



FRIENDS OF  
CHAMBER  
MUSIC  
DENVER

WILLIAM HAGEN  
VIOLIN  
ORION WEISS  
PIANO

OCTOBER 1, 2018

**LEOŠ JANÁČEK**  
(1854-1928)

**Sonata for violin and piano**

Con moto  
Ballada. Con moto  
Allegretto  
Adagio

**ANTONÍN  
DVOŘÁK**  
(1841-1904)

**Sonatina in G Major for violin and piano,  
Op. 100, B. 183**

Allegro risoluto  
Larghetto  
Scherzo. Molto vivace  
Finale. Allegro

**FRANZ SCHUBERT**  
(1797-1828)

**Rondo in B Minor, Op. 70, D.895**

**INTERMISSION**

**CÉSAR FRANCK**  
(1822-1890)

**Sonata in A Major for violin and piano**

Allegretto ben moderato  
Allegro  
Ben moderato: Recitativo-Fantasia  
Allegretto poco mosso



Photo credit Jeff Fasano Photography

## **WILLIAM HAGEN**

*violin*

## WILLIAM HAGEN

The riveting 26-year-old American violinist William Hagen is performing tonight for the first time on FCM's Chamber Series. Already a seasoned international performer, Hagen has been hailed as a "brilliant virtuoso...a standout" (*The Dallas Morning News*). He was the third-prize winner of the 2015 Queen Elisabeth International Music Competition, making him the highest-ranking American to place since 1980.

Highlights of Hagen's 2018-19 season include performances with Peter Bay and the Austin Symphony, Brett Mitchell and the Indianapolis Symphony, Alexander Prior and the San Francisco Symphony, and David Danzmayr and Carlos Kalmar at the Grant Park Music Festival in Chicago.

Since his debut with the Utah Symphony at age nine, Hagen has performed with conductors including Marin Alsop, Christian Arming, Plácido Domingo, Michel Tabachnik, and Hugh Wolff, and with the symphony orchestras of Albany, Buffalo, Fort Worth, Jacksonville, St. Louis, Oregon, Utah, and others. Abroad, he has performed with the Brussels Philharmonic, the National Orchestra of Belgium, the ORF Radio-Sinfonieorchester in Vienna, the Orchestre Philharmonique Royal de Liège, and in Japan with the Yokohama Sinfonietta and the Sendai Philharmonic.

A native of Salt Lake City, Hagen began taking violin lessons at age four. At 10 he began studying with Robert Lipsett at the Colburn School where he remained until the age of 17. He was under the tutelage of Itzhak Perlman at The Juilliard School for two years before returning to Colburn. He is currently enrolled at the Kronberg Academy in Germany under Christian Tetzlaff. Hagen is an alumnus of the Verbier Academy in Switzerland, the Perlman Music Program, and the Aspen Music Festival.

Hagen performs on the 1735 “Sennhauser” Guarneri del Gesù violin, on a long-term loan from the Stradivari Society of Chicago.

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## ORION WEISS

One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim.

His 2018-19 season begins with the Lucerne Festival and ends with the Minnesota Orchestra, with performances for the University of Iowa, the Chamber Music Society of Lincoln Center, the Albany Symphony, the Kennedy Center’s Fortas Series, the 92<sup>nd</sup> Street Y, and the Broad Stage in between. In 2017-18 Weiss performed Beethoven’s Triple Concerto with the Saint Paul Chamber Orchestra, toured with James Ehnes, and soloed with 12 orchestras around the United States. Other highlights of recent seasons include his third performance with the Chicago Symphony, a North American tour with the world-famous Salzburg Marionette Theater in a performance of Debussy’s *La Boîte à joujoux*, the release of his recording of Christopher Rouse’s *Seeing*, and recordings of the complete Gershwin works for piano and orchestra with his longtime collaborators, the Buffalo Philharmonic and JoAnn Falletta.



