

# OJAI AT BERKELEY

PATRICIA KOPATCHINSKAJA, MUSIC DIRECTOR

The four programs presented in Berkeley this month mark the eighth year of artistic partnership between the Ojai Music Festival and Cal Performances and represent the combined efforts of two great arts organizations committed to innovative and adventurous programming.



Marcio Borggreve

Violinist Patricia Kopatchinskaja's versatility reveals itself through her diverse repertoire, which ranges from Baroque and Classical music, often played on gut strings, to new commissions and re-interpretations of modern masterworks.

Kopatchinskaja's 2017–18 season commenced with the world premiere of her new project, *Dies Irae*, at the Lucerne Festival, where she was a featured artist. Following the success of her *Bye Bye Beethoven* program with the Mahler Chamber Orchestra in 2016, *Dies Irae* is her second staged program, and draws on music from Gregorian chant to contemporary compositions. The project is conceptualized using

themes from the Latin Requiem mass and features music by composers such as Scelsi, Biber, and Ustwolskaja. It was premiered in North America last week, as part of the Ojai Music Festival. The violinist will revive *Bye Bye Beethoven* here at UC Berkeley and at the Aldeburgh Festival later this summer.

György Ligeti's Violin Concerto is a feature of Kopatchinskaja's season, with other highlights including performances with the Mahler Chamber Orchestra at the Enescu Festival in Bucharest under Jonathan Stockhammer and concerts with Orchestra Sinfonica Nazionale della RAI.

Last season's highlights included Kopatchinskaja's work as artist-in-residence at major European venues and festivals including the Berlin Konzerthaus, the Lucerne Festival, and London's Wigmore Hall, as well as performances with Sir Simon Rattle and the Berlin Philharmonic, and the London Philharmonic Orchestra in London and New York under Vladimir Jurowski.

Chamber music is immensely important to Kopatchinskaja and she performs regularly with artists including Markus Hinterhäuser, Polina Leschenko, Anthony Romaniuk, and Jay Campbell at such leading venues as the Berlin Konzerthaus, Vienna Konzerthaus, and Concertgebouw Amsterdam. She is also an artistic partner with the Saint Paul Chamber Orchestra and performs with the ensemble regularly, both in Saint Paul and internationally. The current season also sees Kopatchinskaja partner with cellist Jay Campbell in an eclectic program at New York City's Armory, and for a series of recitals throughout Europe with pianist Polina Leschenko, including appearances in London's Wigmore Hall, Berlin's Boulez Saal, and the Vienna Konzerthaus.

Kopatchinskaja was awarded the prestigious Swiss Grand Award for Music by the Switzerland Federal Office of Culture in September 2017 and has already added to her success this season with a Grammy Award for Best Chamber Music/Small Ensemble Performance for her *Death and the Maiden* recording performed with the Saint Paul Chamber Orchestra, released on Alpha Classics.

Kopatchinskaja is a prolific recording artist, and recent seasons have seen an album of Kancheli's music with Gidon Kremer and the Kremerata Baltica; a disc of duos entitled *Take Two* on Alpha Classics; a recording of Schumann's Violin Concerto and Fantasy with WDR Sinfonieorchester Köln under Heinz Holliger for Audite; and Tchaikovsky's Violin Concerto with Teodor Currentzis and Musica Aeterna released on Sony. Her disc for Naïve Classique featuring concertos by Bartók, Ligeti, and Peter Eötvös won *Gramophone's* Recording of the Year Award in 2013, an ECHO Klassik Award, and a 2014 Grammy nomination. Kopatchinskaja's most recent album, *Deux*, released in January 2018 on Alpha Classics, was recorded with recital partner Polina Leschenko. Together the duo explores and reimagines sonatas of Ravel, Poulenc, Bartók, and Dohnányi.



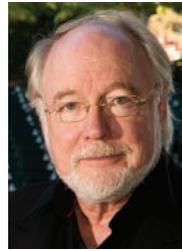
Before his appointment as president of the Ojai Music Festival in 2015, **Jamie Bennett** was the chief operating officer of Southern California Institute of Architecture (SCI-Arc) in Los Angeles for six years. He has

worked extensively in nonprofits and as an executive in media companies in Los Angeles and London. Bennett has also been a business advisor, investor, and director with the Pasadena Angels, which specializes in local emerging growth companies.

Bennett served as CEO of worldwide productions for London-based Pearson Television, as CEO of Los Angeles-based ACI television, and as a senior vice president at Disney's Buena Vista Television Productions in Burbank. Prior

to working for the Disney Company, he worked for CBS, including five years as general manager of KCBS-TV in Los Angeles.

Bennett holds an MBA from Harvard University and a BA in political science from the University of California, Berkeley. He has served on the Public Television Advisory Board at the Annenberg School at USC and on the boards of the National Environmental Trust in Washington (DC), St. Nicholas Theatre in Chicago, and Marlborough School in Los Angeles, among others.



**Thomas W. Morris** was appointed artistic director of the Ojai Music Festival starting with the 2004 festival. As artistic director, he is responsible for artistic planning and each year appoints a music director with whom

he shapes the festival's programming.

Morris' tenure with Ojai has been marked by increased audiences, expansion of the festival's scope and density, creation of important collaborative partnerships—Ojai at Berkeley with Cal Performances since 2011 and a new partnership with England's Aldeburgh Festival beginning this year; and the institution of a comprehensive program of video streaming of all concerts.

Morris is recognized as one of the most innovative leaders in the orchestra industry and served as the long-time chief executive of both the Cleveland Orchestra and the Boston Symphony Orchestra. He is currently active nationally and internationally as a consultant, lecturer, teacher, and writer. Morris was a founding director of Spring for Music and served as the project's artistic director. He is currently vice chair of the board of directors of the Interlochen Center for the Arts and is also an accomplished percussionist.

In November 2017, Morris announced his decision to retire as the Ojai Music Festival's artistic director following the 2019 Festival with music director Barbara Hannigan, after shaping Ojai's artistic direction for 16 years.

OJAI MUSIC FESTIVAL		1981	Daniel Lewis
MUSIC DIRECTORS		1982	Robert Craft
		1983	Daniel Lewis
1947	Thor Johnson	1984	Pierre Boulez
1948	Thor Johnson	1985	Kent Nagano
	Edward Rebner	1986	Kent Nagano
1949	Thor Johnson		Stephen Mosko
1950	Thor Johnson	1987	Lukas Foss
1951	William Steinberg	1988	Nicholas McGegan
1952	Thor Johnson		Sir Peter Maxwell Davies
1953	Thor Johnson		Diane Wittry
1954	Robert Craft	1989	Pierre Boulez
1955	Robert Craft	1990	Stephen Mosko
	Igor Stravinsky	1991	John Harbison
1956	Robert Craft		Sir Peter Maxwell Davies
	Igor Stravinsky	1992	Pierre Boulez
1957	Aaron Copland	1993	John Adams
	Ingolf Dahl	1994	Michael Tilson Thomas
1958	Aaron Copland	1995	Kent Nagano
1959	Robert Craft	1996	Pierre Boulez
1960	Henri Temianka	1997	Emanuel Ax
1961	Lukas Foss		Daniel Harding
1962	Lukas Foss	1998	Mitsuko Uchida
1963	Lukas Foss		David Zinman
1964	Ingolf Dahl	1999	Esa-Pekka Salonen
1965	Ingolf Dahl	2000	Sir Simon Rattle
1966	Ingolf Dahl	2001	Esa-Pekka Salonen
1967	Pierre Boulez	2002	Emerson String Quartet
1968	Robert LaMarchina	2003	Pierre Boulez
	Lawrence Foster	2004	Kent Nagano
	Michael Tilson Thomas	2005	Oliver Knussen
1969	Michael Zearott	2006	Robert Spano
	Stefan Minde	2007	Pierre-Laurent Aimard
	Michael Tilson Thomas	2008	David Robertson
1970	Pierre Boulez	2009	Eighth Blackbird
1971	Gerhard Samuel	2010	George Benjamin
1972	Michael Zearott	2011	Dawn Upshaw
1973	Michael Tilson Thomas	2012	Leif Ove Andnsen
1974	Michael Tilson Thomas	2013	Mark Morris
1975	Michael Tilson Thomas	2014	Jeremy Denk
1976	Aaron Copland	2015	Steven Schick
1977	Michael Tilson Thomas	2016	Peter Sellars
1978	Calvin Simmons	2017	Vijay Iyer
1979	Lukas Foss	2018	Patricia Kopatchinskaja
1980	Lukas Foss		

A MESSAGE FROM MUSIC DIRECTOR

# Patricia Kopatchinskaja





**A**n artist is always searching, deciphering, investigating new scores and spiritual territories, like an astronomer who tries to discover new constellations in the darkness of the night sky or a scientist who penetrates into the secrets of our universe.

