



Alina Ibragimova Violin
Cédric Tiberghien Piano

2022/23 SEASON



Dear Friends,

Just a few weeks ago, I had the privilege of sitting on our stage with the Chiaroscuro String Quartet, led by violinist Alina Ibragimova as part of our Performances Up Close series. It was a mesmerizing concert that left me singing Mendelssohn and Beethoven for days, a telltale sign for me of a great concert. It made me even more excited about this evening's concert.

What a gift it is to be able to welcome Alina back just weeks later in a different context, this time with pianist Cédric Tiberghien. The duo first began their musical partnership in 2005 as members of the BBC Radio 3 New Generation Artists. *The Times* (of London) declared that "both of these players have the potential to conquer the world." And this is precisely what the pair proceeded to do—consistently topping classical charts, receiving coveted awards for their recordings, and enjoying devoted followings across five continents. Add Princeton to their list!

Tonight, I am also excited to tease you with the details of our 2023-24 Concert Classics Series, where once again you will hear the world's most vibrant and celebrated classical musicians within the intimacy of our beloved Richardson Auditorium. Mark your calendars. The full season will be announced and subscriptions will go on sale on April 27, 2023.

Warmly,

A handwritten signature in black ink, appearing to read "Marna Seltzer", written in a fluid, cursive style.

Marna Seltzer
Director of Princeton University Concerts

Thursday, April 6, 2023 at 7:30PM • Richardson Auditorium, Alexander Hall

Alina Ibragimova Violin

Cédric Tiberghien Piano

**ROBERT
SCHUMANN**
(1810–1856)

Violin Sonata No. 1 in A Minor, Op. 105 (1851)
Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft

**FELIX
MENDELSSOHN**
(1809–1847)

Violin Sonata in F Minor, Op. 4 (1823)
Adagio—Allegro moderato
Poco adagio
Allegro agitato

INTERMISSION

**ANTON
WEBERN**
(1883–1945)

Four Pieces for Violin and Piano, Op. 7 (1910)
Sehr langsam
Rasch
Sehr langsam
Bewegt

**ROBERT
SCHUMANN**

Violin Sonata No. 2 in D Minor, Op. 121 (1851)
Ziemlich langsam—Lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

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



About the Program

By Lucy Caplan © 2023 • Program Annotator

Lucy Caplan is a Lecturer on History and Literature at Harvard University. In 2016 she received the Rubin Prize for Music Criticism.

Biography is compelling. The notion that we might understand a composer's music more deeply by attending to the circumstances of their life is enticing, promising insight into the mysterious combination of factors that foster the creation of great art. Yet it's worth asking some follow-up questions: What kind of music lends itself best to biographically grounded interpretation? How might knowing something about the person who composed a work nudge us to listen differently? Conversely, how do we avoid making overly neat assumptions, retrofitting what we hear to align with what we already know about the person who created it?

“ How might knowing something about the person who composed a work nudge us to listen differently? The three composers featured on this evening's program prompt different ways of thinking about this. What, then, can biography help us hear, and what might it obscure? ”

The three composers featured on this evening's program prompt different ways of thinking about these queries. Schumann's music is often interpreted through the lens of his mental illness; for example, some listeners presume that abrupt shifts in mood within a piece are meant to evoke his own fragmented psychological state. Mendelssohn is lauded as a child prodigy whose preternatural talents (and, perhaps, whose immaturity) can be heard in the virtuosic intricacy of his compositions. Webern's music, interestingly, is less often interpreted through a biographical framework; his abstruse departures from conventional tonality are taken to be the product of his intellect, rather than the circumstances of his life. What, then, can biography help us hear, and what might it obscure?

Robert Schumann, Violin Sonata No. 1 in A Minor, Op. 105 (1851)

Schumann waited until middle age to write a violin sonata. A revered pianist whose performance career was cut short by a devastating injury, he spent most of his teens and twenties writing for solo piano; it was only later that he began writing

in earnest for chamber ensembles and orchestras. In this sonata, one can hear ample evidence of his background as both a pianist and a composer for the piano. Throughout the piece, he treats the violin as a virtual extension of the piano: The two instruments share a register for most of the piece, with many of the violin's melodies appearing first on its lower strings. This burnished tessitura perfectly suits the work's evocative opening melody, marked to be played "with passionate expression." The first movement unfolds in what is essentially sonata form, although Schumann blurs the boundaries between formal sections much as he blurs the boundaries between instrumental timbres.

