



Chamber  
Music Society  
of Lincoln Center

# THE ART OF THE RECITAL

THURSDAY EVENING, MARCH 8, 2018 AT 7:30

**Daniel and Joanna S. Rose Studio**

**ANI KAVAFIAN**, violin

**ANNE-MARIE McDERMOTT**, piano

**2017-2018  
SEASON**

**The Chamber Music Society of Lincoln Center**

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

[www.ChamberMusicSociety.org](http://www.ChamberMusicSociety.org)

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# THE ART OF THE RECITAL

THURSDAY EVENING, MARCH 8, 2018 AT 7:30 ▶ 3,806TH CONCERT

**Daniel and Joanna S. Rose Studio**

**ANI KAVAFIAN**, violin

**ANNE-MARIE McDERMOTT**, piano

**WOLFGANG AMADEUS MOZART** **Sonata in C major for Violin and Piano, K. 296** (1778)

(1756-1791)

- ▶ Allegro vivace
- ▶ Andante sostenuto
- ▶ Rondeau: Allegro

**MOZART** **Sonata in E-flat major for Violin and Piano, K. 302** (1778)

- ▶ Allegro
- ▶ Rondeau: Andante grazioso

**MOZART** **Sonata in B-flat major for Violin and Piano, K. 378** (1779)

- ▶ Allegro moderato
- ▶ Andantino sostenuto e cantabile
- ▶ Rondeau: Allegro

## —INTERMISSION—

**MOZART** **Sonata in A major for Violin and Piano, K. 305** (1778)

- ▶ Allegro di molto
- ▶ Theme and Variations: Andante grazioso

**MOZART** **Sonata in E minor for Violin and Piano, K. 304** (1778)

- ▶ Allegro
- ▶ Tempo di Menuetto

**MOZART** **Sonata in B-flat major for Violin and Piano, K. 454** (1784)

- ▶ Largo—Allegro
- ▶ Andante
- ▶ Allegretto

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Photographing, sound recording, or videotaping this event is prohibited.

# NOTES ON THE PROGRAM

*The spirit and purity of Mozart are vividly alive in these sonatas for piano and violin. Each of the over 30 of his works for this combination is a gem. We found it challenging to pick just six that would fit into this program, however we are confident we are bringing a wonderful cross section of Mozart's wealth and diversity of character.*

*From the bright and cheerful C major to the intricate B-flat (K. 378) to the moody E minor and finally to the grand B-flat (K. 454), we hope your journey with us through the wonders of Mozart will be as rewarding to you as it is to us!*

-Ani Kavafian and Anne-Marie McDermott

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## SONATAS FOR VIOLIN AND PIANO

Mozart set out from Salzburg on September 23, 1777 in search of a job in one of the great music centers of Europe. Long frustrated with Salzburg's provinciality and the lack of opportunity in his native town (especially the absence of an opera house), he headed for Mannheim, home of the finest orchestra of the day, with stops planned in the Bavarian capital of Munich and his father's hometown, Augsburg. During his stay in Munich from September 24th to October 11th, he participated in a few concerts, rushed around town meeting with musicians, noblemen, and civil servants trying to convince them (without success) of his suitability for a position at the Electoral court, and investigated the new music that the city had to offer. On October 6th, he posted a packet of scores to Nannerl in Salzburg with the following note: "I send my sister here with six duets for *clavicembalo* [harpsichord] and violin by [Joseph] Schuster, which I have often played here. They are not bad. If I stay on, I shall write several myself in the same style, as they are very popular here." "Schuster" was the German composer Joseph Schuster (1748-1812), who had worked at the court in Dresden since 1772. What caught Mozart's attention about Schuster's pieces was their technique of balancing the musical responsibilities more evenly between the violin and the keyboard than had been the custom in the previously piano-dominated genre of the sonata "accompanied by violin." Though he left Munich within a week of writing to Nannerl, he was spurred by Schuster's music to compose five duo sonatas (K. 296, 301-303, 305) early in 1778 in Mannheim and two more (K. 304, 306) in Paris at the beginning of the summer. Six of these pieces (K. 296 was not published until 1781 in Vienna) were issued as a set in Paris by Jean Georges Sieber in early November 1778 with a dedication to Maria