While an explorer's life is not easy, the risks and adventures make it all the more thrilling. In that spirit, I am pleased to welcome you to this special **Ojai at Berkeley** series of concerts, the eighth year of partnership between Ojai and Cal Performances. It is wonderful to present this music in Berkeley.

Throughout my musical life I have often felt a lack of significance in the conventional concert routines, and therefore, during the past few years, I have tried to stage concerts around meaningful context. We will present one such program here in Berkeley: *Bye Bye Beethoven* is the articulation of the oppressed feeling musicians can experience if we are only allowed to play the same old repertory in the same old way. Nothing against Beethoven—he remains the greatest—but he would be the first to protest the fossilization of musical life.

György Kurtág's work, which features in *Bye Bye Beethoven*, is to me the epicenter of today's musical nervous system black-earth substance; his musical formulas are written with an surgical knife. He is the master of laconic condensation.

I am also very pleased that you will be hearing music by the uncompromising American composer Michael Hersch, from Baltimore, whose *I hope we get a chance to visit soon* received its world premiere in Ojai last week.

The concert dedicated to Michael's music also affords the rare privilege of hearing him interpret his own works from the keyboard.

My dearest treasure to share with you is the Eastern European folk music from my small corner of the world, as well as some incredible music derived from these roots: Enescu, Bartók, Rădulescu. To do so in collaboration with my parents is a true joy.

Kurtág's geographical neighbor and friend György Ligeti will be another focus. Ligeti barely survived the Holocaust. Unable to become a scientist because of anti-Semitic regulations, his composing was infused with an ever experimental and sometimes scurrilous outlook. The Berkeley festival concludes with his Violin Concerto: it sums up Ligeti's work and uses diverse musical material from many centuries, from the medieval French Notre Dame school, complex eastern European folklore rhythms and folk songs, and fascinating, colorful, exotic microtonality and instrumentation including ocarinas and lotos flutes.

For these concerts, I greatly look forward to reuniting with many outstanding musicians: including my time-tested friends from the Mahler Chamber Orchestra, singers Ah Young Hong and Kiera Duffy, pianist Amy Yang, and many others.

What a privilege to chart daring paths into the musical wonderland of Ojai and Berkeley, together with all these incredible musicians and composers! Where else is one asked to present the works that really matter; where else is the audience as courageous and curious? It feels like the most miraculous dream come true.

—Patricia Kopatchinskaja

# Songs of the Earth

Patricia Kopatchinskaja thrives on confrontation—the kind, that is, that startles complacency into comprehension, transforming the numbing rituals of culture into art that is vital and alive. Her passion for theater is fueled by the urgency with which she makes music. She is impatient, in a hurry, eager to push on, to explore new possibilities, new audiences, new venues, new music. *Bye Bye Beethoven* is her call to arms to break out of stagnant routine and embrace the future. She invests similar fervor into her own explosive and often idiosyncratic performances. These are not the eccentricities of a prima donna, but the carefully considered interpretations of an artist dedicated to communicating feelings and ideas.

In this festival Kopatchinskaja is joined by friends and colleagues who share that passion—artists including Ah Young Hong, Kiera Duffy, Maria Ursprung, Tito Muñoz, Amy Yang, Philipp von Steinaecker, and the Mahler Chamber Orchestra—as well as the two gifted folk musicians from whom it was inherited—her parents, Viktor Kopatchinsky and Emilia Kopatchinskaja. Their music is a product of the same complex mix of Eastern European cultures that inspired composers as diverse as George Enescu, Igor Stravinsky, Bela Bartók, György Ligeti, György Kurtág, and Horațiu Rădulescu. It is music that often combines frenetic joy with melancholy and yearning, an amalgam that seems deeply imbedded in Kopatchinskaja's own musical personality.

Music in its fragility—sound, at birth, begins its decay—epitomizes this precarious state. Even the most joyous sounds (perhaps *especially* these). Kopatchinskaja knows about such fragility, of the darkness of night, about “lone-

liness, and losing yourself in a space so wonderful you can whisper.” And she values composers who have the capacity to peer into the abyss, to confront its terrors.

Michael Hersch is such a composer. His music can be hard and unsparing, but it is also devoid of the self-pity that might lead us to dismiss it as “a private affair.” We are here, too, and if honest, have known such desolation without having had the gift—or courage—to put it into words or sounds. What this music communicates is not just the utter futility of escape but something more tragic still: that we alone, in all creation, have the capacity to *know*.

There is also an element of Romanticism running through this year's festival—in its darkness and melancholy, its utopian dreams and dystopian nightmares, its contrasts between flights of virtuosity and quiet introspection. And yet there is also something profoundly contemporary in its structures, a festival of samplings and mashups that speaks to the perspectives of our time, in which we have become unmoored from single narratives, addressing the need for what the late historian Hayden White called “a history that will educate us to discontinuity more than ever before; for discontinuity, disruption, and chaos is our lot.”

This is not a festival of answers, of glib hopes or New Age banalities. Rather, it celebrates the heightened, defiant intensity of *being*—the giddy terror of holding on to that spinning planet like a child hanging tight on a whirling merry-go-round. Kopatchinskaja urges us not to look away, but to peer into the night, listening to music that, if only briefly, has the capacity to hold life's joys and tragedies in tenuous balance. “Music,” she had written, “has the

power to disarm façades, a force that can remind every hearing person of the nakedness, awkwardness, curiosity, and fantasy of childhood.” Such vulnerability offers the possibility of rebirth. In this time and this place, in landscapes scarred by the ravages of fire and water, hungry for regeneration and renewal, these are the songs of our earth.

—Christopher Hailey

*Christopher Hailey, educated at Duke and Yale Universities, is a music historian specializing in new music. He is the author of a biography of the composer Franz Schreker, and an editor of the correspondence between Alban Berg and Arnold Schoenberg, as well as of numerous works by Berg and Schreker, and is currently writing a*

*history of Viennese musical modernism. His articles and essays have been devoted to composers ranging from Gustav Mahler to Kurt Weill. Hailey has been a frequent lecturer for the Los Angeles Philharmonic and is a longtime lecturer and annotator for the Ojai Music Festival. He has taught at the Arnold Schoenberg Institute of the University for Music and Performing Arts in Vienna and is director of the Franz Schreker Foundation. In 2006–07, he was Edward T. Cone Member in Musical Studies at the Institute for Advanced Study in Princeton, NJ, and he was the 2010 scholar-in-residence at the Bard Music Festival, with the theme “Alban Berg and His World.” Hailey is a lecturer at Princeton University and the College of New Jersey and was a co-editor of the *Journal of Musicology* from 2011–15.*

## ABOUT THE ARTISTS



MelinaVisuals

The Mahler Chamber Orchestra (MCO) was founded in 1997 based on the shared vision of a free and international ensemble dedicated to creating and sharing exceptional experiences in classical music. With 45 members from 20 different countries at its core, the MCO works as a nomadic collective of passionate musicians uniting for specific tours in Europe and across the world. The orchestra is constantly on the move; it has, to date, performed in 36 countries across five continents. It is governed collectively by its management team and orchestra board—

decisions are made democratically with the participation of all musicians.

The MCO's sound is characterized by the chamber music style of ensemble playing among its alert and independent musical personalities. Its core repertoire, ranging from the Viennese Classical and early Romantic periods to contemporary works and world premieres, reflects the MCO's agility in crossing musical boundaries.

