



*presents*

**AARON BEROFSKY** violin  
**CHARLES BEROFSKY** piano

## BEETHOVEN FESTIVAL PART II

9.27.20

VIRTUAL  
CONCERT

*This concert is sponsored by*  
**Alex and Connie Bridges**

*and is supported by a grant from*



## - PROGRAM -

### **LUDWIG VAN BEETHOVEN** *Violin Sonata No. 5 in F Major, Op. 24, "Spring"*

Allegro  
Adagio molto espressivo  
Scherzo: Allegro molto  
Rondo: Allegro ma non troppo

### **BEETHOVEN** *Violin Sonata No. 7 in C Minor, Op. 30 No. 2*

Allegro con brio (in C minor)  
Adagio cantabile (in A-flat major)  
Scherzo: Allegro (in C major)  
Finale: Allegro; Presto (in C minor)

### **BEETHOVEN** *Violin Concerto in D Major, Op. 61 (excerpt)*

Rondo

*Special thanks to KERRYTOWN CONCERT HOUSE for recording space.*

*This concert is the first of our House Concerts at Kerrytown Concert House*



# PROGRAM NOTES

BY BENJAMIN TISHERMAN

*Ludwig van Beethoven is born in Bonn, Germany*

⋮

1770

1798

⋮

*Violin Sonata No. 5 is composed*

*Beethoven writes the "Heiligenstadt Testament"*

⋮

1803

⋮

*Violin Sonata No. 7 is composed*

*Violin Concerto is composed*

⋮

1806

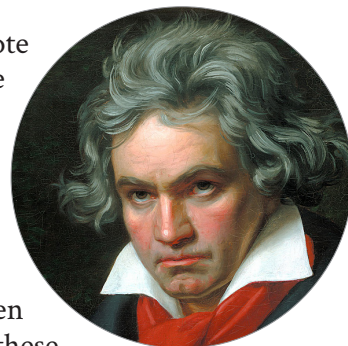
⋮

*Beethoven dies in Vienna, Austria*

1827

Beethoven produced most of his piano and violin sonatas fairly early in his career; he wrote his first set of sonatas in 1797-1798, with six more completed by 1803. Although these sonatas are often thought of as solo violin works with piano accompaniment, original scores indicate pieces for "fortepiano and violin," a subtle but important distinction that implies the collaborative nature of these works.

After all, while he was primarily skilled at the keyboard, Beethoven was also a competent violinist. He took lessons in the violin from the time he was young in Bonn, Germany, and later sought further study in Vienna. Possessing this dual mastery allowed Beethoven to explore the expressive and technical capabilities of both instruments. In addition, these demanding sonatas suggest the composer must have been aware of the changes in the construction of the violin itself. During Beethoven's lifetime, luthiers began to produce violins with a longer fingerboard, higher bridge, and greater tension on the strings, resulting in an expanded melodic range and greater volume of sound.



## **Violin Sonata No. 5 in F Major, Op. 24, "Spring"**

In Beethoven's Fifth Sonata for violin and piano, we see the composer at the cusp of his middle-period style. The piece opens with a graceful, flowing melody that evokes images of springtime, first in the violin and then in the piano. The movement unfolds organically, with moments of emotion and vigor amidst lighter textures and lyrical themes. It is almost as if Beethoven's radical, harmonically complex middle-period style is straining to break free of the confines of 18<sup>th</sup>-century classicism.

The second movement features a tender, simply expressive violin melody – perhaps a harbinger of Schumann – over a delicate, almost Mozartian piano accompaniment. Next, a lively scherzo precedes a dynamic finale in rondo form. Though a minor change, including a fourth movement was actually a departure from Beethoven's previous sonatas for violin and piano, which typically only included three. At the time of writing, this made Beethoven's "Spring" Sonata unique, although he would go on to compose several more with a similar structure. The shift from three movements to four wasn't radical by any means, but does show Beethoven pushing the envelope in regards to classical-era conventions.

## **Violin Sonata No. 7 in C Minor, Op. 30, No. 2**

Written for Tsar Alexander I of Russia, the Violin Sonata No. 7 is an impassioned, weighty piece of music, showing Beethoven finally breaking with the civilized gaiety of the classical era. Set in the stormy key of C Minor, the sonata opens with a darkly mysterious motive in the violin, fragmented by dramatic pauses. The mood shifts suddenly to a march-like theme in E-flat Major, developed throughout the first movement. The second movement achieves an emotional depth not found in previous works for this instrumentation.

