



Sunday, May 10, 2015, 3pm  
Zellerbach Hall

**Christian Tetzlaff, *violin***  
**Lars Vogt, *piano***

PROGRAM

Johannes Brahms (1833–1897) Sonata No. 1 for Violin and Piano in G major,  
Op. 78 (1879)  
Vivace ma non troppo  
Adagio  
Allegro molto moderato

Anton Webern (1883–1945) Four Pieces for Violin and Piano, Op. 7 (1910)  
I. Sehr langsam  
II. Rasch  
III. Sehr langsam  
IV. Bewegt

Brahms Sonata No. 2 for Violin and Piano in A major,  
Op. 100 (1886)  
Allegro amabile  
Andante tranquillo — Vivace  
Allegretto grazioso (quasi Andante)

INTERMISSION

Webern Four Pieces for Violin and Piano, Op. 7 (1910)  
I. Sehr langsam  
II. Rasch  
III. Sehr langsam  
IV. Bewegt

Brahms Sonata No. 3 for Violin and Piano in D minor,  
Op. 108 (1886–1888)  
  
Allegro  
Adagio  
Un poco presto e con sentimento  
Presto agitato

*Christian Tetzlaff and Lars Vogt appear by arrangement with CM Artists.*

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Funded, in part, by the Koret Foundation, this performance is part of Cal Performances'  
2014–2015 Koret Recital Series, which brings world-class artists to our community.  
Hamburg Steinway piano provided by Steinway & Sons, San Francisco.  
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**Johannes Brahms (1833–1897)**  
**The Three Sonatas for Violin and Piano**

Brahms's three violin sonatas are works of his fullest maturity. In 1853, he had written a scherzo for a collaborative sonata (Schumann and Albert Dietrich chipped in with the other movements) for Joseph Joachim, but during the following 27 years, he began and destroyed at least four further attempts in the genre. (Brahms was almost pathologically secretive about his sketches and unfinished works, and he refused to release any music that was not of the highest quality. He simply burned anything he did not want others to see. Little, therefore, is known about his methods of composition.) Brahms had long been wary of the difficulty in combining the lyrical nature of the violin with the powerful chordal writing that he favored for piano, and it was only with the *Klavierstücke*, Op. 76, completed in 1878, that he developed a keyboard style lean enough to accommodate the violin as a partner. His Violin Sonata No. 1 dates from 1879; the other two sonatas followed within eight years. His reasons for concentrating on the violin and piano genre at that time in his life may have had a personal as well as a musical aspect—as each of these works was finished, it was sent as a sort of peace offering to Joachim, from whom he had been estranged for some time. Brahms, it seems, had sided with Joachim's wife, the mezzo-soprano Amalie Weiss, in the couple's divorce proceedings, and bitter feelings were incited between the old friends, though Joachim never wavered in his support and performance of Brahms's music. The rift was not fully healed until Brahms offered Joachim the Double Concerto in 1887.

**Sonata No. 1 in G major, Op. 78**

*Composed in 1879. Premiered on November 8, 1879, in Bonn, by violinist Robert Heckmann and his wife, pianist Marie Heckman-Hertig.*

Brahms was inspired by his first trip to Italy, in the early months of 1878, to write his glowing and autumnal Piano Concerto in B-flat major.

He returned to Goethe's "land where the lemon trees grow" six times thereafter for creative inspiration and refreshment from the chilling Viennese winters. On his way back to Austria from Italy in May 1879, he stopped in the lovely village of Pörschach, on Lake Wörth in Carinthia, which he had haunted on his annual summer retreat the preceding year. "I only wanted to stay there for a day," he wrote to his friend, the surgeon Theodor Billroth, "and then, as this one day was so beautiful, for yet another. But each day was as fine as the last, and so I stayed on. If on your journeys you have interrupted your reading to gaze out of the window, you must have seen how all the mountains round the lake are white with snow, while the trees are covered with delicate green." Brahms succumbed to the charms of the Carinthian countryside and abandoned all thought of returning immediately to Vienna—he remained in Pörschach for the entire summer. It was in that halcyon setting that he composed his Sonata No. 1 for Violin and Piano.