The orchestra received its most significant artistic direction from its founding mentor, Claudio Abbado, and from Conductor Laureate

Daniel Harding. Pianist Mitsuko Uchida, violinist Isabelle Faust, and conductor Teodor Currentzis are current Artistic Partners and inspire and shape the orchestra during long-term collaborations. In 2016 conductor Daniele Gatti was appointed Artistic Advisor. Concertmaster Matthew Truscott leads and directs the orchestra regularly in its performances of chamber orchestra repertoire.

MCO musicians all share a strong desire to continually deepen their engagement with audiences. Since 2012, *Feel The Music*, the MCO's flagship education and outreach project, has opened the world of music to deaf and hearing-impaired children through interactive workshops in schools and concert halls. MCO members are equally committed to sharing their passion and expertise with the next generation of musicians: since 2009, they have, through the

MCO Academy, worked with young musicians to provide them with high-quality orchestral experiences and a unique platform for networking and international exchange.

In recent years, the MCO's major projects have included the award-winning *Beethoven Journey* with pianist Leif Ove Andsnes, who led the complete Beethoven concerto cycle from the keyboard in international residencies over four years, and the opera production *Written on Skin*, which the MCO premiered at Festival d'Aix en Provence under the baton of composer George Benjamin. In 2016 the MCO and Mitsuko Uchida embarked on a multiple-season partnership centered on Mozart's piano concertos. Upon the conclusion of a complete cycle of Beethoven symphonies, the MCO and Daniele Gatti continue their focus on Robert Schumann's symphonic work.

### MAHLER CHAMBER ORCHESTRA

#### Violin I

Meesun Hong Coleman\*\* (USA)  
 Elvira van Groningen (Netherlands)  
 Kirsty Hilton (Australia)  
 May Kunstovny (Austria)  
 Anna Matz (Germany)  
 Timothy Summers (USA)

#### Violin II

Johannes Lörstad\* (Sweden)  
 Sornitza Baharova (Germany)  
 Nitzan Bartana (Israel)  
 Stephanie Baubin (Austria)  
 Michiel Commandeur (Netherlands)  
 Christian Heubes (Germany)

#### Viola

Joel Hunter\* (Great Britain)  
 Florent Brémond (France)  
 Yannick Dondelinger (Great Britain)  
 Delphine Tissot (France)

#### Violoncello

Benjamin Santora\* (Switzerland)  
 Stefan Faludi (Germany)  
 Christophe Morin (France)  
 Philipp von Steinaecker (Germany)

#### Double Bass

Maria Krykov\* (Finland)  
 Piotr Zimnik (Poland)

#### Flute

Chiara Tonelli (Italy)  
 Júlia Gállego (Spain)

#### Oboe

Mizuho Yoshii-Smith (Japan)  
 Rosemary Staniforth (Great Britain)

#### Clarinet

Vicente Alberola (Spain)  
 Raphael Schenkel (Germany)

#### Bassoon

Saxton Rose (USA)  
 Michael Cody Dean (USA)

#### Horn

Stefán Bernharðsson Wilkinson (Iceland)  
 Tobias Heimann (Germany)

#### Trumpet

Christopher Dicken (Great Britain)  
 Matthew Sadler (Great Britain)

#### Trombone

Andreas Klein (Germany)

#### Timpani

Martin Piechotta (Germany)

#### Percussion

Christian Miglioranza (Italy)  
 Rizumu Sugishita (Japan)

\*\* Concertmaster

\* Principal



Thursday, June 14, 2018, 8pm  
Zellerbach Hall

## *Bye Bye Beethoven*

Staged concert conceptualized by Patricia Kopatchinskaja  
(Bay Area Premiere)

Patricia Kopatchinskaja, *violin*  
Mahler Chamber Orchestra  
Maria Ursprung, *stage director*

### PROGRAM

- Charles IVES (1874–1954) *The Unanswered Question* (1906)
- Franz Joseph HAYDN (1732–1809) *Symphony No. 45 in F-sharp minor,*  
(arr. Ángel Hernández-Lovera) *Farewell* (1772)  
Finale: Preston—Adagio
- John CAGE (1912–1992) “Once Upon a Time”  
from *Living Room Music* (1940)
- Johann Sebastian BACH (1685–1750) *Es ist genug* (1723)
- György KURTÁG (b. 1926) *The Answered Unanswered Question* (1989)
- Ludwig van BEETHOVEN (1770–1827) *Violin Concerto in D Major, Op. 61* (1806)  
Allegro ma non troppo  
Larghetto  
Rondo. Allegro
- All pieces performed attacca.*

*This performance will last approximately 75 minutes  
and will be performed without an intermission.*

*Cal Performances’ 2017–18 season is sponsored by Wells Fargo.*



Memory really matters only if it binds together the imprint of the past and the project of the future.

—*Italo Calvino*

Tonight's concert grew out of the frustrations of a concert artist—Patricia Kopatchinskaja—with the habits and institutions that shape and nurture a career:

You just feel strangled by tradition if you are only allowed to play the big old monuments like Bach, Mozart, Beethoven, Brahms, Tchaikovsky, Sibelius, and never something else. The *Bye Bye Beethoven* project articulates this feeling. It's not against Beethoven, who remains one of the greatest ever, but against a pervasive lack of curiosity about the present and the future.

Kopatchinskaja is nothing if not curious. She is committed to what is current and coming. “New music,” she argues, “should be the focal point; old pieces are allowed but only in exceptional cases.” And yet, here we are with Bach, Haydn, Beethoven, Ives, Cage, and Kurtág, old and new to varying degrees, but classics all. There can be no doubt about Kopatchinskaja's dedication to new music, to living composers, to cultivating vibrant curiosity in her colleagues and audiences. She is an artist on the move, eager to follow where creativity may lead. One of those paths led her to a composer/performer who helped inspire *Bye Bye Beethoven*, the turntablist Jorge Sanchez-Chiong, whose medium is revolution: around and around, stop-start-reverse-advance, time leaping ahead, lagging behind. His raw materials are recordings, things captured on vinyl, new, old, snatches of this and that. “Turntables are flexible,” he writes, “idiosyncratic and, if you like, democratic too... , transformed from the passive role of a player to an idiosyncratic, fresh and versatile instrument.”

Does that describe performers as well? Kopatchinskaja thinks so: “We've gotten too comfortable. We play what we know...we've gotten used to *reproducing*.” In designing this concert, she, too, has become a turntablist, bringing a mashup of this and that, old and new—evoking that process by which new growth emerges from the decay of the old.

Decay? Well it's only natural. Composers are cocooned in their sounds. There are contexts, influences, references, and allusions, all knocking about within a lifetime's creative pre-occupations. Each “body of work,” however, disintegrates in time, crumbles away into individual pieces, movements, gestures, even motives that eventually float free, unmoored, some looming larger than life, others surviving as mere shards of memory.

This seemed fine to Charles Ives. He loved those bits and pieces of cultural recall that haunt our conscious and unconscious selves. His music is full of them, many evoking personal associations that are themselves now lost. Lost, perhaps, or never there. Ives was comfortable, too, with the incomplete, the unresolved. His *Unanswered Question*—he called it a “cosmic landscape”—is a layering of fragments: hushed, hymn-like chords in the strings (“The Silences of the Druids—Who Know, See, and Hear Nothing”), a distant trumpet posing “The Perennial Question of Existence,” and woodwinds, struggling to find “The Invisible Answer.” It is the question that lingers, hanging in the air.

Like the two violins, fragile wisps of sound, suspended at the end of Haydn's *Farewell* Symphony. It's a clever bit of self-erasure—music dies away, candles are extinguished, players shuffle off—all to nudge a prince to return to town. Town to country, country to town, an annual ritual, summer and fall, back and forth, and back again, round and round... as Gertrude Stein might have, and indeed, *did* say: “Once upon a time the world was round, and you could go on it around and around...” John Cage hopped aboard for the ride and in the second movement of his four-movement *Living Room Music*, he set this text for speech quartet.

