

PUC

2022/23

Debut



PRINCETON
UNIVERSITY
CONCERTS



Geneva Lewis Violin
Audrey Vardanega Piano

2022/23 SEASON



Dear Friends,

Welcome to Princeton University Concerts!

Tonight's program is not how I had originally planned on launching our 129th Concert Classics Series. When violinist Janine Jansen canceled her upcoming engagements due to illness, finding a suitable replacement in such a short amount of time was certainly a tall order. In the true spirit of silver linings that have become so familiar to us these past several years, this disappointment ultimately transformed into an extraordinary opportunity to introduce you to two young artists who embody the best of classical music's future and who walk firmly in the footsteps of the artists they replace this evening. I am so very grateful for their willingness to appear on such short notice, and for your trust and support in welcoming them to Princeton. I have no doubt that witnessing the magic of these incredible musicians for the very first time will be an unforgettable experience—and that it will not be the last time that you hear from them.

The opening night of a new season is always an exciting moment, and the kinetic energy behind this new program makes it all the more so. Thank you for joining in the celebratory spirit—and for extending this spirit throughout the season ahead!

Warmly,

A handwritten signature in black ink, appearing to read "Marna Seltzer". The signature is fluid and cursive, with a large, stylized "M" and "S".

Marna Seltzer

Director of Princeton University Concerts

Thursday, October 13, 2022 at 7:30PM • Richardson Auditorium, Alexander Hall

GENEVA LEWIS Violin*

AUDREY VARDANEGA Piano*

First performance on the Concert Classics Series of the 129th Season

**FAZIL
SAY**

(b. 1970)

Sonata for Violin and Piano, Op. 7 (1997)

“Melancholy...” Andante misterioso

“Grotesque...” Moderato scherzando

“Perpetuum mobile...” Presto

“Anonymous...” Andante

“Melancholy...(da capo)” Andante misterioso

**LUDWIG VAN
BEETHOVEN**

(1770–1827)

Sonata No. 10 for Violin and Piano in G Major, Op. 96 (1812)

Allegro moderato

Adagio espressivo

Scherzo: Allegro—Trio

Poco allegretto

INTERMISSION

**WILLIAM
GRANT STILL**

(1895–1978)

Suite for Violin and Piano (1943)

African Dancer

Mother and Child

Gamin

**ROBERT
SCHUMANN**

(1810–1856)

Sonata No. 2 for Violin and Piano in D Minor, Op. 121 (1851)

Ziemlich langsam—Lebhaft

Sehr lebhaft

Leise, einfach

Bewegt

Princeton University Concerts is grateful to Geneva Lewis and Audrey Vardanega for graciously stepping in to replace Janine Jansen and Denis Kozhukhin, who were forced to cancel their appearance tonight due to illness.

For the health of our entire community of music lovers, masks at our performances are strongly encouraged.

***PUC DEBUT**



About the Program

By Lucy Caplan © 2022 • Program Annotator

Lucy Caplan is a Lecturer on History and Literature at Harvard University and a winner of the Rubin Prize for Music Criticism.

Instrumentalists are perpetually asked to sound like something other than themselves: the violinist urged to emanate the human voice, the pianist instructed to evoke the ringing of a bell. Sometimes the comparisons are more abstract—a place, an atmosphere, a work of art, a mood. This evening's program encompasses a variety of such metaphoric moments, from Fazil Say's invocation of an array of Turkish instruments in his sonata to William Grant Still's suite of movements inspired by works of sculpture. The sonatas by Beethoven and Schumann are less referentially specific, yet they, too, compel the performers to conjure entire emotional landscapes, from the utterly serene to the turbulent and impassioned.

“...our own imaginative role as listeners matters: We fill in the spaces between what we hear and what we know, spinning our own tales from the sounds that reach our ears.”

