

Friday, March 17, 2023 • 10:30 AM

Sunday, March 19, 2023 • 3:00 PM

Ordway Concert Hall

Pre-concert conversation one hour before the performance with David Evan Thomas

BENJAMIN BEILMAN, VIOLIN YEKWON SUNWOO, PIANO

This concert is dedicated to the memory of Catherine M. Davis

Darshan (2018)

Reena Esmail (b. 1983)

Myths: Three Poems, Op. 30 (c. 1915)

Karol Szymanowski (1882–1937)

I. The Fountain of Arethusa

Morgen!, Op. 27, No. 4 (1894)

Richard Strauss (1864–1949)

arr. Max Reger

Myths: Three Poems, Op. 30 (c. 1915)

Szymanowski

II. Narcissus

III. Dryades and Pan

Sanguineum for Solo Violin (2022)

Gabriella Smith (b. 1991)

*Co-commissioned by Schubert Club, San Francisco Conservatory of Music
and the International Violin Competition of Indianapolis*

Praise to the immortality of Jesus, from *Quartet for the End of Time* (1941)

Olivier Messiaen (1908–1992)

Intermission

Sonata No. 2 in D minor, Op. 121 (1851)

Robert Schumann (1810–1856)

Ziemlich langsam—Lebhaft (Rather slow—Lively)

Sehr lebhaft (Very lively)

Leise, einfach (Softly, simply)

Bewegt (With movement)

PLEASE SILENCE ALL ELECTRONIC DEVICES

PROGRAM NOTES

Darshan (2018)

Reena Esmail (b. Chicago, Illinois, 1983)

The music of Indian-American composer Reena Esmail unites the worlds of Indian and Western classical music, bringing communities together through the creation of equitable musical spaces.

Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020-21 Composer in Residence. She also holds awards and fellowships from the American Academy of Arts and Letters and the Kennedy Center. She has received commissions from the Seattle Symphony, Baltimore Symphony and Kronos Quartet.

Esmail holds degrees in composition from The Juilliard School and Yale University, where her primary teachers included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse, and Samuel Adler.

The study of Hindustani music, the classical music of North India, has been important to Esmail. She received a Fulbright-Nehru grant to study in India with Srimati Lakshmi Shankar and Gaurav Mazumdar, and she continues to study with Saili Oak. Her doctoral thesis explored the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Esmail's life and music was profiled on the PBS Great Performances series *Now Hear This*.

Darshan was commissioned by violinist Vijay Gupta. The word means "seeing" in Hindi. In the Hindu religion, to give "*darshan*" is to see and worship God. "As Vijay and I worked on this music together over three years," reflects Esmail, "we began to see the divine in one another." *Darshan* explores grief in its many facets and forms.

The music is composed in *raag* (or scale) Charukeshi, which combines features of the western major and natural minor scales. *Darshan* is the first of five projected movements to be written over a span of five years. *Darshan* was premiered with Taos New Music Group in Taos, New Mexico on September 22, 2018.

Myths: Three Poems, Opus 30 (c. 1915)

Karol Szymanowski

(b. 1882 near Kiev; d. Lausanne, Switzerland, 1937)

Karol Szymanowski was the most important Polish composer between Chopin and Lutosławski. Born the same year as Stravinsky, he adopted neither that composer's neo-classicism nor Schönberg's serial methods, favoring instead Debussy's textures and Scriabin's harmony, often choosing exotic subjects with homo-erotic themes. Bartók studied Szymanowski's works, calling him "one of the leading composers of the world."

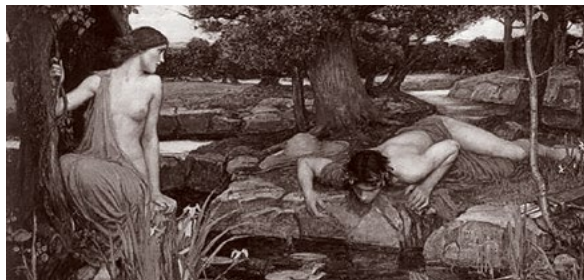
Myths was written in 1915, around the time of Szymanowski's Third Symphony and First Violin Concerto. It was composed in close collaboration with violinist Pavel Kochański, a supremely lyrical violinist. This is descriptive music, but Szymanowski advised against literal interpretation. "It is not to be a drama, unfolding in a series of scenes, each of which has anecdotal significance, rather a complex musical expression capturing the beauty of the myth."

