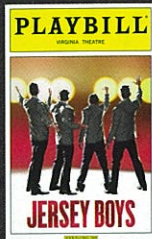


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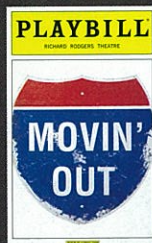
JERSEY BOYS

The great sounds of onetime doo-wop group The Four Seasons and lead singer Frankie Valli were turned into this Tony-winning tuner that charts the boys' fits, fights, feuds and egos as they rise from the streets to the stars. Along the way they put a new shine on "Sherry Baby," "Walk Like a Man" and two-dozen more jukebox gems.



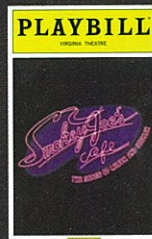
MAMMA MIA!

The disco era had few songs as iconic as "Dancing Queen" by the Swedish supergroup ABBA. And the 21st century has had few hits as big as this musical, which chronicles a young woman's quest to find her real father so he can walk her down the aisle on her wedding day. It's a tale tailored to fit a whole songbook of ABBA standards like "Money, Money, Money" and "Take a Chance on Me."



MOVIN' OUT

If you were around in the 1970s, you remember how balladeer and self-styled "Piano Man" Billy Joel helped supply the soundtrack to an era. Director/choreographer Twyla Tharp used his songs to narrate the all-dancing saga of three buddies whose lives are transformed by the war in Vietnam, to the tune of melodies like "Angry Young Man" and "Just the Way You Are."



SMOKEY JOE'S CAFÉ

Jerry Leiber and Mike Stoller weren't a rock group, but a songwriting team who supplied durable hits for three generations of musicians from the 1950s through the 1990s. Jerry Zaks' revue, one of the longest-running in Broadway history, jumped to "Stand by Me," "Spanish Harlem" and "Charlie Brown." And you've gotta love the show that finally made a showtune of "On Broadway."

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Friday, May 18, 2007, at 7:30 PM
Joan and Stanford I. Weill Recital Hall

NEMANJA RADULOVIC, *Violin* SUSAN MANOFF, *Piano*

WOLFGANG AMADEUS VIOLIN SONATA IN G MAJOR, K. 301 (1778)

MOZART I. Allegro con spirito
(1756-1791) II. Allegro

LÜDWIG VAN BEETHOVEN VIOLIN SONATA IN G MAJOR, OP. 30, NO. 3 (pub. 1803)

(1770-1827) I. Allegro assai
II. Tempo di minuetto, ma molto moderato e
grazioso
III. Allegro vivace

GIUSEPPE TARTINI VIOLIN SONATA IN G MINOR, "DEVIL'S TRILL" (pub. 1798)

(1692-1770) I. Larghetto affettuoso
II. Allegro
III. Grave—Allegro assai

Intermission

CÉSAR FRANCK VIOLIN SONATA IN A MAJOR (1886)

(1822-1890) I. Allegretto ben moderato
II. Allegro
III. Recitativo-Fantasia: Ben moderato—Molto lento
IV. Allegretto poco mosso

MAURICE RAVEL *Tzigane* (1924)

(1875-1937)

The Distinctive Debuts series is made possible, in part, by an endowment from the presentation of young artists generously provided by The Elizabeth and Frank Newman Charitable Foundation.

Additional endowment support for international outreach has been provided by the Stavros S. Niarchos Foundation.

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THE CONCERT

At a Glance

We begin this evening's feast of works for violin and piano with a short, lyrical sonata by Mozart, followed by a sprightly, humorous one by Beethoven; both are in the sunny key of G major.

Major quickly turns to minor with the opening melancholy phrase of Tartini's "Devil's Trill" Sonata. At times spicy and hot—requiring lightning-fast left-hand trill technique from the violinist—this fiendishly difficult work was said to have been played by the devil in a dream and notated by Tartini upon his awakening. After an intermission to refresh the listener's palette, Frank's sumptuous Violin Sonata in A Major, will be served. We finish off the listening experience with an exotic, sensual work by Ravel, the Hungarian-inspired *Tzigane*.