Another quartet steps away from earthly gyration with a 17th-century meditation on life's end:

*Now good night, o world.  
I am going to heaven's house,  
I go confidently from here with joy;  
my dismal sorrow remains down below.  
It is enough!*

Bach made this chorale his own, as did Alban Berg, who used it in his violin concerto. Why do the slow-moving chords of György Kurtág's music trouble us here? The sustained sonorities of cellos and violins evoke Ives' druidic silences, speculation fully validated by Kurtág's title, "The Answered Unanswered Question." But aren't there also hints of Bach's chorale, and even of that concerto by Berg?

The Beethoven Violin Concerto has become a signature work for Kopatchinskaja. She has studied the sources to reconstruct those "contexts, influences, references, and allusions" that shaped the work, such as the martial bearing—the influence of the French Revolution!—that lends an element of menace to the opening timpani solo (so why not move that timpani front and center?). She has restored the lively tempi of Beethoven's own metronome markings and the intimacy Beethoven prized in the playing of the work's dedicatee, Franz Clement, a violinist of elegance, delicacy, and "indescribable tenderness." She avoids the heroics that have so often turned this concerto into a "slow, massive, and overweight structure without charm or seduction." Where the orchestra leads, she

follows, "like a small bird flying over a majestic landscape. I take my twists and turns and sometimes even disappear between the clouds." But above all, Kopatchinskaja has been inspired by Beethoven's own autograph score. Her various interpolations draw directly from this source, "with its many deletions, alterations, and alternative versions," a manuscript that "gives the impression of an exuberant written improvisation, an impression that I also try to translate into my interpretation." No less striking are her cadenzas, adapted from those Beethoven wrote for the keyboard version of the work—including a part for the timpani. As the third movement comes to a close—or doesn't—it's "Beethoven, farewell" and Ludwig's turn to have a spin:

We want to clean our ears. They are all clogged up with classical music.... As someone who with her fragile acoustic instrument—the violin—represents the spirit of times past, I need all my animal energies to combat this wild electric dragon perched on his metal stool over his turntables.

—Christopher Hailey

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## ABOUT THE ARTISTS

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**Patricia Kopatchinskaja** (*violin and director*) is the music director of the 2018 Ojai Music Festival. For a full biography, please see pp. 13–14.

For background on the **Mahler Chamber Orchestra** (MCO), please see pp. 19–20.

**Maria Ursprung** (*stage director*) is a theater director and dramatic writer. She began to work with Patricia Kopatchinskaja in 2015. Together, they created the staged concert *Bye Bye Beethoven* with the Mahler Chamber Orchestra for the 2016 Hamburg International Music Festival.

Ursprung was born in Solothurn, Switzerland, and studied in Bern and Berlin, graduating from the University of Bern with degrees in theater studies and German literature. After

completing her education, Ursprung worked as a director's assistant and dramatic adviser at Theater Basel. From 2009 to 2012 she was a director's assistant at Thalia Theater Hamburg, where she worked with Luk Perceval, David Marton, Stefan Pucher, and Jette Steckel. Ursprung also collaborated on later productions at Theaterhaus Jena, Staatstheater Darmstadt, and Konzerttheater Bern. Since 2014 she has worked for several publications as a dramatic writer, creating works for theater as well as radio plays in Switzerland and Germany. Ursprung has completed scenic orchestra projects with Jeffrey Tate and the Hamburger Symphoniker as well as with Happy New Ears in Hamburg. For the Lucerne Festival in 2017, she directed and wrote the Festival's Late Night Show.

Friday, June 15, 2018, 8pm  
Zellerbach Hall

## The Music of Michael Hersch

Ah Young Hong and Kiera Duffy, *soprano*

Michael Hersch and Amy Yang, *piano*

Gary Louie, *alto saxophone*

Musicians of the Mahler Chamber Orchestra

Raphael Schenkel, *clarinet*; Michael Cody Dean, *bassoon*; Meesun Hong Coleman and Anna Matz, *violin*;  
Joel Hunter, *viola*; Benjamin Santora, *violoncello*; Piotr Zimnik, *double bass*

Tito Muñoz, *conductor*

### PROGRAM

Michael HERSCH (b. 1971) *of ages manifest I*  
for unaccompanied saxophone (2012)

*The Vanishing Pavilions* for piano  
Nos. 1, 3, 4, 5, 8, 12, 19, 27, 29  
(2001–05)

*of ages manifest VII*  
for unaccompanied saxophone (2012)

Michael Hersch, *piano*  
Gary Louie, *saxophone*

### INTERMISSION

HERSCH *I hope we get a chance to visit soon* (2018)  
after texts of Rebecca Elson, Mary Harris  
O'Reilly, and Christopher Middleton  
(Bay Area Premiere)

*Commissioned by the Ojai Music Festival,  
Cal Performances, Aldeburgh Festival, and PNReview*

Ah Young Hong, *soprano I*  
Kiera Duffy, *soprano II*  
Amy Yang, *piano*  
Gary Louie, *alto saxophone*  
Musicians of the Mahler Chamber Orchestra  
Tito Muñoz, *conductor*

*Cal Performances' 2017–18 season is sponsored by Wells Fargo.*

Let them be the vanishing pavilions.  
 There will be remnants, surely, for someone.  
 The road does not lose itself in such a darkness,  
 The dark beginning to glow, all air  
 A sparkling to be created  
 For more than horrors to inhabit.

—Christopher Middleton  
 from *The Vanishing Pavilions*

Michael Hersch's devotion to poetry runs deep. "I search for like-minded poets because it simply makes me feel less lonely in the world." Although specific poetic ideas are associated with any number of his works, he rejects the notion that he is "setting" texts: "I am already composing, or more accurately put, attempting to compose what it is I want to say, but the text fragment seems to mirror in my own mind that thing I wish to express, and often does it far better than I." One such poet was Christopher Middleton (1926–2015), whom Hersch first met in 2001 when both men were fellows at the American Academy in Berlin. Half of the pieces of *The Vanishing Pavilions* are associated with excerpts from Middleton's collection of the same name, and although these fragments are included in the score, Hersch feels they represent "an intimate conversation between myself and the poet rather than something for public consumption."

"The idea of the fragment," Hersch continues, "seems to reside at the heart of how I approach poetical text, which is in stark opposition to how I generally approach music... [It is] as if these fragments are not fragments at all. They constitute an entirety for me, a complete verbal world that draws me into them specifically for their totality."

The two books and 50 numbers of *The Vanishing Pavilions* represent an enormous, two-hour cycle structured through recurring gestures, sonorities, and motivic ideas, as well as literal repetition. Though the textures are often dense, clustered, and explosive, exploiting the full range of the keyboard and veering wildly in mood and atmosphere, one has the sense of taut control. It is an enormously difficult work that Hersch wrote away from the keyboard so as not to be influenced by the habits of

a pianist. As a result, witnessing the performance is essential for taking in what Hersch calls "the expressive terrain that exists within my mind."

For Hersch composing serves "to quiet things within," to put "demons into sound and silence." His *of ages manifest* for solo saxophone is a work of sound and silence in seven movements, each of which is linked to poetry by Jean Follain (1903–1971), in translations by Christopher Middleton. The first, in which isolated multiphonic tones alternate with mournful melodic fragments, is accompanied by these lines:

One speaks as it happens  
 a few words for oneself  
 alone on this strange earth  
 while the white flowerlet  
 the pebble like any in time past  
 the straw from thatch  
 again connect  
 down by the barrier  
 one slowly opens  
 to enter the house of clay  
 but then chairs, table, the armoire  
 are aglow with a glory of sun.

Following five brief movements, the final two are considerably longer and more complex, although in keeping with the fundamentally contemplative mood of the piece. The verse accompanying the seventh movement reads:

Back and front of the house  
 don't brighten at the same time  
 shade from sunlit foliage...  
 but the time may come  
 when all that's left is rock  
 under the rain  
 with no flesh trembling  
 as in this time of people shot.