The Fountain of Arethusa is an inspired piece of water music in the tradition of Liszt's *Les jeux d'eaux à la Villa d'Este* and Ravel's *Jeux d'eau*. Piano establishes a gently murmuring texture, shifting in meter. Violin enters high on the E string, and steadily descends. Ovid tells the story:

Maud Moon Weyerhaeuser Sanborn International Artist Series



Maud Moon Weyerhaeuser Sanborn (1876-1965) was born in Rochester, Minnesota. She married Charles Weyerhaeuser in 1898 and lived most of her life in Saint Paul. A talented singer always active in the musical community, she supported Schubert Club and the Minneapolis Symphony. She had a special affection for Salzburg and Tanglewood where she spent summers. She developed close friendships with important musicians of her day such as Dmitri Mitropoulos and Serge Koussevitsky. The International Artist Series is dedicated to her memory by her grandchildren.



Narcissus and Echo by John William Waterhouse, depicting Narcissus looking into the water (1903)

Arethusa was a nymph who bathed in the river Alpheus. Taking human form, he pursued her. Arethusa appealed to the goddess Diana for aid. "She was moved, and cold sweat poured over my limbs, and the dark drops were raining from all my body, and wherever I moved, there seemed to be a pool, and even quicker than I can tell the story I was changed to a stream of water."

Szymanowski's love of Sicily shows up in the bobbing siciliana rhythms of **Narcissus**, as the violin line, imitated ecstatically by the piano, twice builds to a throbbing climax.

"There was a pool, silver with shining water. Here, Narcissus, worn from the heat of hunting, came to rest as he tried to quench his thirst, inside him, deep within him, another thirst was growing, for he saw an image in the pool, and fell in love with that unbodied hope."

Dryads and Pan is a brilliant succession of quarter-tones, trills and glissandi which prepares Syrinx's transformation, here simulated by harmonics, flute-like wispy tones created by lightly touching the string at its nodes of vibration.

"The dryad Syrinx fled the shepherd-god Pan "through pathless places, until she came to Ladon's river, and she implored her sisters to change her form, and so, when Pan had caught her and thought he held a nymph, it was only reeds that yielded in his arms, and while he sighed, the soft air stirring in the reeds made also the echo of a sigh." (from Ovid, Metamorphoses, trans. Rolfe Humphries)

Szymanowski was fond of *Myths*, calling it "one of my favorite works, in sound quality and technique very original, and good music besides."

Morgen!, Op. 27, No. 4 (1894)

Richard Strauss

(b. Munich, Germany, 1864; d. near Munich 1949)

arr. Max Reger

Strauss achieved fame through symphonic poems like *Don Juan* and *Death and Transfiguration*, but 1894 was a special year: that year he married dramatic soprano Pauline De Ahna. 1894 also saw the Weimar premiere of Strauss's first opera, *Guntram*, in which Pauline created the role of Freihild. And Strauss appeared for the first time at Bayreuth, conducting Wagner's *Tannhäuser*, with Pauline in the role of Elisabeth. Strauss's Four Songs, Op. 27 were presented as a wedding gift to his bride. The set includes the audience favorite, "Cäcilie," and two poems by the Scottish-German poet John Henry Mackay (1864–1933). "Morgen!" derives its power from a serene and shapely melody, over which the voice narrates a walk down to a beach "wide and blue with waves." Happiness descends as the lovers look mutely into each other's eyes.

Top: **Alpheus and Arethusa** by Carlo Maratta (17th century)

Bottom: **Pan And The Dryads** by Andreas Groll (1898)



Sanguineum* for Solo Violin (2022)*Gabriella Smith**

(b. Berkeley, California, 1991)

Gabriella Smith is a composer and environmentalist. Her music comes from a love of play, exploring new sounds on instruments, building compelling musical arcs, and connecting listeners with the natural world in an invitation to find joy in climate action.