The First Sonata is a voluptuously songful and tenderly expressive musical counterpart of his sylvan holiday at Pörschach. His faithful friend and correspondent Elisabeth von Herzogenberg told him that the work "appeals to the affection as do few other things in the realm of music." In his biography of the composer, Peter Latham noted, "Brahms has written nothing more gracious than these three sonatas, in which he never seeks grandeur, and woos rather than compels." Brahms himself allowed that the First Sonata was almost too intimate for the concert hall. The work is one of his most endearing creations, and it did much to dispel the then widely held notion that his music was academic and emotionally austere. "[The First Sonata] must have won Brahms almost more friends than any of his previous compositions," judged J. A. Fuller-Maitland.

The Sonata No. 1 is, throughout, warm and ingratiating, a touching lyrical poem for violin and piano. The main theme of the sonata-form first movement, sung immediately by the violin above the piano's placid chords, is a gentle melody lightly kissed by the Muse of the

Viennese waltz. Its opening dotted rhythm (long–short–long) is used as a motto that recurs not just in the first movement but later as well, a subtle but powerful means of unifying the entire work. The subsidiary theme, flowing and hymnal, is structured as a grand, rainbow-shaped phrase. The *Adagio* has a certain rhapsodic quality that belies its tightly controlled three-part form. The piano initiates the principal theme of the movement, which is soon adorned with little sighing phrases by the violin. The central section is more animated, and recalls the dotted rhythm of the previous movement's main theme; the principal theme returns in the violin's double stops to round out the movement. Brahms wove two songs from his Op. 59 collection for voice and piano (1873) into the finale: *Regenlied* ("Rain Song"—this work is sometimes referred to as the "Rain" Sonata) and *Nachklang* ("Reminiscence"). The movement is in rondo form, and, in its *scherzando* quality, recalls the finale of the B-flat Piano Concerto, written just a year before. Most of the movement (whose main theme begins with the familiar dotted rhythm) is couched in a romantic minor key (it turns brighter during one episode for a return of the theme from the second movement, played in double stops by the violin), but moves into a luminous major tonality for the coda.

### Sonata No. 2 in A major, Op. 100

Composed in 1886. *Premièred on December 2, 1886, in Vienna, with Joseph Hellmesberger as violinist and the composer as pianist.*

### Sonata No. 3 in D minor, Op. 108

Composed in 1886–1888. *Premièred on December 22, 1888, in Cologne, with Jenö Hubay as violinist and the composer as pianist.*

For many years, Brahms followed the sensible practice of the Viennese gentry by abandoning the city when the weather got hot. He spent many happy summers in the hills and lakes of the Salzkammergut, east of Salzburg, but in 1886 his friend Joseph Widmann, a poet and librettist of considerable distinction, convinced

Brahms to join him in the ancient Swiss town of Thun, 25 kilometers south of Bern in the foothills of the Bernese Alps. Brahms rented a flower-laden villa on the shore of Lake Thun in the nearby hamlet of Hofstetten, and settled in for a long, comfortable summer. The periods away from Vienna were not merely times of relaxation for Brahms, however, but were really working holidays. Some of his greatest scores (the Violin Concerto; Second, Third and Fourth symphonies; Piano Concerto No. 2; *Variations on a Theme by Haydn*; *Tragic Overture*, and many others) had been largely realized at his various summer retreats in earlier years. The three summers he spent at Thun (1886–1888) were equally productive: the Violin Sonatas Nos. 2 and 3, C minor Piano Trio, Second Cello Sonata, *Gypsy Songs*, Choral Songs (Op. 104), Lieder of Op. 105–07, and Double Concerto were all written there. Brahms composed the Second Violin Sonata, Op. 100, in Hofstetten during the summer of 1886; he gave the work an informal reading at Widmann's house (along with the new Cello Sonata and the C minor Trio) before he returned to Vienna in the fall. The Sonata's formal première was given on December 2, 1886, in Vienna by violinist Joseph Hellmesberger and the composer. Brahms began the Third Violin Sonata, Op. 108, at Hofstetten during the summer of 1886, but composed most of the score during his sojourn two years later. The Sonata's première was given on December 22, 1888, in Cologne, by the composer and the celebrated Hungarian violinist, composer, and pedagogue Jenö Hubay.

