Op. 10, no. 2
Allegro
Menuetto. Allegretto
Presto

BEETHOVEN

Sonata No. 7 in D Major, Op. 10, no. 3
Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

INTERMISSION

BEETHOVEN

Sonata No. 23 in F Minor, Op. 57, *Appassionata*
Allegro assai
Andante con moto
Allegro ma non troppo – Presto



YEFIM BRONFMAN
Piano

YEFIM BRONFMAN

Yefim Bronfman is making his second appearance with Friends of Chamber Music. Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power, and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

As guest soloist with the Cleveland Orchestra and Franz Welzer-Möst, Mr. Bronfman will participate in the opening concerts of Carnegie Hall's 2019-2020 season followed immediately by the inauguration of a season-long Artist-in-Residence project with the Vienna Symphony in both the Musikverein and Konzerthaus. During the fall he also participates in farewell concerts for Zubin Mehta in Tel Aviv with the Israel Philharmonic, Japan with the Vienna Philharmonic, and Andrés Orozco-Estrada as well as season opening events in Houston, Seattle, and Rhode Island. The second half of the season will see return visits to orchestras in Hamburg, Munich, New York, Montreal, Philadelphia, Cleveland, San Diego, Madison, Portland, Indianapolis, San Antonio, Pittsburgh, and Boston with whom he will also tour in Korea, Hong Kong, and China. In recital he can be heard celebrating Beethoven's 250th in Berlin, Toronto, Denver, Santa Fe, Los Angeles, San Francisco, Detroit, Kalamazoo, and Carnegie Hall.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin. A recipient of the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists, in 2010 he was further honored as the recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University and in 2015 with an honorary doctorate from the Manhattan School of Music.

Mr. Bronfman is a Steinway Artist. He has recorded for Sony Classical, Deutsche Grammophon, BMG/Arte Nova, EMI, Canary Classics, RCA and Dacapo Records. Exclusive management: Opus 3 Artists, New York, NY.

NOTES

Program Notes © Elizabeth Bergman

The three piano sonatas in Op. 10, published in 1789, are among the early works by Ludwig von Beethoven (1770–1827) that mark his burgeoning maturity as a composer. In this Opus he sheds the influence of his predecessors and showcases his command of an astonishing variety of musical styles, compositional strategies, and pianistic effects. He had already made a name for himself in Vienna as a talented pianist and improviser, writing piano works for his own performance at aristocratic salons and (less commonly) public concerts. The three works in Op. 10 together offer a study in contrasts and possibilities sure to impress audiences. Beethoven explores the potential of the sonata as a dramatic—even symphonic—form encompassing the fullest range of musical emotions.

IN BRIEF

BORN: December 1770, Bonn, Germany

DIED: March 26, 1827, Vienna, Austria

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

ESTIMATED DURATION: 19 minutes

BEETHOVEN:
SONATA NO. 5
IN C MINOR,
OP. 10, NO. 1

The first of the trilogy (Op. 10, no. 1) introduces Beethoven's famous "C-minor mood." The key came to define strife and conflict in such later works as the *Pathétique* Sonata and Fifth Symphony. In this sonata, C-minor is announced forcefully with an attention-grabbing chord followed by a quick, curtain-raising ascent. Brief pauses serve as commas separating each iteration of these paired, distinct gestures. Dynamic contrasts add even more drama. The opening of the sonata sounds almost like a concerto, with every gesture in dialogue with another.

The slow movement Adagio offers a respite and stands as an early example of how Beethoven achieves pathos in his music. Feeling in his slow movements often comes not from the melody (as in Schubert, for example) but instead from the rich, slowly shifting harmonies. There is no real development section in the middle of the movement. Instead, a *fortissimo* chord divides the presentation of the themes and their recapitulation. The fast, virtuosic finale includes moments of ferocious intensity and ends with grandly expressive harmonies.

BEETHOVEN:
SONATA NO. 6 IN
F MAJOR, OP. 10,
NO. 2

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

ESTIMATED DURATION: 13 minutes

After the symphonic drama of Op. 10, no. 1, the Sonata Op. 10, no. 2 offers some comic relief—or at least lightens the volatile C-minor mood. Whereas Sonata No. 5 feels carefully calibrated to achieve maximum dramatic effect, No. 6 can seem to wander off topic, interrupting its own narrative flow. The opening seems to drift into the upper register, the little turn leading the music astray. More forceful, intense passages appear out of nowhere, and then sprightly, bouncing octaves bring the first section to a sudden end. Beethoven purposefully defies expectations of musical structure and logic throughout, delighting in diversions throughout the first movement.