Elisabeth, wife of Karl Theodor, who had been elevated from his Electorship in Mannheim to the one in Munich soon after Mozart passed through those cities. When the composer had met the noble couple in Mannheim the previous fall, Maria Elisabeth's friendliness led him to believe that she was more amenable to his petitions for a job than was her husband (she even insisted on teaching him how to knit), and he hoped that the dedication of his new sonatas might win him some favor at court. Though he presented the engraved score to the Electress in person on January 7, 1779, during his return visit to Munich on the way home to Salzburg ("we spent more than a half hour with her, and she was very gracious," he reported to Leopold), no position at court materialized then or later. Mozart arrived home in Salzburg on January 17th with no brighter career prospects than when he left a year and four months before.

## Sonata in C major for Violin and Piano, K. 296

### WOLFGANG AMADEUS MOZART

- Born January 27, 1756 in Salzburg.
- Died December 5, 1791 in Vienna.

#### ***Composed in 1778.***

- First CMS performance on February 26, 2003 by violinist Ani Kavafian and pianist Lee Luvisi.
- Duration: 16 minutes

The Sonata in C major (K. 296) was composed in March 1778 for Therese Pierron, stepdaughter of Court Chamberlain Serrarius, who provided Mozart with room and board during his stay in Mannheim in exchange for clavier lessons for the 15-year-old girl. The sonata was finished on March 11th, and it was probably played at a concert the following day sponsored by Christian Cannabich, first violinist of the excellent Mannheim court orchestra, at which a reading of Mozart's Concerto for Three Pianos (K. 242) was given by Cannabich's

daughter Rose, Ms. Pierron, and Aloysia Weber (on whom the 22-year-old Mozart had conceived an ardent passion since arriving in Mannheim five months before—that evening she also sang a new recitative and aria [K. 294] he had just devised for her). The sunny C major Sonata is disposed in three movements: fast-slow-fast. The opening *Allegro* is launched by a main theme of bounding youthful vigor; the complementary second subject trips demurely along the steps of the scale in an elegantly civilized dialogue between the participants. The *Andante* is a tender song without words in three-part form (A-B-A) whose outer sections are draped upon a murmuring triplet accompaniment in the piano's left hand. The finale, a spirited rondo, includes an episode that is lent emotional weight by the wistful harmonic shading auguring the boundless subtleties of Mozart's fully mature musical speech. ♦

## Sonata in E-flat major for Violin and Piano, K. 302

### WOLFGANG AMADEUS MOZART

#### ***Composed in 1778.***

► First CMS performance on February 27, 2003 by violinist Ani Kavafian and pianist Lee Luvisi.

► Duration: 13 minutes

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The E-flat major Sonata, K. 302 begins with a typically Mozartian main theme, which pairs a strong opening gesture, a bold descent through the tonic chord in this case, with a quiet, lyrical phrase. Violin and piano share these ideas amicably until

some chromatically tinged chords lead to the second theme, which is built from a short, arching phrase displayed by the violin in each of its registers and a nimble staccato motive. The development section, concerned mostly with the chord outlines of the main theme, ventures into some surprisingly expressive harmonic areas. The materials of the exposition, appropriately adjusted as to key, return in the recapitulation. The second and final movement is a gracious *Rondeau* based on a hymnal theme of almost chaste purity. ♦

## Sonata in B-flat major for Violin and Piano, K. 378

### WOLFGANG AMADEUS MOZART

#### ***Composed in 1779.***

► First CMS performance on February 26, 2003 by violinist Ani Kavafian and pianist Lee Luvisi.