Coming Soon to Stern Auditorium / Perelman Stage:

Sunday, June 3, at 5 PM

EMERSON STRING QUARTET

BEETHOVEN String Quartets, Op. 18 (complete)

Notes ON THE PROGRAM

BY CODY FRANCHETTI

WOLFGANG AMADEUS MOZART Violin Sonata in G Major, K. 301

Born January 27, 1756, in Salzburg, Austria; died December 5, 1791, in Vienna.

Composed in 1778 in Mannheim, Mozart's Violin Sonata in G Major received its Carnegie Hall premiere on November 26, 1929, with Jacques Thibaud, violin, and Alfred Cortot, piano.

Performance time: approximately 12 minutes.

The G-Major Sonata, K. 301, is the first of a set of six violin sonatas Mozart wrote while visiting Mannheim in the spring of 1778. For his travels, Mozart had brought with him the music of the Dresden composer Joseph Schuster, whose sonatas for violin and keyboard were innovative because of the violin's increased independence and a more modern interplay between the two instruments. The incorporation of these traits is immediately evident in the G-Major Sonata: its theme appears first in the violin—somewhat unusual because the first theme was usually stated by the piano. The G-Major Sonata also exhibits a number of traits that are

typical of the Mannheim school: great thematic inventiveness, sudden dynamic contrasts, and crescendos. The exposition is quite expansive and is followed by a compact development. Five out of the six Mozart sonatas are in two movements only; this form was favored for domestic music at the time. Mozart, however, permeates these formal traits with his own unmistakable taste, creating, as usual, something completely new. In fact, the second movement is a minuet, which, because of its delicacy, has an air of gallant domesticity. The trio section is in minor and in a decidedly darker mood.

LUDWIG VAN BEETHOVEN Violin Sonata in G Major, Op. 30, No. 3

Baptized December 17, 1770, in Bonn, Germany; died March 26, 1827, in Vienna.

Published in 1803, Beethoven's Violin Sonata in G Major was dedicated to Alexander I, Tsar of Russia. It received its Carnegie Hall premiere on March 8, 1920, with Sasha Culbertson, violin, and Emanuel Balaban, piano.

Performance time: approximately 17 minutes.

Beethoven's three sonatas for violin and piano, Op. 30, were sketched between January and May 1802. They are wonderful, mature works for the medium and reflect the recent developments Beethoven had achieved with his First Symphony and piano concertos, as well as the immediately preceding piano sonatas (Opp. 27 and 28). Though they are not as experimental as the subsequent piano sonatas (Op. 31), they nevertheless possess a number of striking features and a lot of impassioned music. The third of the set, the Sonata in G Major, is the most nimble; the piano part, in particular,

requires great dexterity. The first movement's sonata form is rather condensed with a short but far-reaching development section. The appearance of the dominant minor in the second theme in the exposition is unusual, as is the second theme's introduction: after a typical cadence, Beethoven introduces distant harmonies supporting the familiar thematic runs of the first theme. The second movement is in the style of a minuet but extended in scope and absolutely lyrical in vein. The *Allegro vivace* relies on the devices of "moto perpetuo" not without some humor of Haydn-esque influence.

GIUSEPPE TARTINI Violin Sonata in G Minor, "Devil's Trill"

Born April 8, 1692, in Pirano, Istria (now Piran, Istra, Slovenia); died February 26, 1770, in Padua.

Published in 1798, the Violin Sonata in G Minor received its Carnegie Hall premiere on November 14, 1894, with César Thomson, violin, and Isidore Luckstone, piano.

Performance time: approximately 13 minutes.

Giuseppe Tartini was an exceedingly gifted violinist and an important music teacher; he contributed a great deal to the technique of violin playing. In particular, he stressed the paramount importance of the bow. After touring Europe as concertmaster of the most important orchestras of his day, Tartini founded a renowned school for violin in Padua in 1728. It was known as the "School of Europe," because it attracted pupils

from all over the continent, which was quite unusual at a time when court society monopolized musical styles and doctrines.