The second movement Allegretto is strikingly serious, but even that choice seems like a tongue-in-cheek subversion of musical convention. The serious second movement isn't really a slow movement but a minuet, a style that does not usually bear such mystery. The moments of musical wit in the Presto finale (described by musicologist William Kinderman as a “comic fugal burlesque”) evoke the spirit of Haydn, Beethoven's teacher, while the staccato punctuations set a model for Mendelssohn's scherzos as well.

MOST RECENT FRIENDS OF CHAMBER MUSIC**PERFORMANCE:** Horacio Gutierrez, March 10, 1982**ESTIMATED DURATION:** 24 minutes

The Sonata Op. 10, no. 3 is the only one in the set with four movements. The opening was described by the famous 19th-century music critic Donald Francis Tovey as “springing out at us like a panther.” The musical ideas are not so striking in and of themselves, but what Beethoven does with them proves endlessly inventive and always surprising. Beethoven (just 20 years old when these sonatas were composed) reveals himself “as an artist with unlimited talent for composition,” Tovey notes. The slow movement, the composer himself explained, “portrayed the state of mind of a melancholic; together with all the many degrees of light and shade there are in the picture of Melancholy.” The Minuet is then full of Classical elegance, while the finale is as good humored as it is light hearted.

BEETHOVEN:
SONATA NO. 7
IN D MAJOR,
OP. 10, NO. 3

MOST RECENT FRIENDS OF CHAMBER MUSIC**PERFORMANCE:** Horacio Gutierrez, March 10, 1982**ESTIMATED DURATION:** 25 minutes

Beethoven’s piano sonatas offer a perfect overview of his entire career. He wrote more piano sonatas than symphonies, piano concertos, and quartets combined, and returned to the piano sonata during every compositional phase of his life. The five piano sonatas numbered 23 through 27 (of the 32 total that Beethoven composed) were written between 1804 and 1814—almost exactly the span of Beethoven’s so-called middle period. This biographical and compositional phase has often been described as the era of his “heroic” style, named in reference to the Symphony No. 3, the “Eroica” of 1803. For expressive, narrative effect, Beethoven expanded and varied conventional forms, increased the amount of dissonance in his harmonies beyond Classical norms, and constructed unusually dramatic themes that seem always to be developing. Certainly the “heroic” style defines the “Appassionata” Sonata, whose range of emotions forces an expansion of pianistic technique.

BEETHOVEN:
SONATA NO. 23
IN F MINOR,
OP. 57, NO. 23
APPASSIONATA

The substance of the first movement—and of the Sonata itself—is extreme contrast. The first theme comprises two disparate elements: a descent that reaches to the very lowest note on Beethoven’s piano at the time, followed by a plaintive trill. The descent is heard twice, first in a minor and then major key. A single line is doubled at the distance of two octaves. Filling in the hollow expanse, a third *fortissimo* repetition introduces block chords. This immediate contrast within a single theme between two musical ideas and two different dynamics extends across the movement with a marked dissimilarity between the first and second themes: Whereas the first theme is mysterious, tempestuous, and almost improvisatory sounding, the second theme transforms the opening ascent of the first into a full-fledged, folk-like melody (marked *dolce*). The dramatic juxtaposition of major and minor keys continues throughout as well.

Yet Beethoven rejected his initial plan to end the first movement boldly and dramatically at the dynamic level *fortissimo*. He chose instead to try to blur the boundaries between the first and second movements. The Andante is a short set of variations on a hymn-like theme. The tension rises toward the end as an arpeggiated diminished-seventh chord is picked up from the second movement and repeated thirteen times at the opening of the finale. Thus another link is created that elides the ending and beginning of movements. This linkage, as Beethoven scholar William Kinderman notes, was a “mainstay” of the composer’s style between 1804 and 1810 or so—a hallmark of the “heroic” style and important example to later Romantic composers who sought to create multi-movement, unified, cyclical works.



Pre-Concert Happy Hours at the Pioneer!

Join us prior to each concert for tacos, margaritas, and conversation at the Pioneer Bar, 2401 S. University Blvd., just around the corner from the Newman Center. We will have an area reserved for Friends of Chamber Music to gather for food and drinks beginning at 6:00 p.m. Whether you are a new subscriber or a longtime supporter, we hope you will stop by for a chance to get to know your fellow concert-goers.