Smith grew up in the San Francisco Bay Area, taking up the violin at age seven and beginning to compose soon thereafter, all the while hiking, backpacking, and volunteering for five years on a songbird research project in Point Reyes, California. She was mentored by John Adams as a part of his Young Composers Program in Berkeley, then received a bachelors degree in composition from the Curtis Institute and attended the graduate program at Princeton University.

Smith's works have been performed by the Los Angeles Philharmonic, San Francisco, Nashville, and Cincinnati Symphony Orchestras, ensembles including Roomful of Teeth, Eighth Blackbird, and the Aizuri, Attacca, and Dover String Quartets. Marin Alsop, John Adams, Eun Sun Kim, Osmo Vänskä, and Esa-Pekka Salonen have conducted Gabriella Smith works.

Recent career highlights include the premiere of her organ concerto, *Breathing Forests*, written for James McVinnie and the Los Angeles Philharmonic. Her first full-length album, *Lost Coast*, was recorded in Iceland with cellist Gabriel Cabezas. It was named one of NPR Music's "26 Favorite Albums Of 2021 (So Far)" and a "Classical Album to Hear Right Now" by *The New York Times*. Smith recently debuted a duo version of *Lost Coast* with Cabezas at the Philharmonie de Paris, and she is currently working on a version of that work for cello and orchestra, to be premiered by Cabezas and the Los Angeles Philharmonic conducted by Gustavo Dudamel later this May.

Sanguineum takes its title from the ribes sanguineum or flowering red currant, which Smith describes as flowering "with an absolutely glorious burst of color in the spring. I planted a lot of [it] at an ecosystem restoration I worked on in Seattle."

**Praise to the immortality of Jesus,
from *Quartet for the End of Time* (1941)****Olivier Messiaen**

(b. Avignon, France, 1908; d. Clichy, France, 1992)

Program note by the composer:

"And I saw another mighty angel coming down from heaven, wrapped in a cloud, with a rainbow on his head; his face was like the sun, and his legs like pillars of fire. . . . Setting his right foot on the sea and his left foot on the land . . . and, standing on the sea and on the land, he raised his right hand toward Heaven and swore by He who lives forever and ever . . . saying: 'There will be no more Time, but in the days when the seventh angel is to blow his trumpet, the mystery of God will be fulfilled.'" Revelation of Saint John, chapter 10

Conceived and composed during my captivity, the *Quartet for the End of Time* was premiered in Stalag VIIIA [near Zgorzelec, Poland] on January 15 1941, by Jean Le Boulaire, violin; Henri Akoka, clarinet; Etienne Pasquier, cello; and myself at the piano. The piece was directly inspired by the above passage from Revelation. Its musical language is essentially ethereal, spiritual, Catholic. The modes, realizing melodically and harmonically a sort of tonal ubiquity, bring the listener closer to infinity, to eternity in space. The special rhythms, independent of the meter, powerfully contribute to the effect of banishing the temporal. (But given the awesomeness of the subject, all of the above serves merely as inarticulate and tentative explanation!)

This Quartet comprises eight movements. Why? Seven is the perfect number, the Creation in six days sanctified by the divine Sabbath; the seventh day of this repose extends into eternity and becomes the eighth day of eternal light, of unalterable peace.

"Praise to the Immortality of Jesus" is a long solo for violin, the counterpart to the cello solo in the fifth movement. Why this second eulogy? It addresses more specifically the second aspect of Jesus: Jesus the Man, the Word made flesh, immortally resurrected, to impart us his life. This movement is pure love. The progressive ascent toward the extremely high register represents the ascension of man toward his Lord, of the Son of God toward his Father, of deified Man toward Paradise.



Lithograph of Robert Schumann by
Joseph Kriehuber Schumann (1849)

Sonata No. 2 in D minor, Op. 121 (1851)

Robert Schumann

(b. Zwickau, 1810; d. near Bonn, 1856)

The pace of Robert Schumann's creative output in autumn 1851 beggars belief. In three months, he wrote two violin sonatas, a piano trio and a song set, orchestrated the secular oratorio *The Pilgrimage of the Rose*, and rescored the D-minor Symphony. Not least, on December 1 the seventh Schumann child, Eugenie, was born. And yet Schumann was frequently ill. In just three years, his "nemesis" of twenty years—syphilis—would send him into the Rhine, into an asylum, and into the afterlife. The details of Schumann's final years are elaborated in John Worthen's 2007 biography, *Robert Schumann: Life and Death of a Musician*.