The scherzo movement, true to its title as a musical “joke,” is witty and playful, if a bit incongruous to the piece as a whole. According to Anton Schindler (Beethoven’s notoriously unreliable biographer), Beethoven came to regret the third movement. Schindler wrote that Beethoven “definitely wished to delete the Scherzo allegro... because of its incompatibility with the character of the work as a whole.” The finale returns to a turbulent, impetuous C Minor, a key shared by other iconic works such as the Fifth Symphony and “Pathétique” Sonata.

### **Violin Concerto in D Major, Op. 61**

The year 1806 was an especially busy one in Beethoven’s prolific career. Within the span of several months, he produced a steady stream of new works including the “Appassionata” Sonata, Fourth Piano Concerto, Fourth Symphony, and the three “Razumovsky” String Quartets, Op. 59. His opera *Leonore* saw two performances, he enjoyed the patronage of a Silesian nobleman, and, most importantly, continued to cultivate his expressive middle-period style.

Despite everything else he had going on, he managed to also write a violin concerto before the new year – the only question was who would perform it. Years earlier, Beethoven had established a collaborative friendship with violin prodigy Franz Clement. When he first heard him in Vienna in 1794, Beethoven was so taken with the young man’s playing that he declared “nature and art vie with each other in making you a great artist!” Beethoven thought that Clement, with his elegant and graceful playing, would be a perfect soloist for his new composition.

The violin concerto was to be premiered on December 23, 1806. According to Beethoven’s student Carl Czerny, Beethoven wrote it in a hurry – the piece was completed only two days before the concert, and Clement was effectively sight reading at the premiere. This might account for Beethoven’s punning dedication on his manuscript: “Concerto par Clemenza pour Clement” (“Concerto by Clemency for Clement”). Despite its hasty creation, the Violin Concerto was well received by Viennese audiences. A contemporary critic remarked that Franz Clement’s playing was “greeted by deafening applause,” although he had fewer positive words for the piece itself.

After a few encore performances by Clement, Beethoven’s Violin Concerto settled into relative obscurity after the composer’s death. Clement’s expressive style of playing was replaced with flashy, showier violinists. It was not until a spellbinding performance by 12-year-old prodigy Joseph Joachim in 1844 that the piece began to find a place in the standard repertoire.

Tonight’s performance features the third movement Rondo of the Violin Concerto, which begins with a jaunty theme in the violin which evokes a German hunting song. When the orchestra takes over, the piece takes on the quality of a peasant dance, akin to the third movement of Beethoven’s “Pastoral” Symphony. Like the other movements of the piece, the Rondo never gives in to sheer technical fireworks, instead opting for a restrained musicality befitting the violinist who gave the piece its premiere.

### **Timeline of Historical Events**

1770 - Ludwig van Beethoven is born

1789 - The French Revolution begins

1797 - John Adams becomes the 2<sup>nd</sup> President of the United States

1798 - Beethoven publishes his first set of Violin Sonatas

1800 - Alessandro Volta conducts the first experiments with electromagnetism

1802 - Beethoven leaves Vienna for Heiligenstadt

1803 - The Louisiana Purchase extends American sovereignty across the Mississippi River

1804 - Napoleon is crowned Emperor of France; “Waldstein” Sonata and Symphony No. 3, “Eroica,” composed

1806 - “Appassionata” Sonata and Violin Concerto composed

1807 - Congress passes law abolishing the importation of slaves to the U.S.

# AARON BEROFSKY



A<sup>2</sup>SO Artistic Advisor and Concertmaster Aaron Berofsky has toured extensively throughout the United States and abroad, gaining wide recognition as a soloist and chamber musician. As soloist, he has performed with orchestras in the United States, Germany, Italy, Spain and Canada. He has performed the complete cycle of Mozart violin sonatas at the International Festival Deia in Spain and all of the Beethoven sonatas at New York's Merkin Concert Hall. His 2011 recording of the complete Beethoven sonatas with Phillip Bush has been met with great acclaim.