**ORION WEISS**

*piano*

Named the Classical Recording Foundation's Young Artist of the Year in 2010, Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

## NOTES

*Program Notes* © Elizabeth Bergman

### JANÁČEK: SONATA FOR VIOLIN AND PIANO

#### IN BRIEF

**BORN:** July 3, 1854, Hukvaldy, Czech Republic

**DIED:** August 12, 1928, Ostrava, Czech Republic

**FIRST PERFORMED:** December 16, 1922

#### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** January 26, 2012, Jennifer Koh, violin, and Shai Wosner, piano

**ESTIMATED DURATION:** 18 minutes

Czech composer Leoš Janáček established his reputation by writing instrumental music, but as a child he studied sacred choral music. At age 11 he was sent to a monastery school in Brno to be a chorister. He graduated in 1869, went on to study at the Czech Teachers' Institute, then became head of a monastery choir himself. He continued to pursue his education in Prague and Leipzig while also conducting various choral ensembles. His ambition then took him to Vienna, the cultural capital of the Habsburg Empire, where he composed an early violin sonata that did not survive.

Back home in Brno during the summer of 1880, Janáček all but stopped composing. He was too busy starting a new school for organists. He also became interested in the riches of Moravian folksong and edited an impressive collection of over 2,000 folk songs and dances. Soon folksong began to influence his own compositions, as did the Czech language, which he set in his songs and operas with an ear for its inherent musicality.

The Violin Sonata (1922) had a foreign source of inspiration: Russia. Janáček first visited Russia in 1896, where his brother lived, and returned to Brno to found

a Russian Club. His daughter Olga became a Russian teacher, and a handful of his works were tied to Russian literature. The Sonata was his response to the Russian campaign at the outset of World War I, although revisions to the piece continued well after the end of the war.

The Sonata begins with an unaccompanied recitative for the violin. What follows is in sonata allegro form, with contrasting keys and themes. The second movement is lyrical, but includes a brief episode of strife. A folksy scherzo follows. The finale features a stately chorale heard first in the piano. The chorale return at the end of the movement in the violin, with piano tremolos (reminiscent of the very opening) roiling below, marking “the Russian armies entering Hungary” on September 26, 1914, as the composer himself explained.

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#### IN BRIEF

**BORN:** September 8, 1841, Nelahozeves, Czech Republic

**DIED:** May 1, 1904, Prague, Czech Republic

**FIRST PERFORMED:** January 10, 1896

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** November 29, 2000, Cho-Liang Lin, violin, and André-Michel Schub, piano

**ESTIMATED DURATION:** 20 minutes

**DVOŘÁK:**  
**SONATINA IN G**  
**MAJOR FOR VIOLIN**  
**AND PIANO,**  
**OP. 100, B. 183**

Antonín Dvořák was the eldest of eight children born to a Czech butcher and his wife. Recognizing his talent, they sent him off to study the violin, piano, and organ as well as harmony. Later he picked up the viola and became principal violist in Prague’s first Czech theater. In 1871 Dvořák announced himself as a composer in a Prague musical journal. His first works to be performed and printed were songs.

Two decades later, having achieved renown across Europe and emerged as a representative of musical nationalism, Dvořák was invited by the wealthy, idealistic New Yorker Jeannette Meyer Thurber to serve as director of the National Conservatory of Music in New York City. Dvořák came to the United States in September 1892, then spent the following summer in Spillville, Iowa, where there was a

Czech community and parish. He heard Native American music (perhaps Sioux), which influenced both his String Quintet, Op. 97 and beloved Symphony No. 9, “From the New World.”

The Sonatina, Op. 100, was composed during the last two weeks of November 1893, just before the premiere of the “New World” Symphony. He dedicated the Sonatina to his children: Antonín (who played the violin) and Otilie (a talented pianist). The composer explained the accessible appeal of the music to his publisher: “It is intended for young people (and dedicated to my two children), but grownups, adults, should also entertain themselves with it as far as they are able.”

The Sonatina draws on Native American melodies as well as African American spirituals as sources of inspiration. Each of the four, relatively short movements of the Sonatina features themes that sound folksy—whether African American, Native American, or even Bohemian—thanks to pentatonic scales and syncopated rhythms. The second, slow movement was composed at Minnehaha Falls in Minnesota, and is often performed separately with the fanciful title *Indian Lament*. The music evokes both a character and a place: Minnehaha, from Longfellow’s *Hiawatha* (which inspired Dvorak’s “New World” Symphony, No. 9) and the gorgeous Minnehaha waterfall in Minneapolis.

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## SCHUBERT: RONDO IN B MINOR, OP. 70, D.895

### IN BRIEF

**BORN:** January 31, 1797, Himmelfortgrund, Vienna, Austria

**DIED:** November 19, 1828, Vienna, Austria

**FIRST PERFORMANCE:** Composed for violinist Josef Slavik who first performed the work with pianist Karl Maria von Bocklet in 1827.