Of course, on some level these are always impossible requests. There will necessarily be a gap between the voice-like violin and the actual voice, between the feeling of true tranquility and a performer's musical rendition of that feeling. It is in those gaps that our own imaginative role as listeners matters: We fill in the spaces between what we hear and what we know, spinning our own tales from the sounds that reach our ears.

Fazil Say, Sonata for Violin and Piano, Op. 7 (1997)

“Melancholy...,” the first movement of Fazil Say's sonata is titled, the ellipsis inviting the listener to finish the thought. Eerie arpeggiated figures in the piano create a shadowy space through which the violin can wander. The second movement begins with a fugue-like dialogue between the two instruments, who

tussle and dance with feverish intensity. They synchronize in the perpetual-motion whirlwind that follows, then relax into a lyrical, romantic duet. The final movement, which also carries the “Melancholy” title, retains the uncertainty of the opening but adds in moments of expressive extroversion.

The sonata calls for both violin and piano to muster their powers of imitation and transformation. At various points, they are asked to mimic the sounds of traditional instruments from the composer’s birthplace of Turkey, including the *kemençe*, a small, bowed string instrument, and the *kanun*, a type of drum. At certain moments, Say calls for the use of a prepared piano with its strings dampened by a heavy object, as well as more standard techniques like *ponticello* playing on the bridge of the violin. The ensuing sounds are both familiar and strange, a marvel of beautiful disorientation.

Ludwig van Beethoven, Sonata No. 10 for Violin and Piano, Op. 96 (1812)

Beethoven studied both piano and violin as a child and young adult, and his intimate familiarity with both instruments shines through in his tenth and final sonata for violin and piano. Each player’s phrases seem to roll off the tongue, as it were, well-developed but absent any fussiness. Every question the violin poses is answered without delay by the piano, and vice versa. One critic has characterized the piece as a “colloquy of reciprocal enrichment,” a term which suggests its almost total lack of tension.

But this is Beethoven, so such serenity is anything but dull. To the contrary, it accumulates and grows, allowing the sonata to build up an entire landscape of loveliness. The violin’s first gesture—an openhearted four-note phrase, dressed up with a trill—unfolds into a first movement characterized by grace and sincerity. The second movement is expansive and preternaturally unhurried, a monument to lyricism. After such majestic expression, the brief, jokey scherzo feels like an exhalation of breath. In the final movement, which begins with a delicately wholesome theme, we first move through a series of four inventive but relatively straightforward variations. Then the piece’s emotional world bursts open with a demonstrative *adagio* variation that recalls the second movement, a rollicking torrent of speed, and a quirky fugato, all capped off by a charming—almost cheeky—coda.

William Grant Still, Suite for Violin and Piano (1943)

William Grant Still's long career as a composer coincided with all number of transformative developments in African American culture: the explosion of artistic, literary, and musical creativity that was the Harlem Renaissance; the civil rights movement and the enduring Black freedom struggle; the worldwide movement toward decolonization in Africa and beyond. His music, in genres from opera to chamber music, reflects and draws inspiration from this global history.

In the *Suite for Violin and Piano*, each movement evokes a work of sculpture by a Black artist who played a central role in the Harlem Renaissance. The first, based on Richmond Barthé's *African Dancer* (1933), mixes bursts of energetic passagework with long, sinuous lines—an apt combination for a work of art that captures an athletic figure in motion, arms outstretched and feet ready to leap from the ground. The second, titled *Mother and Child*, might refer to a number of different works by Sargent Johnson, whose art recurrently represented this familial relationship. Still's music, a lullaby that makes space for the occasional flight of fancy, is comforting with a tinge of mournfulness. The third movement recalls Augusta Savage's remarkable *Gamin* (1929); its modern, blues-inspired phrases offer a compelling analogue to Savage's depiction of a young child with a shrewd expression and a jaunty cap perched on his head.

