

# Eastman Philharmonia

Brad Lubman,  
*conductor*

Leila Josefowicz,  
*violin*

Wednesday, April 30, 2025  
Kodak Hall at Eastman Theatre  
7:30 PM

~ PROGRAM ~  
Eastman Philharmonia  
Brad Lubman, *conductor*

**Violin Concerto in D Major (1931)**

- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

**Igor Stravinsky**  
(1882-1971)  
22'

Leila Josefowicz, *violin*

~ INTERMISSION ~

**Le Sacre du printemps (The Rite of Spring) (1911-1913)**

- PART I: Adoration of the Earth
- Introduction
- The Augurs of Spring—Dances of the Young Girls
- Ritual of Abduction
- Spring Rounds
- Ritual of the Rival Tribes
- Procession of the Sage
- The Sage
- Dance of the Earth
- PART II: The Sacrifice
- Introduction
- Mystic Circle of the Young Girls
- Glorification of the Chosen One
- Evocation of the Ancestors
- Ritual Action of the Ancestors
- Sacrificial Dance (The Chosen One)

**Igor Stravinsky**  
33'



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## ~ PROGRAM NOTES ~

### *Violin Concerto in D Major*

Composed during Stravinsky's so-called "Neo-Classical" period—a stretch from roughly 1921 to 1951—the *Violin Concerto in D* represents a sharp departure from the sweeping Romanticism typically associated with the concerto genre. Stravinsky completed the work in 1931, nestling it in the oeuvre between two other iconic chamber-scale works: the *Symphony of Psalms* (1930) and *Dumbarton Oaks* (1938). The idea for a violin concerto originated with Willy Strecker, head of Schott publishing, and was encouraged by composer Paul Hindemith, who reassured Stravinsky—then unfamiliar with virtuosic violin writing—that the endeavor was worth pursuing.

The concerto was ultimately commissioned by American composer and diplomat Blair Fairchild, and dedicated to the Polish-American violinist Samuel Dushkin, who collaborated closely with Stravinsky during its composition. Dushkin's practical insights helped ensure the solo part was idiomatic, though Stravinsky—in typical fashion—insisted on maintaining full 'architectural' control. The result is a concerto that often eschews Romantic bravura in favor of balance, clarity, and dialogue—qualities that reflect Stravinsky's affinity for the forms and aesthetics of the 18th century.

The concerto opens with a distinctive chord—D4-E5-A6—that Dushkin initially believed unplayable, given its huge span. When Dushkin later realized it was not only easily playable but intriguing, the composer dubbed it the "passport chord," using a version of it to begin each of the four movements: *Toccata*, *Aria I*, *Aria II*, and *Capriccio*. In concordance with the titles, each movement follows a form drawing inspiration more from Baroque dance suites and instrumental textures than the conventional concerto template. Moreover, throughout the work the soloist is never pitted against the orchestra in the typical "heroic struggle" of Romantic concertos. Instead, Stravinsky scores the solo violin in a chamber-like fashion, weaving it into the orchestral fabric with wit, elegance, and rhythmic precision. The concerto's transparent textures and lean orchestration reveal a composer more interested in structure and style than in showmanship.

Premiered in Berlin in 1931 with Dushkin as soloist and Stravinsky conducting, the *Violin Concerto in D* remains a brilliant and idiosyncratic contribution to the 20th-century concerto repertoire—a work where intellectual rigor meets sparkling invention.

- Yonatan Dvir

### *Le Sacre du printemps (The Rite of Spring)*

It's somewhat fun to look back at the styles and fashions that shocked our ancestors, smugly reveling in our own sophistication and advanced thinking. Yet, it must be said that almost a century on, the musical impact of Stravinsky's epochal ballet, *Le Sacre du printemps*, still has the power, if not to shock, at least to affect audiences in powerful ways. It is the third and final ballet from Stravinsky's early musical maturity—the others being *The Firebird* (1910) and *Petrushka* (1911)—all three were commissioned by Sergey Diaghilev for his famous Ballets Russes. The latter was the most influential dance company in the world, the cream of Russia's dance community, and which was active for decades in Europe, most notably in Paris and Monte Carlo. Under the artistic leadership of Diaghilev, this company was the cutting edge, so to speak, of contemporary dance, and responsible for the creation of artistic works whose influence continues unabated today.