The A major Violin Sonata is one of Brahms's most limpidly beautiful creations. It has been nicknamed "Thun," for the place of its composition, and "Meistersinger," because of the resemblance of its opening motive to Walther's "Prize Song" in Wagner's opera, but the most appropriate appellation was suggested by Robert Schaufüller: "Song." Schaufüller's sobriquet not only notes the score's richly lyrical nature but also recognizes Brahms's use of several of his own songs as thematic material for the work: the first movement quotes *Komm*

*bald!* (“Come Soon,” Op. 97, No. 5) and *Wie Melodien zieht es* (“It Goes Like Melodies,” Op. 105, No. 1), while the finale recalls bits of *Auf dem Kirchhofe* (“In the Churchyard,” Op. 105, No. 4), *Meine Lieder* (“My Songs,” Op. 106, No. 4), and *Meine Liebe ist grün* (“My Love Is Green,” Op. 63, No. 5), all of which were composed by the time of the Sonata and later gathered (except for *Meine Liebe*) into collections. So taken was Brahms’s friend Widmann with the sunlit tenderness of this work that he was inspired by it to write a ballad which begins, “There, where the Aar [the river running past Thun] glides softly from the lake down to the little town which it washes, where many a noble tree spreads its shadow, I rolled deep in the long grass and slept, and dreamed through the bright summer day, dreams so delicious that I could hardly describe them...”

The opening movement of the A major Sonata is a full sonata structure (the piano initiates both the principal and subsidiary themes), though it contains little of the dramatic catharsis often found in that form. This is rather music of comforting tranquility and warm sentiment that is as immediately accessible as any from Brahms’s later years. The *Andante*, with its episodes in alternating tempos, combines the functions of slow movement and scherzo, a structural modification Brahms had also tried in the F major String Quintet, Op. 88. (Brahms was not alone in this sort of formal experimentation. César Franck did a similar thing in the second movement of his D minor Symphony, written just two years after this Sonata.) The finale confirms the pervasive lyricism of the entire work to such a degree that the composer’s correspondent Elisabeth von Herzogenberg was moved to say, “The whole Sonata is one caress.”

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The D minor Violin Sonata was dedicated to Hans von Bülow, a musician of gargantuan talent celebrated as both pianist and conductor, who played Brahms’s compositions widely

and made them a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Violin and piano share equally the thematic material of the opening movement: the violin presents the principal subject, a lyrical inspiration marked by long notes that give way to quick neighboring tones; the piano’s arching second theme is superbly constructed from a two-measure motive of stepwise motion followed by a hesitant dotted-rhythm gesture. The development section is largely occupied with a discussion of the main theme. A full recapitulation and an ethereal coda grown from the main theme close the movement.

The *Adagio* is one of Brahms’s most endearing creations, an instrumental hymn of delicately dappled emotions, touching melody, and suave harmonies. The third movement (which the score instructs should be played “*con sentimento*”) replaces the traditional scherzo with an intermezzo of precisely controlled intensity and masterful motivic development. The sonata-form finale resumes the darkly expressive eloquence of the opening movement with its impetuous main theme. A chordal subject initiated by the piano provides contrast, but the unsettled mood of the first theme remains dominant through the remainder of the movement. “Perfect as each movement of the three Violin Sonatas is,” wrote Karl Geiringer, “they seem, in this last movement, to have reached their culminating point.”