France's *Le Figaro* calls his playing "Beautiful, the kind of music-making that gives one true pleasure". He has appeared in such renowned venues as Carnegie Hall, Alice Tully Hall, the 92<sup>nd</sup> Street Y, the Corcoran Gallery, Het Doelen, L'Octogone, Seoul National University, the Teatro San Jose and the Museo de Bellas Artes. Mr. Berofsky has been featured on NPR's Performance Today and on the Canadian Broadcasting Company. His acclaimed recordings can be found on the Sony, Naxos, New Albion, ECM, Audio Ideas, Blue Griffin and Chesky labels. Recent recital tours have taken him to Germany, Italy and Korea, and he was featured soloist on the 2009 NAXOS recording of music by Paul Fetler, performed by the Ann Arbor Symphony, including the debut recording of his Concerto No. 2. His recording of the complete chamber music of Franz Xavier Mozart was released in 2013 on Equilibrium.

Mr. Berofsky was the first violinist of the Chester String Quartet for 15 years. The quartet has been acclaimed as "one of the country's best young string quartets" by the Boston Globe. Tours have taken them throughout the Americas and Europe and the quartet members have collaborated with such artists as Robert Mann, Arnold Steinhardt, Franco Gulli, members of the Alban Berg quartet, Andres Diaz, Eugene Istomin and Ruth Laredo. Some notable projects over the years have included the complete cycles of the quartets by Beethoven and Dvorak, and numerous recordings by such composers as Mozart, Haydn, Barber, Porter, Piston, Kernis and Tenenbom. The Chester Quartet has served as resident quartet at the University of Michigan and at Indiana University South Bend.

An alumnus of the Juilliard School, Mr. Berofsky was a scholarship student of Dorothy DeLay. Other important teachers have included Robert Mann, Felix Galimir, Glenn Dicterow, Lorand Fenyves and Elaine Richey. Mr. Berofsky is known for his commitment to teaching and is Professor of Violin at the University of Michigan and served as visiting Professor at the Hochschule fur Musik in Detmold, Germany. He taught at the Meadowmount School of Music for many summers and is currently on the violin faculty of the Chautauqua Institution. He has also given masterclasses throughout the world, including a 2013 tour of Korea which included classes at Seoul National University, Ewha Women's University, Seoul Arts High School and many others. He has also given classes at the Cleveland Institute, Oberlin, Eastman, the Peter de Grote festival in the Netherlands, Domaine Forget in Quebec, Interlochen, the Adriatic Chamber Music Festival and the Conservatorio Palma Mallorca.

Mr. Berofsky's interest in early music led him to perform with the acclaimed chamber orchestra Tafelmusik on period instruments, also making several recordings with them for the Sony label. He co-runs University of Michigan's Baroque Chamber Orchestra with harpsichordist Joseph Gascho. With a strong dedication to new music as well, he has worked extensively with many leading composers of the 20<sup>th</sup> and 21<sup>st</sup> centuries, performing, commissioning and recording music by John Cage, William Bolcom, Zhou Long, Michael Daugherty, Aaron Jay Kernis, Susan Botti, Morton Subotnick, Paul Fetler and Bright Sheng.

Aaron Berofsky has been concertmaster of the Ann Arbor Symphony since 2003. He has also served as guest concertmaster for many orchestras throughout the U.S. and Europe.

This is Aaron Berofsky's 14<sup>th</sup> appearance as soloist with the A<sup>2</sup>SO, in addition to many performances as first violinist in a quartet or trio.

# CHARLES BEROFSKY



Born in 2000, Charles Berofsky is currently an undergraduate student at the Eastman School of Music studying piano with Alan Chow and composition with David Liptak as a double major. Originally from Ann Arbor, Charles began piano lessons when he was six years old; his primary piano teachers have been Logan Skelton and John Ellis. He has also studied composition with Carlos Sanchez-Gutierrez, harpsichord with William Porter, and organ with Scott Van Ornum.

This past semester Charles became one of the youngest students to win a concerto competition at Eastman, performing Beethoven's Piano Concerto No. 5 with the Eastman School Symphony Orchestra in February. He has received two composition prizes from his school as well as a recent commission from the American Guild of Organists. He also performed J.S. Bach's Keyboard Concerto in F minor with a student orchestra in December 2018. Other awards include honorable mention in the New York MTNA competition (Young Artist Division), first prize in the Chicago College of Performing Arts Young Composer Competition, first prizes in the Dearborn and Dexter Youth Artist Concerto Competitions, and first prize in the Rosalie Edwards Youth Artists Competition.