The second movement is similarly pianistic in style, recalling the miniatures for the instrument that were one of Schumann's specialties as a composer. A smiley opening phrase bobs up and down, and the tempo expands and compresses in line with the contours of the melody. Brief fantastical episodes are interpolated throughout the movement, transporting us briefly to other emotional worlds. In the sonata's final movement, the violin and piano trade sixteenth-note passages back and forth, creating an agitated atmosphere that occasionally breaks free into more triumphant moments.

The sonata ends close to where it began: A fragment of the first movement's opening melody returns; the violin swoops back down to its low register; and the piece comes to a fittingly stormy close.

Felix Mendelssohn, Violin Sonata in F Minor, Op. 4 (1823)

Written when the composer was still in his early teens, this sonata speaks to Mendelssohn's exceptional talents not just as a young composer, but also as a young violinist and pianist who appreciated the creative possibilities of both instruments. It was composed for one of his early teachers, the violinist Eduard Rietz, who was just a few years older than Mendelssohn but served as an important mentor to him. Although this work—like Mendelssohn's two other violin sonatas and elusive D major violin concerto—has been largely eclipsed by his ultra-popular violin concerto in e minor, it offers fascinating insight into how he approached writing for the instrument in a more intimate context.

The rhapsodic solo passage that opens the sonata creates an atmosphere of somber elegance, which carries through the work as a whole. After the curtain rises, the violin and piano join forces for an elegant minor-key melody, which is balanced out by a lovely contrasting theme in A-flat major. In the second movement, the

piano takes an introductory solo turn, setting the scene for the violin's entrance with a melody whose sweetness betrays an undercurrent of sadness. Later, gently rocking triplets in the piano underlie the violin's sustained, song-like line; there are flashes of pathos, but the players ultimately return to a peaceful mood. The final movement contains glimmers of the scherzo-like playfulness so characteristic of Mendelssohn's music, without ever reaching a full-speed-ahead loss of abandon.

Anton Webern, Four Pieces for Violin and Piano, Op. 7 (1910)

The abstract, aphoristic quality of Webern's *Four Pieces* resists easy interpretation. If Mendelssohn's and Schumann's more openhearted works invite us to imagine certain accompanying narratives rooted in their biographies, Webern's music keeps listeners on their toes as it jumps from idea to idea. The extremely compressed time scale of the composer's music only complicates matters. Each piece is over almost as soon as it begins, before there is time to determine what counts as its beginning, middle, or end.

Even if it is difficult to hear the details of Webern's life in his music, he was, of course, just as much a product of his social and musical worlds as were his Romantic-era predecessors. As a child, he enjoyed a close friendship and intellectual companionship with a cousin, Ernst Diez, who became an important art historian. As a young composer, he became an incredibly dedicated student of Arnold Schoenberg; one scholar has described Webern's opinion of Schoenberg as "an esteem the fervour of which at times resembled that of a love affair, at times, worship." The *Four Pieces for Violin and Piano* date from 1910, about two years after his formal studies with Schoenberg concluded. The first of the pieces, a prelude of sorts, is slow, hushed, and mysterious, never rising above a pianissimo dynamic. The second goes to opposite extremes: loud, extroverted, and full of fast-paced figures. The third maintains an enigmatic, eerie opacity, while the fourth takes on a more declamatory and assertive tone.

Robert Schumann, Violin Sonata No. 2 in D Minor, Op. 121 (1851)

Written just months after his first violin sonata, Schumann's second work in the genre matches its counterpart in terms of emotional intensity and impassioned character. Yet it is a more expansive work in length and style, traversing a wider expressive range across its four movements. The first movement begins with a series of declamatory d-minor chords before moving into a stormy exposition. It teems with half-finished thoughts and wandering melodic figures, as if unable

to settle on a principal idea. A more unified sensibility appears in the second movement, a scherzo. Beginning in b minor, it increases in brightness en route to an exultant triumphant major-key finish. The third movement opens with charming pizzicato chords in the violin, creating a spare, even rustic ambience. As the violin moves into a beautifully unadorned bowed melody, the two instruments separate more fully from one another, each taking on a distinct role during the variations that follow. The sonata's final movement is pervaded by a nervous, kinetic energy. There is some respite in its sunnier second theme, although its underlying agitation never fully dissipates.