**Anton Webern (1883–1945)**  
**Four Pieces for Violin and Piano, Op. 7**

*Composed in 1910; revised in 1914. Premiered on April 24, 1911, in Vienna, by violinist Fritz Brunner and pianist Etta Jonas-Werndorff.*

After serving his apprenticeship with Schoenberg, Webern developed a style that is unique in the history of music: Nowhere else is the essence of the art concentrated to such

a high degree. The whole of his mature creative work—31 numbered compositions produced over almost four decades—takes less than three hours to perform and fits comfortably onto three compact discs (as does Strauss's *Der Rosenkavalier*). The longest is the Cantata No. 2, Op. 31, which runs to 14 minutes. Only three others take more than ten minutes; the shortest is just two minutes. Since almost all of Webern's works contain more than a single movement, the individual spans of music are very short: the extreme example, No. 4 of the Orchestral Pieces, Op. 10, is just six measures long and can be played in 20 seconds. As with all performing arts, however, it is not simply the time that a piece takes but what happens during that time that is paramount, and Webern packed more musicality, meaning, and peerless technical mastery into these tiny masterpieces than their durations would seem to allow. The English composer and critic Humphrey Searle wrote, "Webern can say more in two minutes than most other composers in ten." Schoenberg allowed that Webern could express "a whole novel in a sigh."

The aphoristic Four Pieces for Violin and Piano, Op. 7, were composed during summer 1910 at Preglhof, the Webern family country estate in Lower Carinthia, where the composer had retreated after quitting an irksome job conducting operetta at the civic theater in Teplitz, Czechoslovakia. Violinist Fritz Brunner and pianist Etta Jonas-Werndorff gave the première in Vienna on April 24, 1911; the work, with its brief duration and its small ensemble, was among Webern's most frequently heard during his lifetime. The full score was published by Universal Edition in 1922, but the first movement had been included in the March 1912 issue of *Der Ruf*, the short-lived journal of the Academic Society for Literature and Music in Vienna; it was the first music of Webern to appear in print. The Four Pieces are among Webern's most succinct movements—the longest is 24 measures, the shortest is just nine—but follow the traditional grouping, slow-fast-slow-fast.

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Giorgia Bertazzi

An artist known for his musical integrity, technical assurance and intelligent, compelling interpretations, **Christian Tetzlaff** is internationally recognized as one of the most important violinists performing today.

From the outset of his career, Mr. Tetzlaff has performed and recorded a broad spectrum of the repertoire, ranging from Bach's unaccompanied sonatas and partitas to 19th-century masterworks by Mendelssohn, Beethoven, and Brahms; and from 20th-century concertos by Bartók, Berg, and Shostakovich to world premières of contemporary works. Also a dedicated chamber musician, he frequently collaborates with distinguished artists including Leif Ove Andsnes, Lars Vogt, and Alexander Lonquich and is the founder of the Tetzlaff Quartet, which he formed in 1994 with violinist Elisabeth Kufferath, violist Hanna Weinmeister, and his sister, cellist Tanja Tetzlaff.

Music occupied a central place in the Tetzlaff family's life, and his three siblings are all professional musicians. Born in 1966, Mr. Tetzlaff began playing violin and piano at age six, but pursued a regular academic education while continuing his musical studies. He did not begin intensive study of the violin until making his concert début playing the Beethoven Violin Concerto at age 14 and attributes the establishment of his musical outlook to his teacher at the conservatory in Lübeck, Uwe-Martin Haiberg, who placed equal stress on interpretation and technique. Mr. Tetzlaff came to the United States during

the 1985–1986 academic year to work with Walter Levine at the University of Cincinnati College-Conservatory of Music and also spent two summers at the Marlboro Music Festival in Vermont.

Mr. Tetzlaff has been in demand as a soloist with most of the world's leading orchestras and conductors, establishing close artistic partnerships that are renewed season after season. Mr. Tetzlaff has performed with the orchestras of Chicago, Cleveland, Boston, Philadelphia, New York, San Francisco, Los Angeles, St. Louis, Pittsburgh, Washington, D.C., and Toronto, among many others in North America, as well as with the major European ensembles, including the Berlin Philharmonic, London Symphony, London Philharmonic, Bavarian Radio Symphony Orchestra, Vienna Philharmonic, Rotterdam Philharmonic, and the Royal Concertgebouw Orchestra of Amsterdam.