Tartini wrote numerous compositions, especially for the violin, and often headed them with an explanatory, poetic title. "Il trillo del diavolo" ("The Devil's Trill") is the most famous of these and has one of the most notorious geneses in all of

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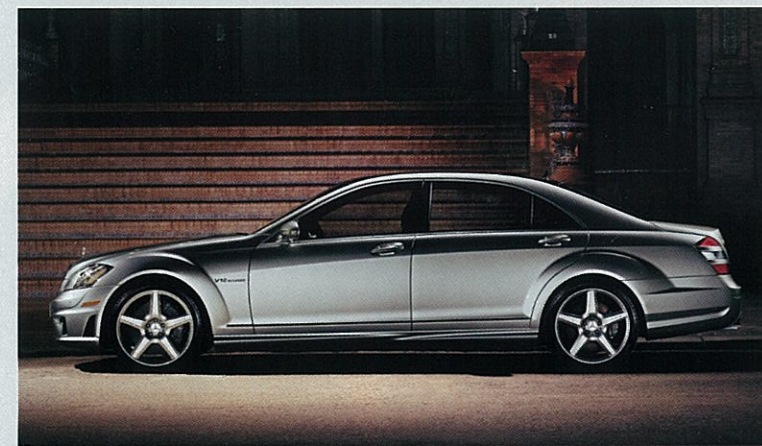
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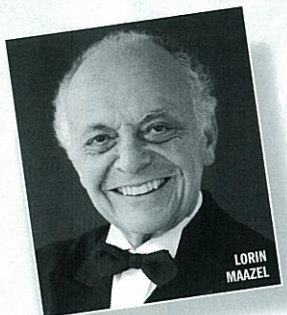


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JUN 7, 8, 9, 12

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music. According to Tartini himself, the devil appeared in his dreams and declared he had become Tartini's slave; Tartini asked the devil if he could play the violin. The devil replied that he believed he could pick out a tune and thereupon played a sonata so exquisite that Tartini

thought he had never heard any music like it. Upon awakening, he tried to notate the composition but claimed to have succeeded "very imperfectly"; nevertheless, "Il trillo del diavolo" remains one of Tartini's most successful compositions.

CÉSAR FRANCK Violin Sonata in A Major

Born December 10, 1822, in Liège, Belgium; died November 8, 1890, in Paris.

Composed in 1886, the *Violin Sonata in A Major* was first performed on December 31, 1887, at the Société Nationale in Paris. The first public performance at Carnegie Hall of Franck's *Violin Sonata in A Major* took place on January 8, 1895, with Eugène Ysaÿe, violin, and Aimé Lachaume, piano; an earlier, invitation-only performance had taken place in Chamber Music Hall (now Weill Recital Hall) on April 10, 1894, with Henri Marteau, violin, and Aimé Lachaume, piano.

Performance time: approximately 28 minutes.

Written in 1886, Cesar Franck's *Violin Sonata in A Major* represents one of the composer's best works. In it, Wagner's harmonic and Liszt's thematic influences are fused ideally in Franck's own style, which culminated in the 1880s with his *D-Minor Symphony*; *Fantasia*, *Chorale*, and *Fugue*; *Symphonic Variations*; and *Violin Sonata in A Major*.

The first movement is a sonata without development—an intimately poetic piece whose emotional subjects are jealously guarded by the violin, which alone plays the serene second theme. An iambic rhythmic pattern,

dear to Franck, persists throughout the movement. The second movement is a stormy rhapsody in D minor with rattling arpeggio and rapid figurations that challenge both the pianist and violinist. The *Recitativo-Fantasia* muses on previous material and acts as a suspended break between the fiery second movement and the final *Allegretto poco mosso*, displaying also the sonata's main theme in different transformations. This movement's tranquility is enriched by contrapuntal devices such as the canon, which appears four times, almost like the refrain of a rondo.

All programs, artists, and dates subject to change. Photo by Andrew Gann. © 2007 New York Philharmonic.

MAURICE RAVEL *Tzigane*

Born March 7, 1875, in Ciboure, Pyrénées-Atlantiques; died December 28, 1937, in Paris.