► Duration: 19 minutes

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The B-flat Sonata, K. 378 was probably composed in Salzburg early in 1779, soon after Mozart returned from his difficult and disappointing job hunt in Paris. He found a ready demand for such works, so he composed two additional piano and violin sonatas (K. 376 and K. 377) and had the three pieces published by Artaria along with K. 296, written in Mannheim in 1778, as his “Op. 2.” (Such numbering was arbitrary—this volume was the

third “Op. 2” Mozart had issued.) The set was dedicated to his keyboard student Josepha Auernhammer, whose father, Economic Councilor Johann Michael Auernhammer, had sponsored a concert of Mozart’s music at his home on November 23, 1781. An advertisement for the publication appeared in the *Wiener Zeitung* of December 8, 1781, noting that the music was written “by the sufficiently well-known and celebrated Herr Wolfgang Amadée Mozart.” The sonatas retained their popularity during Mozart’s lifetime, and were reissued by Boyer of Paris in 1785 and by Artaria in 1787.

The charming B-flat Sonata, K. 378, is disposed in three movements: fast–slow–fast. The opening *Allegro*

is filled with the conversational lyricism and limpid grace that mark the most delightful of Mozart's chamber creations. The second movement is a lovely song largely

entrusted to the violin. The finale, in the rhythm and spirit of a minuet, is a rondo with a chuckling episode near the end which resembles the whirling Italian *tarantella*. ♦

## Sonata in A major for Violin and Piano, K. 305

### WOLFGANG AMADEUS MOZART

#### *Composed in 1778.*

► First CMS performance on February 27, 2003 by violinist Ani Kavafian and pianist Lee Luvisi.

► Duration: 15 minutes

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The A major Sonata, K. 305 has as its opening movement a jaunty sonata-form piece in the manner of a gigue. The main theme, in typical Mozartian fashion, balances loud and soft, bold and demure with a fanfare-like motive immediately followed by a tripping phrase in close harmony. Repetitions

and extensions of these ideas lead to the formal second theme, a winding melody that is uncannily graceful. The development section takes an inversion of the main theme through some dark harmonic regions. A full and proper recapitulation rounds out the movement. The closing movement is a spacious theme-and-variations based on the elegant strain given at the outset. The first variation is for piano alone, the second features violin, and the following four variations, pleasingly varied in figuration and character, are nicely shared between the instrumental partners. ♦

## Sonata in E minor for Violin and Piano, K. 304

### WOLFGANG AMADEUS MOZART

#### *Composed in 1778.*

► First CMS performance on November 18, 1979 by violinist Josef Suk and pianist Richard Goode.

► Duration: 12 minutes

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The Sonata in E minor, K. 304, Mozart's only composition in that key, stands apart from the rest of the Mannheim set in the intensity of its expression, a quality also found in the remarkable

Piano Sonata in A minor (K. 310) he composed immediately afterwards. His mother had chaperoned him on the Paris venture but fell ill in June and died early the following month, and this work, apparently composed during those anxious weeks, may have borne some of the heaviness of his heart. The sonata, according to Alfred Einstein, "is one of the miracles among Mozart's works; it springs from the most profound depths of emotion, and goes beyond the alternating dialogue style to knock

at those gates of the great world of drama which Beethoven was to fling wide open.”

The sonata’s stark opening theme, built around the unadorned pitches of the tonic chord, is presented in barren octaves by piano and violin. The mood brightens for the complementary subject, a motive cobbled from a few repeated notes and a descending dotted-rhythm gesture. The brief development section, begun by the piano’s open

octaves, takes the main theme as its principal material. The recapitulation avoids the hints of brighter emotions that touched the exposition to maintain the sonata’s tragic tonality to the end of the movement. The second (and last) movement is a rondo in the style, though not the character, of a minuet. With its touching main theme and its perfectly placed E major second episode, a tiny composition in its own right, this is one of the most poignant of all Mozart’s creations. ♦

## Sonata in B-flat major for Violin and Piano, K. 454

### WOLFGANG AMADEUS MOZART

#### *Composed in 1784.*

► Premiered on April 29, 1784 in Vienna by violinist Regina Strinasacchi and the composer as pianist.

