



presents...

*Subscriber and Member Concert*

**TAMSIN WALEY-COHEN** | Violin  
**JAMES BAILLIEU** | Piano

Tuesday, April 18, 2023 | 7:30pm

Herbst Theatre

**C.P.E. BACH**

**Sonata in D Major for Violin and Keyboard, H. 502, Wq71**

*Adagio ma non troppo*  
*Allegro*  
*Adagio*  
*Menuetto 1 and 2*

**SCHUBERT**

**Duo in A Major for Piano and Violin, D. 574**

*Allegro moderato*  
*Scherzo: Presto*  
*Andantino*  
*Allegro vivace*

INTERMISSION

**C.P.E. BACH**

**Fantasia in F-sharp Minor, H. 536, Wq80**

**R. SCHUMANN**

**Three Romances for Violin and Piano, Opus 94**

*Nicht schnell*  
*Einfach, innig*  
*Nicht schnell*

**C.P.E. BACH**

**Sonata in B Minor for Violin and Keyboard, H.512, Wq76**

*Allegro moderato*  
*Poco andante*  
*Allegretto siciliano*

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## ARTIST PROFILES

San Francisco Performances presents the San Francisco recital debut of Tamsin Waley-Cohen and James Baillieu.



Born in London, **Tamsin Waley-Cohen** enjoys an adventurous and varied career. In addition to performing with the City of Birmingham Symphony, Royal Philharmonic, London Philharmonic, Hallé, Liverpool Philharmonic, Czech Philharmonic, Yomiuri Nippon Symphony, Royal Northern Sinfonia and BBC orchestras, amongst others, she has twice been Associate Artist with the Orchestra of the Swan and has worked with conductors such as Andrew Litton, Vasily Petrenko, Ben Gronon, Ryan Bancroft and Tamás Vásáry.

Her duo partners include pianists James Baillieu, George Fu, and Huw Watkins. She gave the premiere of Watkins' *Concertino*, and in Autumn 2020 premiered his *Violin Sonata* with him at Wigmore Hall. She is thrilled to be a Signum Classics Artist, for whom she has recorded over a dozen discs, ranging from CPE Bach to John Adams, Dvořák to Carter, and frequently winning five-star reviews, and Editors' and Critics' choice accolades.

Tamsin is committed to working closely with composers who are her contemporaries and performing their works. With her sister, composer Freya Waley-Cohen, and architects Finbarr O'Dempsey and Andrew Skulina, she held an Open Space residency at Aldeburgh, culminating in the 2017 premiere of *Permutations* at the Aldeburgh Festival, an interactive performance artwork synthesising music and architecture. Her love of chamber music led her to start the Honeymead Festival, now in its fifteenth year, from which all proceeds go to support local charities.

Tamsin was a founding member of the recently disbanded Albion Quartet and

had appeared regularly with them at venues including Wigmore Hall, Aldeburgh Festival, and the Concertgebouw. In 2016–17 she was the UK recipient of the ECHO Rising Stars Awards, playing at all the major European concert halls and premiering Oliver Knussen's "Reflection," written especially for her and Huw Watkins. During the 2018–19 season, she toured Japan and China, and also gave her New York Debut recital at the Frick. She most recently made her Washington, DC recital debut at the Phillips Collection with pianist George Fu.

Tamsin is Artistic Director of the Two Moors Festival, and previously has been Artistic Director of the Music Series at the Tricycle Theatre, London, and the Bargello festival in Florence. She studied at the Royal College of Music and her teachers included Itzhak Rashkovsky, Ruggiero Ricci, and András Keller.



Described by *The Daily Telegraph* as "in a class of his own," **James Baillieu** is one of the leading song and chamber music pianists of his generation. He has given solo and chamber recitals throughout the world and collaborates with a wide range of artists including Benjamin Appl, Jamie Barton, Allan Clayton, Lise Davidsen, Peter Moore, Adam Walker, Pretty Yende, and the Elias and Heath Quartets.