Robert Schumann, Sonata No. 2 for Violin and Piano, Op. 121 (1851)

If most sonatas are thought to resemble a dialogue between two voices, Schumann's work challenges that concept. The two instruments are so closely linked in register, tone, and musical language that they seem more like two facets of the same fundamental voice. The violin begins in a piano-like timbre with triple-stop chords; it stays largely in the middle register, and frequently doubles the piano's bass line throughout the rhapsodic first movement. The scherzo that follows is unusually serious, its opening section set alongside two melodic, darkly sweet trios. It leads directly into a lovely but unsettled theme and variations, which seems unable to fully separate itself from the preceding movement: Triplet fragments from the scherzo crop up at unexpected moments, and the trio sections' melodies float in.

According to Joseph Joachim, the violinist who premiered the sonata alongside Clara Schumann, the fourth and final movement “reminds one of the sea with

its glorious waves of sound.” Sweeping chords in the piano crash against the shore, while the violin persists in voicing a d-minor theme above them. Finally, the two instruments reach a sunny, major-key conclusion. Its glorious breadth is a reminder that during the same years that Schumann composed this sonata—some of the final years of his compositional career—he was also writing large-scale works like concerti and choral music, grand but intimate statements of an enduring voice.

PERFORMANCES UP CLOSE SERIES

AUDIENCE ON STAGE!



JESS GILLAM Saxophone
THOMAS WEAVER Piano

Wed, Oct 26, 2022 · 6PM & 9PM

TICKETS: 609-258-2800 · [PUC.PRINCETON.EDU](https://puc.princeton.edu)

About *the* Artists



GENEVA LEWIS, *Violin*

Twenty-four-year-old, New Zealand-born violinist Geneva Lewis is the recipient of a 2022 Borletti-Buitoni Trust Award, and a 2021 Avery Fisher Career Grant and Grand Prize winner of the 2020 Concert Artists Guild Competition. Additional accolades include Kronberg Academy's Prince of Hesse Prize, being named a *Performance Today* Young Artist in Residence, and *Musical America's* New Artist of the Month. Most recently, Geneva was named one of BBC Radio 3's New Generation Artists.

Since her solo debut at age 11 with the Pasadena POPS, Geneva has performed with orchestras including the Orpheus Chamber Orchestra, Pasadena Symphony, Sarasota Orchestra, Pensacola Symphony, and Duluth Superior Symphony Orchestra. The 2022-23 season includes performances with the Auckland Philharmonia, North Carolina Symphony, Augusta Symphony, Kansas City Symphony, Austin Symphony, and Arkansas Symphony.

In recital, recent and upcoming highlights include performances at London's Wigmore Hall, the Philadelphia Chamber Music Society, Washington Performing Arts Society, Merkin Concert Hall in New York City, and the Dame Myra Hess Memorial Concerts in Chicago.

Deeply passionate about collaboration, Geneva has had the pleasure of performing with such prominent musicians as pianists Sir Andrés Schiff, Mitsuko Uchida, and Jonathan Biss, violinists Gidon Kremer and Miriam Fried, and violist Kim Kashkashian, among others. She is also a founding member of the Callisto Trio, artist-in-residence at the Da Camera Society in Los Angeles. The Callisto Trio received the Bronze Medal at the Fischhoff Competition as the youngest group to ever compete in the senior division finals. They were recently invited on the New Masters on Tour series of the International Holland Music Sessions and performed at the celebrated Royal Concertgebouw in Amsterdam.

An advocate of community engagement and music education, Geneva was selected for the New England Conservatory's Community Performances and Partnerships Ensemble Fellowship program, through which her string quartet created interactive educational programs for audiences throughout Boston. Her quartet was also chosen for the Virginia Arts Festival Residency, during which they performed and presented masterclasses in local schools.