► First CMS performance on March 26, 1978 by violinist Henryk Szeryng and pianist Tamas Vasary.

► Duration: 21 minutes

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One of the most astonishing aspects of Mozart’s profligate genius was his method of composition—with only a few exceptions, such as the richly contrapuntal “Haydn” quartets, he would compose a work complete to the last detail in his head and only then commit it to paper, without revision or correction, like some sort of divine dictation. There are not infrequent reports of his accomplishing this clerical task during a game of billiards or while imbibing a flask of *Heurigen* up in Grinzing. This phenomenal ability to produce fully formed

works with a single creative stroke is demonstrated nowhere better than in the genesis of the B-flat Violin Sonata of 1784.

On April 24, 1784, Mozart reported from Vienna to Papa Leopold in Salzburg: “We now have here the famous Strinasacchi from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am composing a sonata which we are going to play together at her concert in the [court] theater.” Regina Strinasacchi, a brilliant violin and guitar player (Nicolò Paganini was also a dual virtuoso on those same instruments), had just turned 20, and she was busily touring Europe after completing her education at the school where Antonio Vivaldi spent his teaching career, the *Ospedale della Pietà* in Venice. Mozart, aware that Emperor Joseph himself would be at Strinasacchi’s concert, arranged to perform with her, and offered a new composition as the subject of their collaboration. Because of the press of his activities,



or perhaps for some other reason (Denis Stevens suggested that it was to keep the royal eye from resting too fixedly upon the young lady from Mantua while he was ignored), Mozart finished the sonata only to the extent of writing out the violin part and providing himself with a few hasty scribbles to serve as the piano score. This situation gave the appearance that Mozart was improvising the piano part on the spot. Joseph sent an emissary to the stage after the performance to inquire if this was so, and Mozart displayed the nearly empty piano page to the amazed Emperor, not bothering to tell him that the piece existed in a completed state in his mind, and that his finished scores were simply to record his music for others and to be sold to publishers. The story is confirmed by the manuscript, into which the piano part was squeezed in to fit the existing violin line.

Alfred Einstein wrote that the *Largo* which begins the B-flat Sonata is like a proud triumphal arch through which the listener approaches the principal part of the movement. The equality of



## **MOZART FINISHED THE SONATA ONLY TO THE EXTENT OF WRITING OUT THE VIOLIN PART AND PROVIDING HIMSELF WITH A FEW HASTY SCRIBBLES TO SERVE AS THE PIANO SCORE.**

violin and piano as well as the work's generating elements of counterpoise and dialogue are apparent right from these opening measures. The *Allegro*, in sonata form, uses a unison scalar figure as its main theme, a rocketing fanfare motive from the violin as its complementary melody, and a perky, dotted rhythm tune of *opera buffa* jocularly as its closing subject. Of the *Andante*, a lyrical but richly decorated song, Einstein said that he "[could not] imagine any slow movement in which feeling and concertante brilliance could be more completely fused." The finale is a quicksilver rondo built on a playfully sinuous theme. ♦

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# ABOUT THE ARTISTS

## ANI KAVAFIAN

► Violinist Ani Kavafian continues to enjoy a busy career as a chamber musician, soloist, and teacher. A full professor at Yale, she has taught at the Mannes and Manhattan schools of music, Queens College, McGill, and Stony Brook universities. As a soloist, she has appeared with the New York Philharmonic, the Philadelphia and Cleveland orchestras, and the Los Angeles and Saint Paul chamber orchestras. With her sister, Ida, she performs around the country in recitals. This past year, the duo performed in Armenia with the Armenian Philharmonic. For over 25 years, she was co-artistic director of the Mostly Music series in New Jersey. She has performed with the Chamber Music Society since 1972 and continues to tour North America, Europe, and Asia with CMS. Ms. Kavafian was a 1979 recipient of the Avery Fisher Prize, and has appeared at the White House on three occasions. She was a winner of the Young Concert Artist International auditions and now serves as president of its Alumni Association. Her recordings include Bach's six sonatas with Kenneth Cooper on the Kleos Classics label, Mozart sonatas with pianist Jorge Federico Osorio on the Artek label, and Todd Machover's concerto *Forever and Ever* with the Boston Modern Orchestra. Ms. Kavafian has been a guest concertmaster of the Seattle Symphony and The New Haven Symphony Orchestra, with which she has been a frequent soloist. Her instrument is the 1736 "Muir-McKenzie" Stradivarius.