CHAMBER SERIES OPENS OCTOBER 16

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER



Don't miss our Chamber Series opening concert with the Chamber Music Society of Lincoln Center, celebrating their 50th Anniversary Season as the nation's premier repertory company for chamber music. Thirteen artists will join FCM for a program entitled "New World Spirit," including David Finckel on cello, Gloria Chien on piano, and David Shifrin on clarinet.

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Program

- Harry Burleigh: *Southland Sketches* for violin and piano
- Antonin Dvořák: Quintet in E-flat Major, Op. 97
- Leonard Bernstein: Sonata for Clarinet and Piano
- Aaron Copland: *Appalachian Spring Suite* for Ensemble

Tickets \$50 each; \$10 for ages 30-years-old and younger.

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FCM'S FRESH LOOK

This season FCM launches a new logo, an exciting first step in refreshing our visual identity. After celebrating FCM's 65th anniversary last year, we've been due for an update in our appearance, and more importantly, our ability to communicate with you and reach the next generation of chamber music lovers. The new FCM logo, a monogram in a fresh font and vibrant colors, helps us convey our message more easily across print and digital media. The next step will include enhancing our website. FCM's mission—to present the world's finest chamber music performances—remains unchanged as we look to the future.





MUSIC WITH FRIENDS

Tuesday, September 24, 2019, 6:00 -7:00 PM

Ensemble Faucheux

Broadway Roxy (formerly Syntax Physic Opera)
554 S. Broadway, Denver

Join us for a free concert at Broadway Roxy with Ensemble Faucheux. Ensemble Faucheux features CSO violist Catherine Beeson performing with Robyn Julyan (violin), Ben Tomkins (violin), and Heidi Mausbach (cello). The evening will feature a program of American music by Aaron Copland, Bernard Herrmann, and Jessie Montgomery.

Come early to grab a seat and enjoy some great happy hour food and drink specials.

Save the date for our Denver Arts Week “Music with Friends” performance on Tuesday, November 5, 2019.



MUSIC IN THE GALLERIES

Sunday, October 13, 2019, 1:00 & 2:00 PM

Highlands Square Ensemble

Clyfford Still Museum
1250 Bannock Street, Denver

Join us for “Music in the Galleries” featuring the Highlands Square Ensemble, performing works by Zoltán Kodály and Antonín Dvořák. The Highlands Square Ensemble features Felix Petit and Adrienne Short, violins, and Helen McDermott, viola. Formed in 2013, H2E aims to create a space where exceptional performance is accessible and classical music is approachable.

“Music in the Galleries” is offered in partnership with the Clyfford Still Museum. Music is free with admission to the galleries. As a part of this partnership, the museum has offered FCM patrons \$5 half-price tickets (if purchased in advance) to enter the museum on performance days. Link (with discount code) is available on our website. *Note: Seating is limited and available on a first-come, first-served basis.*

Please join us for one of two identical performances at 1:00 and 2:00 p.m.



"FAMILY OF FOUR" FREE FAMILY CONCERT

Sunday, October 6, 2:00-3:30 PM

Ivalas Quartet

Denver School of the Arts
7111 Montview Blvd, Denver

Join us for a family-friendly musical afternoon featuring the dynamic Ivalas Quartet. Explore how the quartet – a family of another kind – works through various family dynamics to reach true musical harmony. Program includes works by Joseph Haydn, Astor Piazzolla, and George Walker.

Founded in Ann Arbor in 2016, the Ivalas Quartet includes violinists Reuben Kebede and Anita Dumar, violist Aimée McNulty, and cellist Pedro Sánchez. The quartet recently moved to Boulder as CU's new Graduate String Quartet in Residence, mentored by the famed Takács Quartet.

We'll have refreshments and hands-on activities in the lobby following this interactive program — fun for all ages!

Free to the public

Questions? Call 303-388-9839 or email
info@friendsofchambermusic.com



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Wed, May 13, 2020

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"Family of Four"

Free Family Concert

Ivalas Quartet

Sun, Oct 6, 2019, 2:00 – 3:30 PM

Denver School of the Arts

7111 Montview Blvd., Denver

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Highlands Square Ensemble

Sun, Oct 13, 2019, 1:00 & 2:00 PM

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