James Baillieu is a frequent guest at many of the world's most distinguished music venues and has curated his own series at London's Wigmore Hall with a broad and distinguished array of singers and instrumentalists. An innovative programmer, he has stewarded many song and chamber music series for the Brighton Festival, BBC Radio 3, Verbier Festival, Bath International Festival, Perth Concert Hall, and Lied Festival Victoria de los Ángeles.

Recording projects include *Heimat* with Benjamin Appl (Sony Classical), Schubert's *Winterreise* also with Appl (Alpha), *Life*

*Force* with trombonist Peter Moore (Rubicon), the complete works of CPE Bach for violin and piano with Tamsin Waley-Cohen (Signum Classics), a collection by Brahms for clarinet and piano with Julian Bliss (Signum Classics), *French Works for Flute* with Adam Walker (Chandos), and several other albums on the Opus Arte, Champs Hill, and Delphian Record labels as part his critically acclaimed discography.

James Baillieu is a Professor at the Royal Academy of Music, head of the Song Program at the Atelier Lyrique of the Verbier Festival Academy, and on faculties of the Jette Parker Young Artist Program at the Royal Opera House, the Samling Foundation, and the Royal Northern College of Music.

## PROGRAM NOTES

### Sonata in D Major for Violin and Keyboard, H.502, Wq71

CARL PHILIPP EMANUEL BACH  
(1714–1788)

Johann Sebastian Bach was determined that his second son—Carl Philipp Emanuel—should have the college education that he never had. He gave him a thorough musical training and then sent the young man off to the University of Leipzig and the University of Frankfurt an der Oder to study law. But the lure of music proved too strong. Despite spending seven years in university study, Emanuel walked away from that training to devote himself to the keyboard and to composition. He quickly became one of the finest keyboard players in Europe, and in 1738, at the age of 24, he was named court harpsichordist to Crown Prince Frederick, who would shortly become Frederick the Great. Emanuel spent the next 27 years in Berlin and Potsdam in service to Frederick, an accomplished amateur flute-player. It was a prestigious appointment but not an entirely happy one. Frederick was a musical conservative, and Emanuel chafed under conditions at the court, where he had to accompany Frederick's flute performances every week. Emanuel wished for a wider and more challenging world, and that opportunity came in 1767 with the death of Telemann, who was music director for the city of Hamburg. Emanuel was reluctantly given leave by Frederick to take that position, one that he filled happily for the remaining two decades of his life.

Emanuel may have been carefully trained by his father, but he wrote a very different

kind of music. By the middle of the eighteenth century, Sebastian's complex counterpoint had fallen out of fashion, and there was a movement toward appealing melodies, simplicity of textures, and elegance of expression—we know this as the *galant* style. But Emanuel did not wholly embrace the *galant* style. Instead, he is more readily identified with the *Empfindsamer* style: music that emphasized emotion and expression and that featured color, excitement, and sudden changes of key and dynamics.

One further note: it was expected that any composer of that era would play a keyboard instrument and a stringed instrument, usually the violin. But Emanuel was left-handed. One can be left-handed and still play the violin well, but it takes a major adjustment. Emanuel found playing the violin so difficult that he never really learned to play it: across his career he composed over two hundred keyboard sonatas, but only eight for violin. But not playing the violin may have provided Emanuel with certain advantages: in his violin sonatas, he did not settle for conventional violin style or idiomatic gestures and instead wrote entirely original music for that instrument.

Emanuel originally composed the *Sonata in D Major* in 1731, when he was only 17, then came back and revised it 15 years later, when he was in the service of Frederick. On the title page he listed the work as a *Sonata à Cembalo Obligato e Violino*. The sonata might seem at first to be in the slow-fast-slow-fast sequence of movements of the baroque violin sonata, but this will not be the case. The sonata does, however, open with a slow movement, a stately *Adagio ma non troppo* that offers the violin a brief solo flight just before the conclusion. This is followed by a spirited *Allegro* that develops its ideas concisely and a delicate yet somber *Adagio* that allows the violin another solo excursion before the cadence. Johann Sebastian Bach would conclude his violin sonatas with a vigorous fast movement, but here Emanuel springs a surprise that emphasizes the essentially non-dramatic nature of this early sonata: he concludes with a pair of minuets: the first is flowing, the second sprightly, and the sonata concludes with a reprise of the first minuet.