## ANNE-MARIE McDERMOTT

► For over 25 years Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. She also serves as artistic director of the Bravo! Vail Music and Ocean Reef Music festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego. She recently participated in the New Century Chamber Orchestra's Silver Jubilee All-Gershwin Program, and embarked on a cycle of Beethoven concertos at Santa Fe Pro Musica. She also recorded a new concerto by Poul Ruders, alongside Rachmaninov's *Paganini Variations*, and returned to play Gershwin with the New York Philharmonic at the Bravo! Vail Festival. She has performed with leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. Her recordings include the complete Prokofiev piano sonatas, Bach's *English Suites* and partitas (Editor's Choice, *Gramophone* magazine), Gershwin's complete works for piano and orchestra with the Dallas Symphony (Editor's Choice, *Gramophone* magazine), and, most recently, the Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She tours each season with the Chamber Music Society, as a member of the piano quartet OPUS ONE, with violinist Nadja Salerno-Sonnenberg, and as part of a trio with her sisters Kerry and Maureen McDermott. Ms. McDermott studied at the Manhattan School of Music and has been awarded the Mortimer Levitt Career Development Award for Women, an Avery Fisher Career Grant, and won the Young Concert Artists auditions.

# CHAMBER MUSIC VIENNA

MARCH 13-27

*CMS's Winter Festival celebrates the dawn of chamber music concert life, with four programs performed in Vienna in the 1820s.*

## **11th of November, 1827**

Haydn, Mozart, & Beethoven

► Tuesday, March 13, 7:30 PM

*Join us for a pre-concert lecture with music historian Christopher Gibbs at 6:15 PM in the Rose Studio. Free for ticket holders.*

## **23rd of January, 1825**

Haydn, Spohr, & Beethoven

► Sunday, March 18, 5:00 PM

*Join us for a pre-concert lecture with archaeologist John R. Hale at 3:45 PM in the Rose Studio. Free for ticket holders.*

## **14th of March, 1824**

Schubert & Beethoven

► Friday, March 23, 7:30 PM

## **26th of March, 1827**

Haydn, Mozart, & Beethoven

► Tuesday, March 27, 7:30 PM

All concerts take place in Alice Tully Hall

For tickets, call 212-875-5788 or visit  
[www.ChamberMusicSociety.org](http://www.ChamberMusicSociety.org)

## UPCOMING EVENTS AT CMS

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### 11TH OF NOVEMBER, 1827

TUESDAY, MARCH 13, 7:30 PM ▶ ALICE TULLY HALL

*CMS's Winter Festival begins with composers of the Classical trinity—Mozart, Haydn, and Beethoven.*

Join us for a pre-concert lecture with Christopher Gibbs at 6:15 PM. Free for ticket holders.

### 23RD OF JANUARY, 1825

SUNDAY, MARCH 18, 5:00 PM ▶ ALICE TULLY HALL

*The Miró Quartet and CMS Artists perform works by Haydn, Spohr, and Beethoven.*

Join us for a pre-concert lecture with John R. Hale at 3:45 PM. Free for ticket holders.

### MASTER CLASS WITH BRAM VAN SAMBEEK

WEDNESDAY, MARCH 21, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

*Bassoonist Bram van Sambeek leads a master class with talented students.*

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