The sonata won the praises of its first performers. The violinist Joseph Joachim, who first performed the work with the composer and pianist Clara Schumann (to whom Robert was married), wrote, "It overflows with noble passion, almost harsh and bitter in expression, and the last movement reminds one of the sea with its glorious waves of sound." This idea of "overflowing," in fact, aptly describes both of Schumann's sonatas; they seem to be bursting at the seams with feeling, pushing against the structural constraints of sonata form in an effort to achieve their maximum expressive potential.

FREE FOOD!




**PRINCETON UNIVERSITY STUDENTS:
COME TO INTERNOSHIN'!**

Tonight, at intermission, meet your fellow student attendees in the Richardson Lounge (basement level) and share your thoughts about the concert over free snacks.

Hosted by the **Student Ambassadors of Princeton University Concerts**: a group of Princeton University students who are passionate about classical music, and who develop and implement initiatives that enhance the concert-going experience for Princeton students.

Visit puc.princeton.edu/students for more information and to join the student email list.


OF PRINCETON UNIVERSITY CONCERTS



2023/24

S E A S O N

TEASER

MARK YOUR CALENDARS!

IMMERSE YOURSELF IN MUSIC

Full season will
be announced
and subscriptions
will go on sale on
April 27, 2023.



**GOLDA
SCHULTZ**

Soprano
April 8,
2024

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CONCERT CLASSICS SERIES

Thursday, October 12, 2023

CHANTICLEER VOCAL ENSEMBLE*

Music of a Silent World

Thursday, November 2, 2023

DANISH STRING QUARTET

Haydn, Shostakovich,

Scandinavian Folk Music

Wednesday, January 24, 2024

HÉLÈNE GRIMAUD* Piano

Beethoven, Brahms, Bach/Busoni

Thursday, February 15, 2024

ISABELLE FAUST Violin

JEAN-GUIHEN QUEYRAS Cello

ALEXANDER MELNIKOV Piano

Beethoven, Elliott Carter, Dvořák

Thursday, March 7, 2024

HAGEN STRING QUARTET

Haydn, Debussy, Beethoven

Wednesday, April 3, 2024

JONATHAN BISS Piano

MITSUKO UCHIDA Piano

All Schubert

Monday, April 8, 2024

GOLDA SCHULTZ* Soprano

JONATHAN WARE* Piano

This Be Her Verse—exploring
the female perspective

Thursday, May 2, 2024

DORIC STRING QUARTET*

Brett Dean, Beethoven, Schubert

**and more to come, including
PERFORMANCES UP CLOSE,
HEALING WITH MUSIC, FAMILY
CONCERTS & A SPECIAL EVENT**

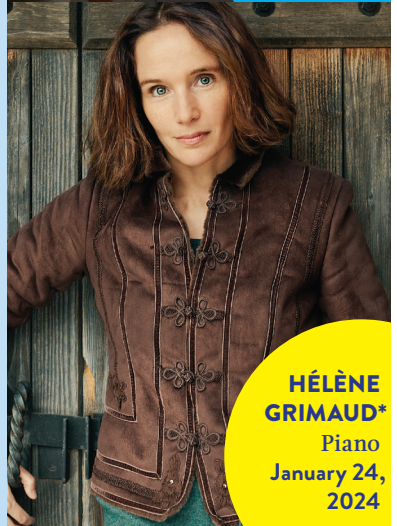
*Princeton University Concerts debut



**CHANTICLEER
VOCAL
ENSEMBLE**
October 12,
2023



**DORIC
STRING
QUARTET**
May 2,
2024



**HÉLÈNE
GRIMAUD***
Piano
January 24,
2024

About THE ARTISTS



ALINA IBRAGIMOVA

Performing music from Baroque to new commissions on both modern and period instruments, Alina Ibragimova is recognized for the “immediacy and honesty” (*The Guardian*) of her performances.

This season Alina will play concertos by Jörg Widmann, Bartók, Prokofiev, and Mendelssohn with the Budapest Festival Orchestra, Pittsburgh Symphony, San Francisco Symphony, London Philharmonic, Helsinki Philharmonic, and Dresden Philharmonic. She also begins a two-year Mozart cycle with the Kammerorchester Basel.

Highlights of recent seasons include concerts with the Royal Concertgebouw Orchestra, Mahler Chamber Orchestra, London Symphony Orchestra, Philharmonia Orchestra, Chamber Orchestra of Europe, Orchestra of the Age of Enlightenment, Symphonieorchester des Bayerischen Rundfunks, and Tonhalle-Orchester Zürich; collaborating with Vladimir Jurowski, Sir John Elliot Gardner, Jakub Hrůša, Maxim Emelyanichev, Daniel Harding, and Edward Gardner.