## Duo in A Major for Piano and Violin, D.574

FRANZ SCHUBERT  
(1798–1828)

Schubert grew up in a musical but poor family in Vienna. His father, a school-

teacher, assumed that his sons would assist him at school to help supplement the meager family income, and so in the fall of 1814 his 17-year-old son Franz—desperate to become a composer—found himself instead teaching schoolboys. The young man was miserable in the classroom and constantly tried to break free. After two years, he seemed to have found an opportunity: the mother of one of his wealthy friends offered him rooms, and Schubert moved away from his family and tried to support himself as a composer. The experiment was short-lived—Schubert had to move back to his family a year later and resume teaching—but during the year 1816–17 he had the freedom to compose. This was the period between his *Fifth* and *Sixth Symphonies*, and much of that year went to piano sonatas and songs, but in August 1817 Schubert wrote a piece for violin and keyboard.

He called the work simply *Duo*. Perhaps the young composer was wary of calling it a sonata, which it actually is, though it has four movements rather than the sonata's customary three. Full of amiable and agreeable music, the *Duo* passes by in a very compact 20 minutes. Schubert played both violin and piano, and the writing for both instruments here is idiomatic and comfortable. The opening *Allegro moderato* is an endless outpouring of attractive music: it is built on a wealth of themes—five separate ideas in all—which are introduced by both instruments. The “development” is quite brief, and then Schubert plunges back into a recapitulation that offers an almost literal repeat of the sequence of themes that opened the movement. The “extra” movement in the *Duo* is the second, a *Scherzo* in ABA form; its fast outer sections feature athletic skips and an energetic violin part, broken by a flowing trio that glides smoothly along its chromatic lines. The *Andantino*, which remains unfailingly melodic throughout, is nevertheless subdued and wistful in mood, while the concluding *Allegro vivace* returns to the extroverted manner of the *Scherzo*. The writing here is vigorous: both instruments leap across a broad range, with the melodic line moving easily between them. Schubert's second subject is a waltz (that craze was just beginning in Vienna); this waltz-tune is full of harmonic freedom, chirping grace notes, and smooth runs. Particularly impressive are Schubert's quiet but graceful key changes and the calm just before the dramatic concluding chords.

## Fantasia in F-sharp Minor for Violin and Keyboard, H.536, Wq80

CARL PHILIPP EMANUEL BACH

This wild (and wonderful) music comes from very late in Carl Philipp Emanuel's life—he wrote it in 1786, only two years before his death. In its original form the *Fantasia* was scored only for keyboard, and it had a strange structure. It was a quarter-hour long and made up of brief sections at four different tempos: *Allegretto*, *Largo*, *Adagio*, and *Allegro*. The music would leap suddenly between these “movements,” which were varied on each reappearance. Emanuel's *Fantasia* is unbelievably capricious music. One moment it will offer dignified chordal progressions but surprise us with stinging attacks the next. It can dance happily for a few moments, then hold back darkly. And through it all run the most unexpected contrasts of mood, tempo, and expression. This *Fantasia* feels frankly schizophrenic, and Emanuel's opening marking *Sehr traurig und ganz langsam* (“Very sad and slow”) catches only one of this piece's multiple personalities.

And then the following year Emanuel did something even stranger. He returned to this music, wrote a violin part for it, and pasted that in over what had been a work for solo keyboard, extending it slightly in the process. This is not as uncommon a procedure as we might think: in 1949 Arnold Schoenberg first wrote the violin part for his *Phantasy for Violin with Piano Accompaniment*, then went back and wrote the piano part to fit the violin's part. Note that both Emanuel and Schoenberg titled their pieces “fantasy.” That term implies a complete freedom of form and expression, and Emanuel's *Fantasia* is much wilder music than his formally precise violin sonatas. Perhaps that freedom unleashed a particular side of the aged composer, who now wrote with unexpected individuality. In the process, he composed music that helps define the *Empfindsamer* style, with its undercurrent of wildness and emotion.