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** December 15, 1993, Pamela Frank, violin, and Stephen Prutsman, piano

**ESTIMATED DURATION:** 15 minutes

In 1814 Schubert's career as a composer, especially of songs, exploded. At age 18 he wrote some 150 lieder. His productivity was astonishing. Musicologist Robert Winter estimates that at the time Schubert was turning out some 65 measures of music each day—not only songs, but also works for piano, orchestra, and chorus. A similar frenzy of composition came in 1822, which yielded the “Unfinished” Symphony and “Wanderer” Fantasy for piano.

The next year, however, Schubert became seriously ill. Despite his declining health, he continued to compose at a prodigious pace. In November 1827 he began the Piano Trio D.929, which was performed on March 26, 1828 at a public concert devoted to his own music and dedicated to Beethoven's memory. A few months later, Schubert himself succumbed. He died on the afternoon of November 19, 1828, at age 31.

Only one of his works for violin was published during his short lifetime, the Rondo in B Minor. This is a showy, exciting piece in rondo form (alternating new and familiar music in the pattern ABACA). A stately, serious, slow introduction previews some of the musical material to come, and a final coda recalls ideas from both the Andante and section B of the rondo proper. The general character of the music suggests Rossini's flashy operatic overtures, and indeed audiences in Vienna at the time were caught up in a Rossini craze.

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## IN BRIEF

**BORN:** December 10, 1822, Liège, Belgium

**DIED:** November 8, 1890, Paris, France

**FIRST PERFORMANCE:** December 16, 1886 in Brussels, performed by Eugène Ysaÿe, violin, and Marie-Léontine Bordes-Pène, piano

### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** March 29, 2006, Vadim Repin, violin, and Nikolai Luganski, piano

**ESTIMATED DURATION:** 28 minutes

## FRANCK: SONATA IN A MAJOR FOR VIOLIN AND PIANO

Although beloved by his students at the Conservatoire, where he taught organ, César Franck was a controversial figure during his lifetime. He inspired a legion of followers (known as *la bande à Franck*, or “Franck’s gang”) as well as passionate detractors like composer Camille Saint-Saëns. Sides were drawn musically and culturally. In the wake of the crushing French defeat during the Franco-Prussian War (1870-71), French composers were determined to distance themselves from anything that might sound too German. This cultural campaign meant the embrace of clear forms, simpler harmonies, and revival of French music from the past. Franck was unfortunately suspect. Ethnically German, he was born in Belgium, and he embraced complex forms and harmonies considered at the time too redolent of Liszt and Wagner.

Franck’s Sonata is a study in cyclic form, which involves the repeated recall of musical material throughout the movements to knit together the entire work. Here, nearly every theme can be related back to the unassuming opening. The fragmented chords in the piano provide the germinal musical ideas for all that is to come.

The entire first movement, a gentle allegretto, has the function and character of an introduction. The second movement, a fiery allegro, seems to kick off the sonata itself. Marked *passionato*, the opening section contrasts with gentler, more lyrical episodes. The third movement, a whimsical fantasia, pauses to reflect before a more joyous finale. A canon (repeating a melody in overlapping counterpoint) reminds us that Franck was a celebrated pedagogue steeped in the music of earlier centuries.

The premiere of the Sonata took place in the Museum of Modern Painting in Brussels. To protect the art, any form of light was banned. As the hour grew late the dim spread. After the first movement, the performers could no longer even see their scores. “The public was about to be asked to leave, but the audience, already full of enthusiasm, refused to budge,” recalled composer (and devoted disciple of Franck) Vincent d’Indy. The violinist then commanded the pianist “Allons! Allons!” [Let’s go!] “And then, unheard-of marvel, the two artists, plunged



in gloom . . . performed the last three movements from memory, with a fire and passion the more astounding to the listeners in that there was an absence of all externals which could enhance the performance. Music, wondrous and alone, held sovereign sway in the darkness of night.”



## GOOD VIBRATIONS: FREE FAMILY CONCERT

**SUNDAY, OCTOBER 21, 2:00 - 3:30 PM**

**Lamont Percussion Ensemble**

**Denver School of the Arts  
7111 Montview Blvd., Denver**

Clap your hands and tap your feet while learning about rhythm and the sound patterns that create music. This **FREE** family-friendly musical afternoon features the Lamont Percussion Ensemble performing West African/North Indian hand drumming, David Friedman's "Carousel" for marimba and vibraphone, and Steve Reich's "Clapping Music."