Geneva received her Artist Diploma and Bachelor of Music as the recipient of the Charlotte F. Rabb Presidential Scholarship at New England Conservatory, studying with Miriam Fried. Prior to that, she studied with Aimée Kreston at the Colburn School of Performing Arts. Past summers have taken her to the Marlboro Music Festival, Ravinia Steans Institute, Perlman Music Program's Chamber Music Workshop, International Holland Music Sessions, Taos School of Music, and the Heifetz International Music Institute. Geneva is currently performing on a violin by Zosimo Bergonzi of Cremona, c. 1770, courtesy of Guarneri Hall NFP and Darnton & Hersh Fine Violins, Chicago.

AUDREY VARDANEGA, *Piano*

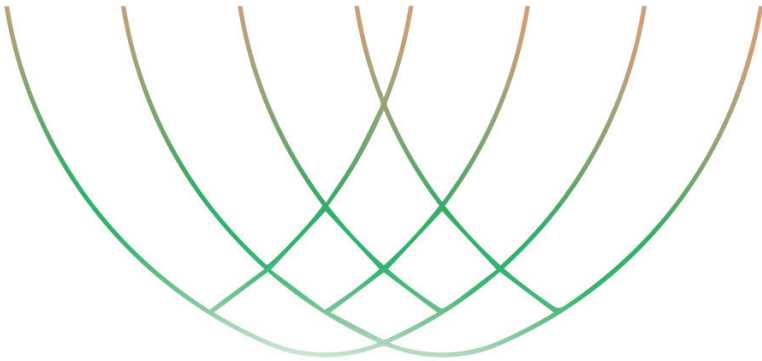
Born in 1995, Audrey Vardanega has performed as a solo and collaborative pianist across Europe, China, and the United States. She is the Artistic Director of Musaics of the Bay, a non-profit residency program that brings together emerging performers, visual artists, and composers for workshops, peer review sessions, open rehearsals, improvisation, chamber music, and the creation of new work in Berkeley, California. Audrey is passionate about providing emerging artists with opportunities to determine their own artistic careers by creating new communities and rethinking patronage. Musaics of the Bay presented “The Stay-at-Home Symposium,” commissioning over 75 new works of music inspired by community-submitted artwork. The Symposium included over 100 artists from all over the world, including performers, composers, poets, filmmakers, painters, photographers, and more.

Audrey was born and raised in Oakland, California and began her piano studies at the age of six with Araks Aghazarian. She began formal piano training with Robert Schwartz at the San Francisco Conservatory of Music from 2002 to 2013, as well as formal composition training with Arkadi Serper at the The Crowden School from 2004 to 2013. Her past teachers include Seymour Lipkin, Jeremy Siepmann, Christopher Elton, and Victor Rosenbaum. Audrey earned her B.A. in Political Science from Columbia University in May 2017 and received her Masters in Music in May 2019 from Mannes School of Music–The New School under the tutelage of Richard Goode.

Audrey made her debut as soloist with the San Francisco Chamber Orchestra at the age of 11 and her debut with the Midsummer Mozart Festival under the baton of the late Maestro George Cleve, becoming the youngest soloist in the history of the festival. She made her solo recital debut at the age of 12 on the Bouchaine Young Artists Series with Festival Napa Valley in California. Audrey has also been featured on various media outlets including KQED San Francisco, the San Francisco Classical Voice, and WWFM, among others.

Audrey has been featured as a soloist and chamber musician by San Francisco's Herbst Theatre, Rockefeller University's Tri-Institutional Noon Concerts Series, Festival Napa Valley, the Santa Cruz Symphony, Santa Cruz's Distinguished Artists Concert and Lecture Series, and more. Festival appearances include the Ravinia Festival, International Musicians Seminar Prussia Cove, and the Carnegie Hall Workshops. Audrey won a Bay Area Audience Choice Award in August 2021 for her performance of Beethoven's A Major Cello Sonata with cellist Tanya Tomkins.