The "Second Grand Sonata" is dedicated to the virtuoso Ferdinand David, but it was premiered by Joseph Joachim with Clara Schumann in 1853. Joachim considered it "one of the finest compositions of our times in respect of its marvelous unity of feeling and its thematic significance. It overflows with noble passion, almost harsh and bitter in expression."

An introduction, marked "Rather slowly," sets out a bold, chordal theme, which is soon propelled by strong offbeats. A second subject offers relief in heartfelt descending notes. The second and third

movements are closely related in a way Brahms would remember when time came to write his Second Sonata. Schumann builds a hunting-style rondo which on the third go-round seems to lose heart—the score says "ever weaker and weaker." But faith is restored by a phrase of the chorale "Gelobet seist du, Jesu Christ" (Praise to you...). That fragment then supplies the theme of the next movement, which is marked "Softly, simply." This haunting tune is stated first in delicate, strummed pizzicato, then on two sonorous strings, bowed. Several times the hunting music reasserts itself, but calm prevails. "The last movement," wrote Joachim, "reminds one of the sea with its glorious waves of sound."

Program notes © 2023 by David Evan Thomas
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BENJAMIN BEILMAN

Benjamin Beilman has won international praise both for his passionate performances and deep rich tone which the *Washington Post* called “mightily impressive,” and *The New York Times* described as “muscular with a glint of violence.” *The Times* has also praised his “handsome technique, burnished sound, and quiet confidence,” and the *Strad* described his playing as “pure poetry.”

Beilman’s 2022-23 season includes his debuts performing Prokofiev with Trondheim Symphony and Hamburg Symphoniker, Barber with the Oslo Philharmonic, Tchaikovsky with the Taipei Symphony, and Lalo *Symphonie Espagnole* with the Tokyo Metropolitan Symphony. He will also return to the Detroit Symphony to perform Mendelssohn under Matthias Pintscher, and on tour across Australasia, appearing with the West Australian Symphony Orchestra, Auckland Philharmonia Orchestra, and the Tasmania Symphony. In recital, he will premiere a new work by Gabriella Smith, commissioned by the Schubert Club in St. Paul, and the San Francisco Conservatory of Music. In April 2022, he became one of the youngest artists to be appointed to the faculty of the Curtis Institute of Music.

Highlights of Beilman’s 2021-22 season included his return to the San Francisco Symphony, performances of the Samuel Taylor Coleridge Concerto with the Indianapolis, Toledo, and Charlotte Symphonies, as well as the premiere a new Violin Concerto by Chris Rogerson with the Kansas City Symphony and Gemma New. In Europe, highlights include performances with the Swedish Radio Symphony and Elim Chan, the Antwerp Symphony and Krzysztof Urbanski, and the Toulouse Symphony and Ryan Bancroft. He also made his debut with the BBC Scottish Symphony, and returned to the Tonkünstler Orchestra, with whom he has recorded a concerto by Thomas Larcher.

In past seasons, Beilman has performed with many major orchestras worldwide including the Chicago Symphony, Philadelphia Orchestra, Antwerp Symphony, Rotterdam Philharmonic, London Philharmonic,



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Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony, Houston Symphony, and Minnesota Orchestra. Conductors with whom he works include Yannick Nézet-Séguin, Cristian Măcelaru, Lahav Shani, Ryan Bancroft, Karina Canellakis, Edward Gardner, Juraj Valčuha, Han-Na Chang, Elim Chan, Osmo Vänskä, and Giancarlo Guerrero.

In recital and chamber music, Beilman performs regularly at the major halls across the world, including Carnegie Hall, Lincoln Center, Concertgebouw Amsterdam, Kölner Philharmonie, Berlin Philharmonie, Wigmore Hall, Louvre (Paris), Bunka Kaikan (Tokyo) and at festivals he has performed at Verbier, Aix-en-Provence Easter, Prague Dvořák, Robeco Summer Concerts (Amsterdam), Music@Menlo, Marlboro and Seattle Chamber Music, amongst others. In early 2018 he premiered a new work dedicated to the political activist Angela Davis written by Frederic Rzewski and commissioned by Music Accord which he has performed extensively across the US. He also acts as Musical Advisor to the Lobero Theatre Chamber Music Project in Santa Barbara, California.