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  
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UPCOMING "MUSIC WITH  
FRIENDS" PERFORMANCES:**

Tuesday, January 8, 2019  
Tuesday, February 26, 2019  
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# MUSIC WITH FRIENDS

**TUESDAY, OCTOBER 30, 6:00 PM**

**Ensemble Faucheux**

**Syntax Physic Opera**

**554 S. Broadway, Denver**

Join us on October 30 for a free concert at Denver's Syntax Physic Opera as our "Music with Friends" series continues, focusing on the work of living composers, women, and composers of color. Listen and learn with Ensemble Faucheux — Caleb Bradley (oboe), Ben Tomkins (violin), Catherine Beeson (viola), and Jennifer Choi (cello) — performing 20th century and contemporary works by Benjamin Britten, Imogen Holst, Peter Schickele, Jessica Mays, John Harrison, and Ellen Taaffe Zwilich. *Visit our website for complete program information.*

## DID YOU KNOW?

The Friends of Chamber Music Committee was formally organized almost a decade ago to select the roster of artists that perform on the Chamber Series and the Piano Series. Our goal is to present the finest artists available, those who are familiar and beloved, as well as performers at the start of promising careers.

The all-volunteer Committee meets regularly and starts the planning process 12-18 months in advance. Continually updating our list of artists, we work to match artist schedules with available dates in Gates Hall. In many cases, artists offer fixed concert programs for a single season. However, some artists propose flexibility in the choice of repertoire, allowing the Committee to review how recently and frequently individual pieces have been performed before finalizing a program.

Deeply committed to presenting music from different eras, from Baroque to Contemporary, we also strive to present various types of music, including solo instruments, string quartets, chamber orchestras, and vocal artists. The guiding principle to artist selection is the unyielding commitment to excellence both in technical skill and musical artistry.



## MUSIC IN THE GALLERIES

SUNDAY, NOVEMBER 11, 1:00 and 2:00 PM

Sharon Park, violin  
Zachary Reaves, cello

Clyfford Still Museum  
1250 Bannock Street, Denver

Join us for “Music in the Galleries” featuring Sharon Park, violin, and Zachary Reaves, cello, performing a diverse repertoire of works by Maurice Ravel, Rebecca Clarke, Handel-Halvorsen, and a Colorado premiere of a work by American composer, Spencer Topel. Ms. Park performs with the Boulder Philharmonic and Central City Opera and holds degrees from the New England Conservatory, Juilliard, and CU-Boulder. Cellist Zachary Reaves is Asst. Principal cellist with the Boulder Philharmonic and is a former member of the award-winning Altius Quartet. He earned degrees from Southern Methodist University and CU-Boulder.

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 is available on our website. *Note: Seating is limited and available on a first come, first served basis.*

**SAVE THE DATE FOR  
THESE UPCOMING  
"MUSIC IN THE  
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PERFORMANCES:**



### CLAY QUARTET

Sunday, January 13, 2019

Clay Quartet with Yi Zhao and Chris Jussell (violins), Leah Kovach (viola), and Austin Fisher (cello). The quartet will present a program including works by Maurice Ravel and living Estonian composer Arvo Pärt. This past June, the Clay Quartet performed live at TEDxMileHigh.



### VIOLAMORE DUO

Sunday, March 10, 2019

Violamore Duo with violists Kostadin Dylugerski and Leah Kovach. Their program will include works by Garth Knox, Kenji Bunch, and Henryk Wieniawski.

### ALTIVS QUARTET

Sunday, May 12, 2019

Altius Quartet returns to “Music in the Galleries” with an innovative program of music for string quartet.

*Visit our website for complete program information.*

# 2018-19 PIANO SERIES



## ANNA POLONSKY AND ORION WEISS

WED, DEC 5, 2018 | 7:30 PM

The brilliant piano duo, Anna Polonsky and Orion Weiss, present a rare opportunity to hear works for four hands. The duo's inspired virtuosity translates into a sublime audience experience.

**PROGRAM:**

Program includes works by Barber, Brahms, Debussy, and Schubert.