HEALING WITH MUSIC



Living with Long COVID as a Musician: A Conversation/Concert

Joshua Roman, Cello
in conversation with **Clemency Burton-Hill**

WEDNESDAY, NOVEMBER 9, 2022 | 7:30PM

TICKETS: 609.258.2800 | puc.princeton.edu

SUPPORT US

Supporting Princeton University Concerts is critical to our future. Ticket sales cover less than half of the cost of presenting the very best in world-class music. Remaining funds come, in part, from our generous endowment, left to PUC by the Ladies' Musical Committee in 1929. We remain eternally grateful for the support of the Philena Fobes Fine Memorial Fund and the Jesse Peabody Frothingham Fund.

Other support comes from donors like you. We are grateful to the individuals whose support at all levels ensures that musical performance remains a vital part of Princeton, the community, and the region.

If you wish to make a donation to Princeton University Concerts, please call us at 609-258-2800, visit puc.princeton.edu, or send a check payable to Princeton University Concerts to: Princeton University Concerts, Woolworth Center, Princeton, NJ 08544.

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22/23

SEASON



JESS GILLAM
Saxophone

CONCERT CLASSICS

Thursday, October 13 | 7:30PM

GENEVA LEWIS* Violin
AUDREY VARDANEGA* Piano

Thursday, November 3 | 7:30PM

BRENTANO STRING QUARTET

Sunday, November 20 | 3PM

VÍKINGUR ÓLAFSSON* Piano

Pre-concert talk by Professor Scott Burnham at 2PM

Thursday, February 16 | 7:30PM

ALEXI KENNEY Violin

Wednesday, March 8 | 7:30PM

LAWRENCE BROWNLEE Tenor
KEVIN J. MILLER* Piano

Thursday, March 30 | 7:30PM

JUPITER ENSEMBLE*

Thursday, April 6 | 7:30PM

ALINA IBRAGIMOVA* Violin
CÉDRIC TIBERGHIE Piano

Thursday, April 27 | 7:30PM

EMERSON & CALIDORE STRING QUARTETS

PERFORMANCES UP CLOSE

Wednesday, October 26 | 6PM & 9PM

JESS GILLAM Saxophone
THOMAS WEAVER* Piano

Tuesday, December 13 | 6PM & 9PM

tenTHING BRASS ENSEMBLE*

Sunday, March 26 | 3PM & 6PM

CHIAROSCURO STRING QUARTET*

Wednesday, April 12 | 6PM & 9PM

CÉCILE McLORIN SALVANT* Vocals
SULLIVAN FORTNER* Piano

RICHARDSON CHAMBER PLAYERS

Sunday, November 13 & Sunday, March 5 | 3PM

SPECIAL EVENTS

Wednesday, February 1 | 7:30PM

JOYCE DiDONATO Mezzo-soprano
IL POMO d'ORO* Orchestra

Tuesday, February 21 | 7:30PM

MITSUKO UCHIDA Piano

HEALING WITH MUSIC

Thursday, September 29 | 7:30PM

INTRODUCING CLEMENCY BURTON-HILL

Exploring music's role in brain injury recovery

Wednesday, November 9 | 7:30PM

JOSHUA ROMAN Cello
Living with Long COVID as a musician

Thursday, February 9 | 7:30PM

FRED HERSCH* Piano
Exploring music's role after an AIDS-related coma

ALL IN THE FAMILY

Featuring The Chamber Music Society of Lincoln Center

Saturday, October 22 | 1PM

MEET THE MUSIC, for ages 6–12

Saturday, May 20 | 1PM & 3PM

CMS KIDS, for neurodiverse audiences ages 3–6

AT THE MOVIES

Tuesday, October 11 | 7:30PM

FALLING FOR STRADIVARI

Wednesday, February 8 | 7:30PM

THE BALLAD OF FRED HERSCH

LIVE MUSIC MEDITATION

Matthew Weiner, Meditation Instruction

Thursday, September 29 | 12:30PM

ALEXI KENNEY Violin

Wednesday, October 26 | 12:30PM

JESS GILLAM Saxophone

Thursday, February 9 | 12:30PM

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*Princeton University Concerts debut

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