Charles has attended various summer music festivals in past years, including Orford, Bowdoin, Brevard, and Interlochen, and has performed internationally in Italy and Canada. He has also given several recitals at Glacier Hills Senior Living Community in Ann Arbor and composed an original score to a short film, *Midwestern*, directed and produced by students at the University of Michigan. While a student at Huron High School, Charles actively participated in the school's Symphony Orchestra, Symphony Band, and Jazz Band. He performed Gershwin's *Rhapsody in Blue* and Prokofiev's Piano Concerto No. 1 with Huron ensembles and he composed a piece for the Huron string orchestra, *Repose*, which was performed on the school's 50<sup>th</sup> anniversary concert in January 2018. During the 2017-2018 school year he served as one of the regular organists for St. Thomas the Apostle Catholic Church in Ann Arbor and was the main accompanist for the church choir. Charles has always enjoyed playing collaboratively with other musicians and accompanies peers at Eastman frequently.

This is Charles's first feature performance with the A<sup>2</sup>SO, in addition to having performed as a member of a piano quartet last spring in the Quartet Dinner series.





ANN ARBOR  
SYMPHONY  
ORCHESTRA  
Music in the key of A<sup>2</sup>.

# SEASON PREVIEW 20/21

## THE MUSIC OF BRAHMS



October 17, 2020

Available Anytime After 5:30 PM

**BRAHMS** Clarinet Trio  
+ Other chamber works by  
Brahms

Chad Burrow, clarinet  
Benjamin Francisco, cello  
Amy I-lin Cheng, piano

## SIMON, HAYDN, & BORODIN



November 14, 2020

Available Anytime After 5:30 PM

**SIMON** Fate Now Conquers  
**BEETHOVEN** Violin Concerto  
**RIMSKY-KORSAKOV** Scheherazade

Christina Adams, violin  
Jiayi Zheng, violin  
Veronika Vassileva, viola  
Alicia Rowe, cello

## BEETHOVEN FESTIVAL

### GOODYEAR & BEETHOVEN



September 26, 2020

Available Anytime After 5:30 PM

**BEETHOVEN** "Waldstein" Sonata  
**BEETHOVEN** "Appassionata" Sonata

Stewart Goodyear, piano

### THE BEROFSKYS & BEETHOVEN



September 27, 2020

**BEETHOVEN** "Spring" Sonata  
**BEETHOVEN** Violin Sonata No. 7  
**BEETHOVEN** "Rondo" from Violin  
Concerto

Aaron Berofsky, violin  
Charles Berofsky, piano

## MOZART'S VIENNA



January 23, 2021

8PM - Michigan Theater

**JACOB JOYCE**  
conductor

**MOZART** Concerto No. 10 for 2 Pianos  
**SCHUBERT** Symphony No. 5  
**RAVEL** La Valse  
**STRAUSS** Der Rosenkavalier Suite

Arthur Greene, piano  
Christopher Harding, piano

## TCHAIKOVSKY & SIBELIUS



March 20, 2021

8PM - Michigan Theater

**EARL LEE**  
conductor

**THEOFANIDIS** Rainbow Body  
**SIBELIUS** Violin Concerto  
**TCHAIKOVSKY** Symphony No. 4

Kyung Sun Lee, violin

## RACHMANINOFF & WAGNER



April 24, 2021

8PM - Hill Auditorium

**PERRY SO**  
conductor

**CHIN** Frontispiece  
**RACHMANINOFF** Piano Concerto  
No. 2  
**WAGNER** Act III of *Tannhäuser*

Sergei Babayan, piano  
UMS Choral Union

## POPS

### HOLIDAY POPS



December 11, 2020

8PM - Hill Auditorium  
**ORIOLE SANS**  
conductor

A family-friendly concert featuring  
holiday hits both new and old!

### NIGHT AT THE MOVIES



Single Tickets Only

March 13/14, 2021

8PM | 4PM - Michigan Theater  
**MORIHIKO NAKAHARA**  
conductor

Hear your favorite movie music  
come to life in this celebration of  
Hollywood's greatest soundtracks.



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