Beilman studied at the Curtis Institute of Music, and with Christian Tetzlaff at the Kronberg Academy, and has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant and a London Music Masters Award. He has recorded works by Stravinsky, Janáček, and Schubert for Warner Classics, and plays the “Ysaÿe” Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.

YEKWON SUNWO

Gold medallist of the Fifteenth Van Cliburn International Piano Competition, Yekwon Sunwoo has been hailed for his “unfailingly consistent excellence” (*International Piano*) and celebrated as “a pianist who commands a comprehensive technical arsenal that allows him to thunder without breaking a sweat” (*Chicago Tribune*). A powerful and virtuosic performer, he also, in his own words, “strives to reach for the truth and pure beauty in music”.

The first Korean to win Cliburn Gold, Yekwon’s 19/20 season includes appearances with Fort Worth and Tuscon Symphonies and the Bucheon Philharmonic and debuts with Washington Chamber Orchestra, Royal Danish Orchestra and Danish Radio Orchestra amongst others as well as a debut appearance at the Vail Festival with Dallas Symphony. Recital highlights include Four Season Arts, San Antonio Arts and the Stadttheater Aschaffenburg. In the 2020–21 season Yekwon made his debut with Orchestra Chambre de Paris and Tugan Sokhiev and returned to perform KBS Symphony with Jaap Van Zweden.

In previous seasons, he has performed as soloist with the Baltimore Symphony Orchestra under Marin Alsop, Houston Symphony, National Orchestra of Belgium, Sendai Philharmonic, and Royal Scottish National Orchestra amongst others. Recital appearances include Carnegie Hall, Wigmore Hall, Elbphilharmonie, Salle Cortot, and Kumho Art Hall.

An avid chamber musician, Yekwon’s collaborators include Benjamin Beilman, Linus Roth, Andrei Ioniță, Sebastian Bohren, Isang Enders, Tobias Feldmann,



© Jeremy Enlow/Cliburn

Gary Hoffman, Anne-Marie McDermott, and the Jerusalem and Brentano Quartets. He has also toured Costa Rica, Guatemala and Panama with the Kumho Asiana Cultural Foundation, performed at Chamber Music of Lincoln Center’s Inside Chamber Music Lectures and been invited to the Summit Music, Bowdoin International and Toronto Summer Music Festivals.

In addition to the Cliburn Gold Medal, Yekwon won first prizes at the 2015 International German Piano Award, the 2014 Vendome Prize held at the Verbier Festival, the 2013 Sendai International Music Competition and the 2012 William Kapell International Piano Competition.

Born in Anyang, South Korea, Yekwon began learning the piano at the age of 8 and made his recital and orchestral debuts in Seoul at 15. His teachers include Seymour Lipkin, Robert McDonald, Richard Goode, and Bernd Goetzke.

In 2017, Decca Gold released Cliburn Gold 2017 two weeks after Yekwon was awarded the Gold Medal and includes his award-winning performances of Ravel’s *La Valse* and Rachmaninov’s Second Piano Sonata.

A self-proclaimed foodie, Yekwon enjoys finding Pho in each city he visits and takes pride in his own homemade Korean soups.

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The Schubert Club Endowment was started in the 1920s. Today, our endowment provides more than one-quarter of our annual budget, allowing us to offer free and affordable performances, education programs, and museum experiences for our community. Several endowment funds have been established to support education and performance programs, including the International Artist Series with special funding by the family of Maud Moon Weyerhaeuser Sanborn in her memory. We thank the following donors who have made commitments to our endowment funds:

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The Schubert Club Artistic & Strategic Opportunities Fund was established by the Board of Directors at its February 2017 meeting as an operating fund to support artistic initiatives and program development that are not part of the ongoing programming of Schubert Club. Examples include commissions, community partnerships, artistic or ensemble residency, purchase of instruments for the Schubert Club Museum, high tech productions, etc. Thank you to our generous donors who have given gifts above and beyond their annual giving to help make this fund a reality. New opportunities always present themselves, so you are encouraged to consider a special gift to this fund to allow for future projects. Contact Amy Marret for more information at 651.292.3270.

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