Highlights of Mr. Tetzlaff's 2014–2015 season in North America include appearances with the Boston Symphony, both in Boston and at Carnegie Hall, as well as return engagements with the Cleveland Orchestra, Montreal, Seattle, and Pittsburgh symphonies; appearances at Lincoln Center's Mostly Mozart Festival and Chicago's Grant Park Music Festival; opening New York's 92nd Street Y's 2014–2015 season with a performance of the complete Bach unaccompanied Sonatas and Partitas; and duo-recitals with Lars Vogt in Santa Fe, Berkeley, La Jolla, and Santa Barbara.

Internationally, Mr. Tetzlaff serves as the Artist-in-Residence with the Berlin Philharmonic, appears with the Munich Philharmonic, London Symphony, and Vienna Symphony, and is the featured soloist on tours with the Swedish Radio Orchestra in Europe and with the Deutsche Kammerphilharmonie Bremen in Asia.

Mr. Tetzlaff was a 2010–2011 Carnegie Hall "Perspectives" artist, an initiative in which musicians are invited to curate a personal concert series in Carnegie and Zankel halls through collaborations with other musicians and ensembles. Mr. Tetzlaff's "Perspectives"

series included an appearance with the Boston Symphony during which he played concertos by Mozart and Bartók as well as the New York premiere of a new concerto by Harrison Birtwistle; a playing-conducting performance with the Orchestra of St. Luke's; a performance with the Ensemble ACJW, led by Sir Simon Rattle; a concert with the Tetzlaff Quartet; and a duo recital with violinist Antje Weithaas. He also led a professional training workshop for young violinists and pianists, culminating in a young artist's concert.

Mr. Tetzlaff's highly regarded recordings reflect the breadth of his musical interests and include solo works, chamber music, and concertos ranging from Haydn to Bartók. His recent recordings include the complete Bach Sonatas and Partitas for solo violin for the Musical Heritage and Haenssler labels; Szymanowski's Violin Concerto No. 1 with the Vienna Philharmonic and Pierre Boulez for Deutsche Grammophon; the Schumann and Mendelssohn violin concertos with Frankfurt Radio Orchestra and Paavo Järvi for Edell Classics; Jörg Widmann's Violin Concerto, written for Mr. Tetzlaff, with the Swedish Radio Symphony Orchestra and Daniel Harding for Ondine; the two Shostakovich Violin Concertos with the Helsinki Philharmonic and John Storgaards for Ondine; and Berg's *Lyric Suite* and Mendelssohn's Quartet, Op. 13 with the Tetzlaff Quartet for the CAVI-music label. The three Brahms piano trios, with cellist Tanja Tetzlaff and pianist Lars Vogt, will be released in 2015, also on the Ondine label.

Mr. Tetzlaff currently performs on a violin modeled after a Guarneri del Gesù made by German violin maker Peter Greiner. In honor of his artistic achievements, *Musical America* named Mr. Tetzlaff "Instrumentalist of the Year" in 2005.

Mr. Tetzlaff's recordings are available on the Virgin Classics/EMI, Hänssler, Ondine, Decca, and CAVI-music labels.



Felix Broede

Lars Vogt has established himself as one of the leading musicians of his generation. Born in the German town of Düren in 1970, he first came to public attention when he won second prize at the 1990 Leeds International Piano Competition, and he has enjoyed a varied career for nearly 25 years. His versatility as an artist ranges from the core classical repertoire of Mozart, Beethoven, Schumann, and Brahms to the romantics Grieg, Tchaikovsky, and Rachmaninoff, through to the dazzling Lutosławski concerto. Mr. Vogt is now increasingly working with orchestras both as conductor and directing from the keyboard. His recent appointment as Music Director of the Royal Northern Sinfonia at the Sage, Gateshead, from the 2015–2016 season reflects this new development in his career.