In recital, Alina regularly performs at London’s Wigmore Hall and Southbank Centre, Amsterdam’s Concertgebouw, Berlin’s Pierre Boulez Saal, Hamburg’s Elbphilharmonie, and at the Royal Albert Hall where she performed Bach’s sonatas and partitas for solo violin at the BBC Proms. Her award-winning partnership with pianist Cédric Tiberghien continues this season with concerts across Europe and North America. She also performs with the Chiaroscuro Quartet—one of the most sought-after period ensembles of which she is a founding member.

Alina's discography on Hyperion Records ranges from Bach concertos with Arcangelo to Prokofiev sonatas with Steven Osborne. Her 2020 recording of Shostakovich violin concertos won a Gramophone Award, while her 2021 recording of Paganini's 24 caprices topped the classical album charts on its release.

Born in Russia in 1985, Alina attended the Moscow Gnesin School, Yehudi Menuhin School, and Royal College of Music, studying with Natasha Boyarsky, Gordan Nikolitch, and Christian Tetzlaff. An alumnus of the BBC New Generation Artists Scheme, Alina's many accolades include two Royal Philharmonic Society awards and an MBE in the 2016 New Year Honours List. This concert marks Alina's Concert Classics series debut. She also appeared on our Up Close series with the Chiaroscuro Quartet this season. Alina performs on a c. 1775 Anselmo Bellosio violin kindly provided by Georg von Opel.

CÉDRIC TIBERGHIE

Cédric Tiberghien has been celebrated for his versatility, as demonstrated by his wide-ranging repertoire, interesting programming, an openness to explore innovative concert formats, and his dynamic chamber music partnerships.

Concerto appearances in the 2022-23 season include his debut with the Sao Paulo State Symphony Orchestra and return visits to the National Symphony Orchestra in Washington, DC and Sydney Symphony Orchestra. He will also perform Messiaen's Turangalila Symphony with both the Berlin Philharmonic and Orchestre National de France. His recital appearances with Alina Ibragimova include Wigmore Hall in London and Sao Paulo. He will also perform with violist Antoine Tamestit in both Madrid and Prague. Cédric's solo recitals will include London, Paris, and performances of John Cage's 16 Sonatas and Interludes for prepared piano in Australia. The latter is a collaboration with the percussion artist Matthias Schack-Arnott. The project will receive its world premiere performance at the Perth Festival.

Recent debuts include the Berlin Philharmonic, San Francisco Symphony, and NDR Elbphilharmonie Orchestra. Other recent collaborations have included the Boston Symphony, Cleveland Orchestra, London Symphony, BBC Scottish Symphony, Tokyo Philharmonic Orchestras, and at the BBC Proms with Les Siècles.

Cédric's most recent recording includes the Ravel concertos with Les Siècles/Roth, which received an Editor's Choice in *Gramophone Magazine*. The CD was released by

Harmonia Mundi, for whom Cédric currently records. Cédric has been awarded five *Diapason d'Or* for his solo and duo recordings on Hyperion. His most recent solo project is a three-volume exploration of Bartók's piano works.

A dedicated chamber musician, Cédric's regular partners include violinist Alina Ibragimova, violist Antoine Tamestit, and baritone Stéphane Degout. His discography with Alina includes complete cycles of music by Schubert, Szymanowski, and Mozart (Hyperion) and a Beethoven sonata cycle (Wigmore Live). This concert marks Cédric's Princeton University Concerts debut.

NINTH ANNUAL CONTEST FOR PRINCETON UNIVERSITY STUDENTS!
2022/23 **CREATIVE REACTIONS CONTEST:**

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DRAWING

WIN \$1000

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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.

THANK YOU!

We are deeply grateful for all of the support we have received and thank all of our donors and volunteers. The list below acknowledges gifts of \$100 or more, received between April 15, 2022 and March 30, 2023. If you see an error or would like to make a change in your listing, please contact the Concert Office at 609-258-2800..

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PRINCETON
UNIVERSITY
CONCERTS

22/23

SEASON



JESS GILLAM
Saxophone

CONCERT CLASSICS

Thursday, October 13 | 7:30PM

GENEVA LEWIS* Violin
AUDREY VARDANEQA* 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 TIBERGHEN* 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

FRED HERSCH Piano

*Princeton University Concerts debut

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