—Christopher Hailey

Over the past 11 years, three events in particular have shaped my thinking about my life and work: the passing of a close friend from cancer in 2009; a bout with the disease myself in 2007; and, just over the past year during the majority of the period in which

I was writing this evening's work, my wife's diagnosis and subsequent treatment for the disease. While the treatments and their effects are deeply challenging and there is always the fear that can and often does hover even when one is declared cancer-free, my wife and I are both now okay, if not whole. Though most of us have had similar encounters with this illness somewhere along the way, for each individual, for each family, the ordeal is uniquely personal.

While the experiences my wife and I had with cancer continue to affect our lives, it is the passing of my friend Mary O'Reilly (1964–2009), that has left me with a grinding feeling of unresolvedness; feelings that I often have a difficult time understanding myself. It is fair to say that every work I've written since she died has been a kind of assessment of that experience and relationship, and though many of the works I've written during this period have, at least on the surface, kept some distance from the events that set the music into motion, this piece engages with the aforementioned circumstances more directly.

In certain respects, *I hope we get a chance to visit soon* is a companion piece to *On the Threshold of Winter*, my monodrama from 2012. For the latter work, I crafted a libretto drawn from the final series of poems by Romanian poet Marin Sorescu, who died from cancer in 1996. The poems, written during the last five weeks or so of his life, are intimate and unsparing, but taken as a whole, even in fragmented form, they strike me as something hovering between reality and a fantastical, nightmarish place. The primary texts of *I hope we get a chance to visit soon* allow little room for escapism.

*I hope we get a chance to visit soon* is essentially an elegy in 19 parts. The piece incorporates texts from correspondence between O'Reilly and me, from when she first relayed her diagnosis to the last note I received from her before her death. All of O'Reilly's words are sung or spoken by the soprano I. Soprano II speaks and sings texts of poet Rebecca Elson (1960–1999), who also died prematurely from cancer. Elson's poetry seems to articulate in direct terms what much of O'Reilly's thoughts refuse to openly acknowledge. The resulting dialog between these texts creates a portrait of disease as experienced by two women struck down in the prime of their lives.

Apart from a single line in movement IV, the opening movement, which is the longest of the work's 19 sections, is the only section in the work where the text is not that of O'Reilly or Elson. It is comprised of fragments by the British poet Christopher Middleton, juxtaposed in the original English and in German translation. Over the years I have written several works incorporating Middleton texts, and he and I often spoke about issues of illness and its effects. A few lines seemed to well capture the experience as I considered it:

The tentative figures will not bind up the  
wound.  
They are part of the great heave, over and  
over inflicting it  
The splitting of this mind at that moment  
when flesh took...  
The abyss  
Unaccountable.

—Michael Hersch

## ABOUT THE ARTISTS

**Michael Hersch** (*composer and piano*) is widely regarded as one of today's most gifted artists. His work has been described by the *New York Times* as “viscerally gripping and emotionally transformative music...claustrophobic and exhilarating at once, with moments of sublime beauty nestled inside thickets of dark virtuosity.” The *Washington Post* hails Hersch as

“a natural musical genius who continues to surpass himself.”

Recent and upcoming premieres include his Violin Concerto with the Saint Paul Chamber Orchestra, the Avanti Festival in Helsinki, and the Lucerne Festival in Switzerland; the New York City premiere of *Zwischen Leben und Tod*, at the newly established National Sawdust; and

new productions in Chicago (Ensemble Dal Niente) and Salt Lake City (NOVA Chamber Music Series) of his monodrama *On the Threshold of Winter*.

Over the past several years, Hersch has written new works for the Orpheus Chamber Orchestra, Ensemble Klang, the Alban Berg Ensemble Wien, and the Library of Congress. Other notable events include European performances by the Kreutzer Quartet of *Images From a Closed Ward*, a recording of the work by the acclaimed FLUX Quartet, and the premiere of *Of Sorrow Born*, a work for solo violin commissioned by the New York Philharmonic. In 2019–20, Hersch will be composer-in-residence with the Camerata Bern in Switzerland.

Notable past performances include *Night Pieces*, commissioned and premiered by the Cleveland Orchestra, and a song cycle for baritone and piano, *Domicilium*, premiered by Thomas Hampson and Wolfgang Rieger in San Francisco. Hersch's second piano concerto, *along the ravines*, received performances with the Deutsche Radio Philharmonie and the Seattle Symphony Orchestra with pianist Shai Wosner. His *A Forest of Attics*, commissioned for the Network for New Music's 25th anniversary season, was selected as one of the year's most important classical music events by the *Philadelphia Inquirer*.

Born in Washington (DC) in 1971, Hersch came to international attention at age 25, when he was awarded First Prize in the Concordia American Composers Awards. The award resulted in a performance of his *Elegy*, conducted by Marin Alsop in New York's Alice Tully Hall. Later that year he became one of the youngest recipients ever of a Guggenheim Fellowship in Composition. Hersch has also received the Rome Prize, the Berlin Prize, and the American Academy of Arts & Letters' Goddard Lieberson Fellowship and Charles Ives Scholarship.

Also a gifted pianist, Hersch has appeared throughout the US and Europe. He currently serves as chair of the composition faculty at the Peabody Institute of The Johns Hopkins University.

**Kiera Duffy** (*soprano*) is recognized for both her gleaming high soprano and insightful musicianship in repertoire that encompasses Mozart, Berg, Ligetti, Bach, Boulez, Handel, and Missy Mazzoli. She has appeared with many of the major orchestras in the world, including the New York Philharmonic, Berlin Philharmonic, Chicago Symphony Orchestra, London Symphony Orchestra, Bergen Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, American Symphony Orchestra, Boston Symphony Orchestra, Atlanta Symphony, and National Symphony Orchestra. With these orchestras, she has sung under the batons of conductors including Gustavo Dudamel, Lorin Maazel, Pierre Boulez, James Levine, Michael Tilson Thomas, Roberto Abbado, Alan Gilbert, Kristjan Järvi, Andreas Delfs, and Seiji Ozawa. Duffy recently received the highest critical acclaim for her portrayal of Bess McNeil in the world premiere of Mazzoli's *Breaking the Waves* in Philadelphia and New York, for which the *New York Times* proclaimed, "Kiera Duffy's star turn was one of the most riveting operatic performances of the year." She was a finalist in the 2007 Metropolitan Opera National Council Auditions and is featured in the film *The Audition*, available through Decca. Duffy may also be heard on an all-Strauss album on Hyperion Records; *Carmina Burana* with Mitteldeutsche Rundfunk on Sony; Mahler's Symphony No. 8 with Gustavo Dudamel and the Los Angeles Philharmonic on Deutsche Grammophon; and Mohammed Fairouz's *No Orpheus* on Naxos.

**Ah Young Hong** (*soprano*) has interpreted a vast array of repertoire, ranging from the music of Monteverdi and Bach, to the works of Shostakovich, Babbitt, and György Kurtág. She is best known for her work in *On the Threshold of Winter*, Michael Hersch's monodrama; the *New York Times* praised her performance in the world premiere as "the opera's blazing, lone star." In a recent production directed by the soprano, the *Chicago Tribune* called her "absolutely riveting," and the *Chicago Classical Review* noted Hong's "fearless presence, wielding her unamplified, bell-like voice like a weaponized instrument. [She] delivered a tour de force vocal

performance in this almost unfathomably difficult music—attacking the dizzying high notes with surprising power, racing through the rapid-fire desperation of agitated sections, and bringing a numbed, toneless *sprechstimme* and contralto-like darkness to the low tessitura.”

Other operatic performances by Hong include the title role in Monteverdi’s *L’incoronazione di Poppea*, Morgana in Handel’s *Alcina*, Gilda in Verdi’s *Rigoletto*, Fortuna and Minerva in Monteverdi’s *Il ritorno d’Ulisse in patria*, and Asteria in Handel’s *Tamerlano*. She has also appeared with Opera Lafayette in *Rebel and Francoeur’s Zélindor, roi des Sylphes* at the Rose Theater in Lincoln Center, and as La Musique in Charpentier’s *Les Arts Florissants* at the Kennedy Center.