During his prestigious career, Mr. Vogt has performed with many of the world's great orchestras, including the Royal Concertgebouw Orchestra, Berlin Philharmonic, Vienna Philharmonic, London Philharmonic, London Symphony, New York Philharmonic, Boston Symphony, Dresden Staatskapelle, NHK Symphony, and Orchestre de Paris. He has collaborated with some of the world's most prestigious conductors, including Sir Simon Rattle, Mariss Jansons, Claudio Abbado, and Andris Nelsons. His special relationship with the Berlin Philharmonic has continued with

regular collaborations following his appointment as their first ever “Pianist in Residence” in 2003–2004.

Recent performance highlights in North America include appearances with the Philadelphia and Cleveland orchestras; the New York and Los Angeles philharmonics; the Chicago, Toronto, St. Louis, Cincinnati, National, Houston, and Atlanta symphonies; the Minnesota Orchestra and the National Arts Centre Orchestra in Ottawa; a recital at New York’s 92nd Street Y; and duo recitals with violinist Christian Tetzlaff in New York, Chicago, Boston, Philadelphia, Montreal, Atlanta, St. Paul, and Quebec City. Highlights of his 2014–2015 season include appearances at the Tanglewood and New York’s Mostly Mozart festivals; performances with the Boston and Pittsburgh symphonies; a recital in Philadelphia; and duo recitals with Mr. Tetzlaff in Santa Fe, La Jolla, Berkeley, and Santa Barbara.

Internationally, highlights of Mr. Vogt’s 2014–2015 season include the opening of the Royal Northern Sinfonia’s season in April 2015, conducting Beethoven and Brahms followed by a program of Janáček, Schumann, and Dvořák; concerto performances with the Orchestre Philharmonique de France, Vienna Symphony, Czech Philharmonic, and Salzburg Mozarteum Orchestra, as well as the London Philharmonic under Yannick Nezet-Seguin, both in London and on tour in Germany; South American appearances in São Paulo, Brasília, Mexico City, and Bogota; and a return visit to Japan for concerts with the New Japan Philharmonic under Daniel Harding.

Mr. Vogt enjoys a high profile as a chamber musician and in June 1998, founded his own chamber festival in the village of Heimbach

near Cologne. Known as “Spannungen,” the concerts take place in an *art nouveau* hydro-electric power station, and its huge success has been marked by the release of ten live recordings on EMI. Other chamber projects include recitals with Ian Bostridge at the Edinburgh Festival and with Klaus Maria Brandauer in Vienna, and trio recitals with Christian and Tanja Tetzlaff in Paris, Berlin, Salzburg, and Zurich.

Mr. Vogt is a passionate advocate of making music an essential life force in the community. In 2005, he established a major educational program named “Rhapsody in School,” which brings his colleagues to schools across Germany and Austria, thereby connecting children with inspiring world-class musicians. Mr. Vogt is also an accomplished and enthusiastic teacher and in 2013 was appointed Professor of Piano at the Hannover Conservatory of Music, succeeding Karl-Heinz Kämmerling, his former teacher and close friend.

As an EMI recording artist, Mr. Vogt made 15 discs for the label, including Hindemith’s *Kammermusik* No. 2 with the Berlin Philharmonic and Mr. Abbado, and the Schumann, Grieg, and the first two Beethoven concertos with the City of Birmingham Symphony Orchestra and Mr. Rattle. Recent recordings include solo works of Schubert for CAvi-music; Mozart concertos with the Salzburg Mozarteum Orchestra for Oehms; a solo Liszt and Schumann disc on Berlin Classics; and Mozart sonatas with Mr. Tetzlaff for Ondine.

Mr. Vogt’s recordings are available on the Berlin Classics, EMI Classics, Ondine, Oehms Classics, and CAvi-music labels.