Composed in 1924, *Tzigane* received its Carnegie Hall premiere on December 13, 1924, with Paul Kochanski, violin, and Gregory Ashman, piano.

Performance time: approximately 11 minutes.

In 1924, Ravel composed *Tzigane*, a “piece of virtuosity in the manner of a Hungarian Rhapsody.” Inspired by the country’s traditional folklore, he sought to recapture its flair through the violin—a staple in *tzigane* (Gypsy) music—coupled with the piano. Later that same year, Ravel published a new arrangement, with the orchestra in place of the piano.

The piece begins with a rhapsodic utterance in the violin’s lower regions that seems to disembowel the instrument’s G string. It is an improvised

singsong with lots of Gypsy-like effects, such as a loitering double-stringed melody, parodying the Hungarian style of violin playing. With the piano’s entry, the music gains momentum, and the tempo accelerates. Now, *Tzigane* becomes a virtuoso showpiece exploiting all the violin’s resources at breakneck speed: pizzicato, staccato melodic successions, and chordal writing. As the finger-breaking tempo reaches a scorching point, *Tzigane* ends with “torn” chords, also typical of Hungarian music.

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THE Artists

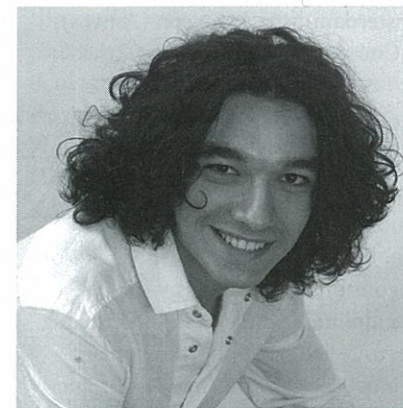
NEMANJA RADULOVIC

Born in Yugoslavia in 1985, Nemanja Radulovic began his musical studies in 1992. At the age of 14, he moved to France; in 2000, he was admitted to the Paris Conservatory, where he studied with Patrice Fontanarosa.

Since 2000, he has given regular recitals with harpist Marielle Nordmann and pianists Susan Manoff, Laure Favre-Kahn, and Dominique Placade. He has also taken part in master classes led by Yehudi Menuhin, Joshua Epstein, and Dejan Mihailovic, as well as attended advanced classes taught by Salvatore Accardo at the Walter Stauffer Academy in Cremona, Italy.

Appearing with orchestras throughout Europe and Asia, Mr. Radulovic has played under the direction of such conductors as Myung-Whun Chung, Eiji Oue, Cristian Mandeal, Philippe Bender, Jésus López-Cobos, Graziella Contratto, Grzegorz Nowak, Lawrence Foster, and Claus Peter Flor. He has performed in France with the Orchestre Philharmonique de Radio France, the Orchestre National d’Île de France, the Orchestre de Cannes, the Orchestre National de Lille, the Orchestre National de Lyon, the Orchestre des Pays de Savoie, the Orchestre Symphonique et Lyrique de Nancy, and the Ensemble de Basse-Normandie.

Mr. Radulovic is the winner of many international prizes: first prize at the Joachim Competition in Hanover



Eric Menas

(2003), first prize and two special jury prizes at the George Enescu Competition in Bucharest (2001), second prize at the Antonio Stradivarius Competition in Cremona (2001; first prize not distributed), special jury prize at the Yehudi Menuhin Competition in Boulogne-sur-Mer (1998), first prize at the Balys Dvarionas Competition in Lithuania (1997), special jury prize at the Wieniawski-Lipinski Competition in Poland (1997), first prize at the Jan Kocian Competition in the Czech Republic (1996), and first prize at the Stresa Competition in Italy (1995).

Since his appearance at the Festival de La Chaise-Dieu in France in 2002, Mr. Radulovic has taken part in famous music festivals including the Flâneries Musicales de Reims and the Festival de Radio France-Montpellier, as well as the festivals of Vézère, Sisteron, Avignon, Périgord Noir, Le Touquet, Auvers-sur-Oise, La Baule, and La Folle Journée de Nantes.