In high demand as a concert and chamber soloist, Hong has performed with Konzerthaus Berlin’s ensemble-in-residence, Ensemble unitedberlin, the acclaimed Netherland-based contemporary music group Ensemble Klang, Daedalus Quartet, Phoenix Symphony, Charleston Symphony Orchestra, Baltimore Symphony Orchestra, Mendelssohn Club of Philadelphia, Wiener KammerOrchester, Concert Artists of Baltimore, and *Tempesta di Mare*, among others. During the 2017–18 season, she performed with pianist Mark Wait, violinist Carolyn Huebl, cellist Felix Wang, Ensemble Dal Niente, and Utah Opera. Last week, she debuted at the Ojai Festival with violinist Patricia Kopatchinskaja in György Kurtág’s complete *Kafka Fragments*.

Hong recorded the American premiere of Johann Sebastian Bach’s *Alles mit Gott und nichts ohn’ ihm, BWV 1127*, for National Public Radio’s *Performance Today*. Other recordings include the world premiere of *Rebel and Francoeur’s Zélindor, roi des Sylphes*, Pergolesi’s *Stabat Mater*, and *Sentirete una Canzonetta* with Harmonious Blacksmith. This year sees the commercial release of two new recordings: as featured soloist with Ensemble Klang performing Michael Hersch’s *Black Untitled* and *cortex and ankle* and the soprano’s debut album, *a breath upwards*, with works by Milton Babbitt and Michael Hersch. Hong currently serves on faculty at the voice department at the Peabody Institute of The Johns Hopkins University.

**Gary Louie (saxophone)** is internationally recognized as one of the leading saxophone virtuosos of our time, possessing a lively interpretive imagination coupled with a refreshingly understated artistry and a warm, supple tone—qualities that have earned him consistent praise from audiences and critics alike. Louie’s career has long been distinguished by his successful efforts to break boundaries and integrate the saxophone and its repertoire into the mainstream of classical music life.

Louie has been presented by prestigious institutions from coast to coast, including New York City’s Lincoln Center for the Performing Arts (at Alice Tully Hall) and the Frick Collection; California’s La Jolla Chamber Music Society; Boston’s Jordan Hall; the University of Massachusetts at Amherst; the Philadelphia Museum of Art; the Cleveland Museum of Art; the Phillips Collection; and the Kennedy Center in Washington (DC). International performances include at L’Opéra Comique (Paris) and Villa Medici (Rome), in Hong Kong and Spain, and with Vladimir Lande and the Saint Petersburg Symphony and Germany’s Philharmonisches Orchester Augsburg, under the baton of Peter Leonard.

Louie began serious studies on the saxophone with George Etheridge in Washington (DC) and went on to study at the University of Michigan with the legendary saxophonist and teacher, Donald Sinta. He currently serves on the faculty of the Peabody Institute of The Johns Hopkins University. Louie lives in Severna Park, Maryland, with his wife, pianist Kirsten Taylor, where in their spare time they enjoy sailing and hiking with their sons, Warren and James.

**Amy Yang (piano)** is a seasoned soloist, chamber musician, and pedagogue, hailed by the *Washington Post* as a “jaw-dropping pianist who [steals] the show...with effortless finesse.” Recent engagements include collaborations with the Dover and Jasper String Quartets, and Patricia Kopatchinskaja and the Saint Paul Chamber Orchestra, as well as appearances with the Orquesta Juvenil Universitaria Eduardo Mata at UNAM, National Youth Orchestra of the US, Tuscaloosa Symphony, Penn Symphony, Phillips

Collection, and the Philadelphia Chamber Music Society. Engagements this season include recitals with Roberto Díaz and Berlin-based Amelia Piano Trio, of which she is the pianist; and at Piano Salon Christofori and Chapelle Musicale Reine Elisabeth.

Yang's past engagements include solo appearances with the Houston Symphony, Corpus Christi Symphony, and Connecticut Virtuosi Orchestra; collaborations with Aizuri, Amphion, and members of Daedalus Quartets; premieres of works by Caroline Shaw, Avner Dorman, Ezra Laderman, Paul Wiancko, and her father, Hua Yang; and appearances at the Marlboro Music Festival, Ravinia Festival, and Chelsea Music Festival, as well as Prussia Cove, Verbier Academy, Caramoor, Chamber Music Northwest, and OK Mozart, to name a few. Yang has also appeared on radio programs aired on WQXR-FM and KUHF-FM.

Founder of the Schumann Project, Yang will lecture this year on Schumann's late piano works, presented by the Philadelphia Music Teachers' Association. This year will also see the release of her debut solo album of works by Bach, Schumann, and Caroline Shaw. Further 2018 releases include albums with Tessa Lark, Itamar Zorman (BIS Records), and a recording of Ezra Laderman solo works (Albany Records). Yang serves as a chamber music mentor at the Curtis Institute of Music and as a coach at the University of Pennsylvania. At Curtis Summerfest, she is a faculty member and the program director for its Young Artist Summer Program and Chamber Music and Orchestra for Adults program.

Yang is an alumna of the Curtis Institute of Music, the Juilliard School, and the Yale School of Music, where she received the Parisot Award for Outstanding Pianist and the Alumni Association Prize.

For background on the **Mahler Chamber Orchestra**, please see pp. 19–20.

**Tito Muñoz** (*conductor*) is internationally recognized as one of today's most gifted conductors, praised for his versatility, technical clarity, and keen musical insight. Now in his

fourth season as music director of the Phoenix Symphony, Muñoz previously served as music director of the Opéra National de Lorraine and the Orchestre symphonique et lyrique de Nancy in France. Prior appointments include assistant conductor positions with the Cleveland Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, and the Aspen Music Festival.

Muñoz has appeared with many of the most prominent orchestras in North America, including those of Atlanta, Baltimore, Boston, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, and Milwaukee, as well as with the Saint Paul Chamber Orchestra, Orchestra of St. Luke's, and the National Symphony Orchestra. He maintains a strong international conducting presence, including recent engagements with the Frankfurt Radio Symphony, SWR Sinfonieorchester, Orchestre Philharmonique de Marseille, Sao Paulo State Symphony, Lausanne Chamber Orchestra, Danish National Chamber Orchestra, Luxembourg Philharmonic, and Sydney Symphony, among others.

A proponent of new music, Muñoz champions the composers of our time through expanded programming, commissions, premieres, and recordings. He has conducted important premieres of works by Christopher Cerrone, Kenneth Fuchs, Dai Fujikura, Michael Hersch, Adam Schoenberg, and Mauricio Sotelo. He premiered Hersch's *On the Threshold of Winter* at the Brooklyn Academy of Music in 2014 and the composer's Violin Concerto with Patricia Kopatchinskaja and the Saint Paul Chamber Orchestra in 2015.

Born in Queens, New York, Muñoz attended the LaGuardia High School of the Performing Arts, the Juilliard School's Music Advancement Program, and the Manhattan School of Music Pre-College Division. He received additional training at Queens College (CUNY) as a student of Daniel Phillips and pursued conducting at the American Academy of Conducting at Aspen, where he studied with David Zinman and Murry Sidlin.

Muñoz is the winner of the Aspen Music Festival's 2005 Robert J. Harth Conductor Prize and the 2006 Aspen Conducting Prize.