## SIR ANDRÁS SCHIFF

WED, FEB 20, 2019 | 7:30 PM

One of the most celebrated pianists of our time, world-renowned Sir András Schiff is also a conductor, pedagogue, and lecturer. In June 2014 he was awarded a knighthood for services to music by Her Majesty Queen Elizabeth II.

**PROGRAM:**

Program includes works by Janáček and Schumann.



## PIOTR ANDERSZEWSKI

WED, APR 10, 2019 | 7:30 PM

Polish pianist and composer Piotr Anderszewski has been singled out for high profile awards throughout his career. He will be performing Beethoven's *Diabelli Variations* for the first time in FCM's 65-year history. "Every one of the 33 variations seemed freshly imagined, with their dizzying contrasts of wit and pathos, explosive energy and communing stillness . . ." - THE GUARDIAN

**PROGRAM:**

Program features Beethoven's *Diabelli Variations*.

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*Friends of Chamber Music believes that music education is critical to enriching the audiences of today and building the audiences of the future. Each year we engage both local and visiting artists to provide in-school performances, residencies, and master classes, serving over 4,000 Denver Public School students, all free of charge.*

## SCHOOL ASSEMBLY PERFORMANCES

FCM schedules fun, interactive performances by local musicians, including members of the Colorado Symphony Orchestra. These concerts are our most popular form of outreach, bringing the magic of chamber music to thousands of students annually.



*If you know a school that would be interested in our educational programming, contact us at [friendsofchambermusic@comcast.net](mailto:friendsofchambermusic@comcast.net) or 303-388-9839.*



## MASTER CLASSES

FCM occasionally arranges master classes with the professional musicians who travel to Denver for our Chamber or Piano Series concerts. Last year students had the opportunity to work with pianist Igor Levit and musicians from both the Berlin Philharmonic Winds and Eighth Blackbird.



## SCHOOL-BASED RESIDENCIES

FCM offers music residency programs designed to offer targeted, interactive instruction based on the specific needs of a classroom teacher. Last year residency programs served students at Swansea Elementary School, Skinner Middle School, and North and South High Schools.

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# UPCOMING CONCERTS

## CHAMBER SERIES

**Calidore String Quartet**

Wednesday, November 7, 2018

**Mark Padmore, tenor, and  
Paul Lewis, piano**

Wednesday, January 16, 2019

**Tafelmusik**

Wednesday, March 6, 2019

**Tetzlaff-Tetzlaff-Vogt Trio**

Tuesday, April 30, 2019

**Emerson String Quartet**

Wednesday, May 15, 2019

*All Chamber and Piano Series  
concerts begin at 7:30 pm at Gates  
Hall, 2344 E. Iliff Avenue, Denver*

## Pre-Concert Happy Hour

Join us at 6:00 PM before each concert for tacos, margaritas, and conversation at the Pioneer, 2401 S. University Blvd., just around the corner from the Newman Center.

## PIANO SERIES

**Anna Polonsky and  
Orion Weiss, piano**

Wednesday, December 5, 2018

**Sir András Schiff, piano**

Wednesday, February 20, 2019

**Piotr Anderszewski, piano**

Wednesday, April 10, 2019

## SPECIAL EVENTS

**"Good Vibrations"**

**Free Family Concert**

**Lamont Percussion Ensemble**

Sunday, October 21, 2018, 2:00 PM

Denver School of the Arts

7111 Montview Blvd., Denver

**"Music with Friends"**

**Ensemble Fauchaux**

Tuesday, October 30, 2018, 6:00 PM

Syntax Physic Opera

554 S. Broadway, Denver

**"Music in the Galleries"**

**Sharon Park, violin, and**

**Zachary Reaves, cello**

Sunday, November 11, 2018

1:00 & 2:00 PM

Clyfford Still Museum

1250 Bannock St., Denver

## SPECIAL THANKS

### SCIENTIFIC AND CULTURAL FACILITIES DISTRICT (TIER III)

for supporting FCM's outreach efforts through school residencies and master classes

### COLORADO PUBLIC RADIO (KVOD 88.1 FM)

for broadcasting FCM concerts on its "Colorado Spotlight" programs

### BONFILS-STANTON FOUNDATION

for sponsorship of FCM's Piano Series and audience development programs in memory of Lewis Story

### ESTATE OF JOSEPH DEHEER ESTATE OF SUE JOSHEL

for providing lead gifts to the FCM Endowment Fund



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