There is no point in going through the *Fantasia* and describing each tempo change in detail. Far better for listeners simply to hear this music fresh and to be amazed by it. Over two centuries after its composition, the *Fantasia in F-sharp Minor* has lost none of its capacity to shock (or charm) its audience.

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## Three Romances for Violin and Piano, Opus 94

**ROBERT SCHUMANN**

(1810–1856)

The year 1849 was intense for Robert Schumann and his family. In May, the revolutionary fervor that was sweeping across the German states erupted in Dresden: buildings were burned, Prussian troops called in to suppress the revolt killed 200 civilians, and the Schumann family fled to the countryside to escape the fighting. They did not return until the middle of June, but their return did not bring calm. The ever-suspicious Schumann had come to believe that rivals in Dresden were plotting against him, and now—very quietly—he began to make plans to leave the city for good.

But if 1849 brought tumult, it was a very good year for the Schumann household. In July, Robert and Clara welcomed their sixth child, a boy named Ferdinand. And it was a good year for Schumann the composer. The works he wrote that year ranged from large-scale orchestral pieces like the *Introduction and Allegro* and the *Concert-Piece for Four Horns* to a number of settings of Goethe (1849 was the Goethe centennial) to choral music and individual songs. That year, music just seemed to pour out of the 39-year-old composer.

Early in December Schumann set aside big projects to write a set of three miniatures that he called “romances.” The title *romance* does not have a precise musical

meaning. It usually suggests music of a gentle and expressive character, and all three of these Schumann’s pieces are suffused with a quiet lyricism. When he published this music in 1850, Schumann specified that it could be played by either oboe or violin, and he made slight variations in the score to suit the differences between those two instruments. Since then, this music has appealed to many other instrumentalists, and it is now performed in versions for clarinet, cello, French horn, and flute. At this concert the *Three Romances* are heard in Schumann’s original version for violin and piano.

Music this attractive and straightforward needs little comment. All three pieces are in ABA form, all are at a restrained dynamic and moderate tempos, and all end quietly. The first is in somber A minor, while the second—in A major—is probably the best-known and is sometimes performed by itself. The singing simplicity of its outer sections contrasts with the dark and surging interior episode. In the final movement, Schumann asks for great fluidity of phrasing, as the music holds back and then rushes ahead; the center section sings gracefully over triplet accompaniment, and Schumann appends a brief coda.

## Sonata in B Minor for Violin and Harpsichord, H.512, Wq76

**CARL PHILIPP EMANUEL BACH**

In the 1760s, during his final years with Frederick, Emanuel composed four sona-

tas for violin and harpsichord. The *Sonata in B Minor* is a very interesting piece for several reasons. Some violin-and-keyboard sonatas in the late eighteenth century were essentially keyboard sonatas with a subordinate part for the violin. In this sonata, however, Emanuel takes special care to write for the two instruments as equals. Each has the opportunity to introduce musical ideas, each has moments to shine, and the melodic line moves easily (and equally) between the two performers. That said, however, it should be noted that the *Sonata in B Minor* opens with an extended, brilliant passage for the harpsichord alone, written in 32nd notes and introducing some of the principal themes by itself. Only when this opening statement is complete is the violin allowed to enter and become an equal participant. The movement is nicely written for both instruments, who deftly exchange the melody, though some of the harpsichord’s opening flourish will return at moments along the way. The structure of the central *Poco andante* is quite different. It opens with a long and florid melodic line for the violin, and the keyboard part, so prominent in the first movement, is reduced through much of this movement to bare quarter-notes—presumably Emanuel would have fleshed out and embellished this bassline during a performance. Gradually the instruments become more equal as the keyboard takes up and shares the violin’s melodic line. The sonata concludes with an *Allegretto siciliano* in binary form that dances with a grave dignity along its 6/8 meter.

—Program notes by Eric Bromberger