Saturday, June 16, 2018, 2pm  
 Zellerbach Hall

## Romanian and Moldovan Folk Music

Patricia Kopatchinskaja, *violin*  
 Viktor Kopatchinsky, *cimbalom*  
 Emilia Kopatchinskaja, *violin*  
 Maria Krykov, *double bass*

Moldovan Folk Music *Călușarii*

Patricia Kopatchinskaja, *violin*  
 Viktor Kopatchinsky, *cimbalom*  
 Emilia Kopatchinskaja, *violin*  
 Maria Krykov, *double bass*

Horațio RĂDULESCU (1942–2008) *Doina*

Amy Yang, *piano*

Moldovan Folk Music *Doina and Hora*

Viktor Kopatchinsky, *cimbalom*

György KURTÁG (b. 1926) *Eight Duos for violin and cimbalom, Op. 4*

- |                         |               |
|-------------------------|---------------|
| 1. Poco sostenuto       | 5. Allegretto |
| 2. Agitato, non allegro | 6. Vivo       |
| 3. Risoluto             | 7. Adagio     |
| 4. Lento                | 8. Vivo       |

Patricia Kopatchinskaja, *violin*  
 Viktor Kopatchinsky, *cimbalom*

George ENESCU (1881–1955) *Sonata No. 3 for violin and piano, Op. 25*  
 (dans le caractère populaire roumain)

Moderato malinconico  
 Andante sostenuto e misterioso  
 Allegro con brio, ma non troppo mosso

Patricia Kopatchinskaja, *violin*  
 Amy Yang, *piano*

Moldovan Folk Music *Ciocârlia*

Patricia Kopatchinskaja, *violin*  
 Viktor Kopatchinsky, *cimbalom*  
 Emilia Kopatchinskaja, *violin*  
 Maria Krykov, *double bass*

*This performance will last approximately 60 minutes  
 and will be performed without an intermission.*

*Cal Performances' 2017–18 season is sponsored by Wells Fargo.*

Patricia Kopatchinskaja maintains that she “breathes the air of modern music,” but that folklore is “in her blood.” It is music she has known since childhood. Her father, Viktor Kopatchinsky, is a virtuoso of the cimbalom, a type of hammered dulcimer that by the late 19th century had developed into a concert instrument; her mother, the violinist Emilia Kopatchinskaja, performs with the kind of improvisatory freedom that a classical musician (including her daughter) can only envy. The music they play—vocal and dance forms such as we hear on this concert—is shared across the countries of Eastern Europe, defying the shifting borders and ethnic tensions that have troubled this region for centuries.

The members of the *Călușari*, a Romanian secret society, whose origins date from at least the 17th century, are known for their highly athletic dancing, which was said to ward off fairy spells. Dressed in distinctive white tunics, festooned with bells and colorful ribbons, and holding decorative props (including swords and flags), they wander through the countryside in the weeks after Easter, often accompanied by fiddlers, to take part in village festivals.

The *doina* is a freely improvisational melodic style from Romania with links to melodic practices throughout Eastern Europe (including Klezmer music), North Africa, and the Middle East. The style is lyrical and usually melancholy (featuring themes of love and longing), with a high degree of melismatic ornamentation. Peasant *doinas* are most often monophonic and performed on simple folk instruments, whereas their urban counterparts make use of more advanced concert instruments, such as the cimbalom.

The *hora*, a circle dance found throughout Eastern Europe and the Balkans, originated in Greece and is associated with Spring. In Romania the *hora*, popular at weddings and vil-

lage festivities, is danced counter clockwise—three steps forward, one step back—and accompanied by multiple instruments.

*Ciocârlia* (the Romanian word for skylark) is a tune that was introduced by the panpipe virtuoso Angheluș Dinicu in the late 19th century and made widely popular through an arrangement made by his grandson, the violinist Grigoraș Dinicu (also known for his *Hora staccato*). Angheluș and Grigoraș Dinicu were associated with the *Lăutari*, traditional Romani musicians, whose *lăutărească* music, heard in both rural and urban settings, is distinct from Romanian peasant music. Bartók did not consider *lăutărească* music “authentic” enough to study, whereas Enescu was heavily influenced by its styles.

All of the composers on this program were born in what was at the time the Kingdom of Romania, all are products of its multi-ethnic society, and all subject its rich and diverse musical traditions to startling transformations in their compositions. In Rădulescu’s mind the *doina* was both an improvisational melodic style and a verb: “to long with sound, as the shepherd does when he plays the *doina* for his love who is in the valley.” Kurtág’s use of the cimbalom in his duos creates a link to folk music even if his aphoristic syntax attenuates any explicit reference.

George Enescu, without doubt Romania’s best-known 20th-century composer (and violinist), gave his Third Violin Sonata the subtitle “in Romanian folk style.” It is a wholly individual, stylistically idiosyncratic work and although there are no direct quotations from any known folk sources, its improvisatory character, florid ornamentation, and free-flowing rhythms are unthinkable without that heritage. For Patricia Kopatchinskaja it is an irresistible combination of the “almost avant-gardistic” with “the crazy folk music my parents play.”

—Christopher Hailey

**Patricia Kopatchinskaja** (*violin and director*) is the music director of the 2018 Ojai Music Festival. For a full biography, please see pp. 13–14.

**Emilia Kopatchinskaja** (*violin*) was born in Moldova and attended music school in the capital, Chişinău. As a soloist, primarily as an interpreter of Romanian-Moldovan folk music, Kopatchinskaja has performed with various ensembles and orchestras all over the world. She is particularly renowned for her performances with her husband and duo partner, cymbalist Viktor Kopatchinsky. She completed her studies at the state conservatory, where she studied classical violin and gained a soloist diploma. In 1989 she emigrated with her family to Austria.

In 2010 Kopatchinskaja recorded the album *Rapsodia* with her husband and daughter Patricia Kopatchinskaja for the French label Naïve Classique. The recording, which explores the roots of George Enescu's music with examples of authentic Moldovan and Romanian folk music, has been highly acclaimed. It was selected as an Editor's Choice by *Gramophone* magazine and received recommendations from *The Strad* magazine and a Supersonic Award from the Luxembourg music magazine *Pizzicato*. Kopatchinskaja and her family have performed their *Rapsodia* program at several major venues and festivals across Europe, most notably at the Dresdner Festspiele, the Beethovenfest Bonn, the Menuhin Festival Gstaad, Amsterdam's Concertgebouw, and the Festspielhaus Baden-Baden.

**Viktor Kopatchinsky** (*cimbalom*) was born in Moldova (formerly part of the Soviet Union). He studied at the conservatory in the capital, Chişinău, and while still a student became a member as a soloist of the renowned folk music

ensemble Flueras at the Moldavian Philharmonic. Kopatchinsky has performed numerous concerts as solo cimbalom player with various ensembles, chamber orchestras, and symphony orchestras. He has made several recordings for radio, television, and film, and has toured as soloist with his ensemble in countries across Europe, Asia, South America, and North Africa.

In 1979 Kopatchinsky was awarded a medal by the Moldavian government for outstanding services to art and music. He founded the chamber orchestra Rapsodia at the Moldavian Philharmonic, becoming its artistic director and soloist. Later he earned a position with the JOC, the National Academic Ensemble for Folk Dance. In 1984 he returned to Rapsodia; however, because of unfavorable political statements, he was refused permission to tour abroad for 10 years. In 1989 he fled to Austria, becoming an Austrian citizen in 1992.

In Vienna, composers became interested in Kopatchinsky's rare instrument and he played it in a new concerto for oboe and cimbalom with chamber orchestra by Francis Burt, commissioned by the festival Wien Modern and conducted by Dennis Russell Davies at the Musikverein in Vienna. Kopatchinsky has also performed in the contemporary opera *Die Wände* (*The Walls*) by Adriana Hölszky under Ulf Schirmer at the Theater an der Wien; Stravinsky's *Renard* and *Ragtime* at the Landestheater Salzburg with members of the Mozarteum Orchestra; and Kodály's *Háry János* with the Vienna Philharmonic under Georg Solti. Additional solo concerts of pieces and arrangements include, among others, works by Albeniz, Tarrega, Liszt, Rachmaninoff, Debussy, Cage, and György Kurtág. Kopatchinsky also performs with jazz ensembles and in concerts with composition students of the Vienna Academy.



Saturday, June 16, 2018, 8pm  
Zellerbach Hall

## Bartók, Stravinsky, and Ligeti

Béla BARTÓK (1881–1945) Divertimento for Strings  
Allegro non troppo  
Molto adagio  
Allegro assai  
Mahler Chamber Orchestra

Igor STRAVINSKY (1882–1971) *L'Histoire du soldat* (Suite)  
Marche du soldat  
Petits Airs au bord du ruisseau  
Pastorale  
Marche royale  
Petit concert  
Trois danses (Tango – Valse – Ragtime)  
Danse du diable  
Grand Choral  
Marche triomphale du diable  
Musicians of the Mahler Chamber Orchestra  
Vicente Alberola, *clarinet*  
Saxton Rose, *bassoon*  
Christopher Dicken, *trumpet*  
Andreas Klein, *trombone*  
Martin Piechotta, *percussion*  
Meesun Hong Coleman, *violin*  
Piotr Zimnik, *double bass*

### INTERMISSION

Guillaume de MACHAUT (c. 1300–1377) Kyrie (arr. by Patricia Kopatchinskaja)

György LIGETI (1923–2006) Violin Concerto  
Praeludium: Vivacissimo luminoso – attacca:  
Aria, Hoquetus, Choral:  
Andante con moto – attacca:  
Intermezzo: Presto fluido  
Passacaglia: Lento intense  
Appassionato: Agitato molto  
Patricia Kopatchinskaja, *violin*  
Mahler Chamber Orchestra  
Philipp von Steinaecker, *conductor*

*Cal Performances' 2017–18 season is sponsored by Wells Fargo.*

Beethoven, Ligeti. Two concertos bracket this festival. Two concerts that address creativity through very different prisms. The first—an act of rebellion born of impatience with a backward-looking status quo—imagines the future emerging from the wreckage of the past; the second invents the past anew, from fragments reassembled.

Beethoven is a familiar emblem of revolution, the drumbeat of the timpani in the violin concerto a symbol of the inexorable forward thrust of history. Ligeti, on the other hand, circles around time, weaving between folk roots, the avant-garde, and history's precedents to become, in his later works, a self-admitted assembler of “heterogeneous elements.” In his violin concerto he cites the *Hoquetus David* of Machaut, uses a slide whistle with pizzicato string effects derived from Shostakovich's Fourth Symphony, includes a chorale inspired by Stravinsky's *Symphonies of Wind Instruments*, and draws upon his study of African music, fractal geometry, Maurits Escher, untempered tuning, Conlon Nancarrow, and 14th-century *Ars Subtilior*. He also studied the late string quartets of Haydn:

From Haydn one can learn how to achieve the clearest effect with the simplest means. If he had to decide between a rather ornate structure and a skeleton, Haydn always chooses the skeleton. He does not use a note that is not necessary. I used this principle to avoid unnecessary complexity in the second version of the Violin Concerto [which brought me] nearer to my ideal conception.

Ligeti's concerto keeps company with works by Bartók and Stravinsky that likewise look back and around. In the outer movements of his *Divertimento*, a genre redolent of 18th-century aristocratic entertainment, Bartók mixes traditional forms and techniques (sonata, rondo, waltz, fugue) and neo-classical textures (the ripieno/concertino contrast of the concerto grosso) with the modal harmonies and compound meters of folk music. The eerie “night music” effects of the *Molto Adagio*—harmonics, double stops, and massed trills over a slow ostinato in the lower strings—are contained within a lucid ternary form of the minuet and trio.

Stravinsky's *L'Histoire du soldat* is still more extreme in its hybrid mixture of elements. The play, adapted from a Russian folk tale, tells the story of a soldier whose pact with the devil yields great riches, whose fiddle playing restores his freedom and wins the hand of a princess, and whose homesickness leads him back into the clutches of the devil. This “poor” spectacle, intended to be “read, played, and danced” in itinerant performances, is scored for a ragtag assortment of mismatched instruments corresponding to Stravinsky's notions of a jazz band. In the concert suite we find jazz (stylized ragtime), a waltz, and an Argentinean tango rubbing shoulders with a Lutheran chorale, elements of Russian folk music, “gypsy” fiddling he heard in a dream, as well as reminiscences of a soothing *pasodoble* and a raucous marching band once encountered in Seville.

Stravinsky and Bartók share with other composers of their generation a complex relationship to a past they received as an unbroken inheritance, but began to question and deconstruct. Both composers were driven into exile—twice in Stravinsky's case—by revolution and war, events neatly bracketed by the *Soldier's Tale* Suite and *Divertimento*, the one written just after a world war of unprecedented fury, the other just before a second that inflicted still greater horrors. The scars of both wars are present in the life and works of György Ligeti, from the cultural environment of his youth and education, to the traumas of the Holocaust, his emigration to the West, and as a witness to the disintegration of cultural narratives that had still sustained Stravinsky and Bartók.

It is fitting that Ligeti's concerto, a product of a world thus transformed and fragmented, is introduced by a *Kyrie* from the 14th-century mass by Guillaume de Machaut. It is a nod both to a composer Ligeti much admired and to an equally calamitous era that included famine, a devastating plague, the Hundred Year's war, peasant revolts, a papal schism, and, yes, climate change.

*Kyrie eleison, Christe eleison*

Lord have mercy, Christ, have mercy.

Ligeti loved musical ideas and the means and materials of their realization. His insatiable curiosity, his every-expanding range of references—with no attempt at seamless synthesis—grew to include African and Asian rhythms and tunings, Western music of the Medieval, Renaissance, and Baroque periods, and popular idioms. He exulted in giddy pastiche, in phantasmagoric concoctions that combined humor and pathos, bold gestures, and intensely felt expression. In his concerto he created “marvelous new harmonies” using “dirty sound”—the dissonance of clashing intonations and tuning systems: a violin tuned slightly higher, a viola slightly lower according to precise specifications derived from the overtone series; instruments—ocarinas, recorders, and slide whistle—notorious for their intonational insecurity; natural overtones in the horns and trombone, and micro-intervals in the woodwinds.

For all that, the concerto’s notation is traditional and its five movements proudly proclaim their historical pedigrees. The *Præludium* introduces us to Ligeti’s off-kilter sonic world with what he called a “glassy shimmering character” exuding “fragility and danger.” In the *Aria*, *Hoquetus*, *Choral*, a dignified modal folk melody adapted from the third of the *Six Bagatelles* for Wind Quintet is the subject of variations. The theme is soon encased in a halo of overtones from the horns and trombone with discordant outbursts from the ocarinas and slide whistles, and then transformed into a brass *chorale* before an epilogue restores the reflective mood of the opening bars. Following without a break, a very brief *Intermezzo*, the soloist soaring above softly cascading descending lines (in canon) in the upper strings; “Dirty sound,” from the horns and woodwinds, a cataclysmic climax.

The emotionally intense *Passacaglia* is based on a chromatic scale, slowly rising from the depths, the soloist high above. Disruptions, slide whistles, a battery of percussion, hints of a village dance, and rude accents with the soloist occasionally joining in. Abrupt *fortissimo* end.

In the last movement, against gauzy string textures, a more assertive soloist holds her own

against coarse commentary in the woodwinds, percussion, and brass, before launching into an episode of Balkan folk music. After an aggressive brass interjection, a brief moment of lyricism and a frenetic solo cadenza (*Kopatchinskaja* will play her own); the snap of a woodblock, a spasm of percussion, brass, winds; fade into silence.

Looking back, Ligeti described his destination: “I wanted to write a highly virtuoso work in the tradition of the great violin concertos”—and his chosen path: “So that something new and complex can develop, I always try to merge these outside impulses with my internal pictures and ideas.” To move ahead you sometimes have to discover how near you are to what lies behind.

—*Christopher Hailey*

**Patricia Kopatchinskaja** (*violin and director*) is the music director of the 2018 Ojai Music Festival. For a full biography, please see pp. 13–14.

For background on the **Mahler Chamber Orchestra**, please see pp. 19–20.

**Philipp von Steinaecker** (*conductor*) is a founding member of the Mahler Chamber Orchestra and has played principal cello with the English Baroque Soloists and the *Orchestre Révolutionnaire et Romantique*. He grew up in Hamburg and studied with Harvey Shapiro at the Juilliard School in New York and with Christophe Coin at the CNSM in Paris. As a student, he was a regular substitute for the Vienna Philharmonic Orchestra and the Vienna State Opera.

While a member of the MCO, Steinaecker studied conducting with Mark Stringer at the Vienna University for Music. A former assistant to Sir John Eliot Gardiner and later Claudio Abbado, he has since conducted an ever-growing number of orchestras, leading to many regular collaborations.

His recordings of Handel’s *Messiah*, Haydn’s *Creation*, Bruckner’s *Symphony No. 1*, and Mahler’s *Das Lied von der Erde* are available on iTunes. Steinaecker is also artistic director of the Gustav Mahler Academy in Bolzano.