Diaghilev's genius for innovation naturally led him to the young Stravinsky, who had been a protégé of the famous Rimsky-Korsakov, master teacher, composer of operas, and one of the most adroit orchestrators in musical history. The latter is key to understanding much of the musical style of Stravinsky's three ballets, for Rimsky-Korsakov's sparkling evocation of Russian picturesque images through challenging and imaginative scoring for the orchestra leads directly from the older composer to his student. Stravinsky's first two ballets for the company were "smash" hits, and so naturally Diaghilev was receptive to Stravinsky's ideas for a ballet that was based upon what archaeologist and folklorist, Nikolai Roerich, thought to be authentic fertility rites of ancient Russia. A so-called "primitivism" was of interest to artists in many fields as the Post-Romantic era ground to a close, in preparation for the Modernism of the twentieth century. It should therefore not be surprising that an enterprising young composer with the ambition and imagination of Stravinsky should create a musical style unlike anything heard before in the ballet pits of France.

What the audience heard that night in May 1913 at the Théâtre des Champs-Élysées in Paris was a triumph of daring musical innovation—a masterpiece of rhythmic, harmonic, and melodic originality. And it was not always pretty. The rhythms were thumping, insistent, and not common, at all. Unexpected accents, irregular and constantly changing metres, and displaced accents gave a kind of rhythmic "vertigo" to Parisian ballet audiences used to refined, predictable, and elegant dances from centuries of tradition. The melodies did not partake of the traditional scales that had formed the melodies of European music, and were played in unusual ways by the instruments—ultra high, or in odd combinations, for example. The same could be said for Stravinsky's new, daring harmonies—including the use of dissonance apparently for its own sake. In other words, for its very appropriate primitivism. Both dancers and musicians found the score almost beyond their powers of execution—it still is a technical challenge to today's highly trained artists.

Well, Parisians are passionate about their art, and they had an immediate reaction to the music, as well as the “sexually suggestive” and “crude” choreography. The riot at the première is now legendary: catcalls, whistles, fistfights in the aisles, with order barely restored by the arrival of police. It must be said, that in today’s somewhat staid concert world, it’s rather nice to reflect about an audience that simply cared that much about high art. Well, it was a ground-breaking night, and many of the fundamental concepts of concert music were never the same thereafter. But it is important to also observe that most composers did not go on to compose works in the style of *Le Sacre du printemps*, including Stravinsky, himself. But, the innovations wrought by him were part of a vanguard of musical change that was reflected in the transformations in all of art after the cataclysm of social change that was World War I.

The ballet consists of fourteen numbers, or dances, divided into two parts, the first part centering around various aspects of the annual life of the tribe, and the second focusing on rituals leading up to the human sacrifice of “The Chosen One.” Noteworthy events to listen for include the famous (very high and tricky) bassoon solo at the very opening; the irregular (and famous) accents in the following dance, “The Dance of the Adolescents;” the unusual woodwind combinations in the “Round Dance;” the general barbarism and virtuosity required of the orchestra in the “Dance of the Earth;” the dense, ghost-like harmonies of the introduction to the second part; and the alternation between steady, almost monotonous rhythms and the confusing metre changes that occur in the “Glorification of the Chosen One.” The last movement, “Sacrificial Dance,” is in many ways a recap of all of these marvelous sounds, and reminds us of why some historians—with only small exaggeration—posit the beginning of twentieth-century music in this stunning ballet.

Today, when one visits the serene island cemetery, San Michele, in Venice, where both Diaghilev and Stravinsky are buried, only a few yards from each other, it is far in time and distance from the youth of these two masters in Russia. I have always found it deeply poignant to see the faded ballet slippers and spent votive candles left on their modest markers by generations of dancers and musicians who have made the pilgrimage in homage.

– Wm. E. Runyan  
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**Leila Josefowicz’s** passionate advocacy of contemporary music for the violin is reflected in her diverse programmes and enthusiasm for performing new works. A favourite of living composers, Josefowicz has premiered many concertos, including those by Colin Matthews, Luca Francesconi, John Adams and Esa-Pekka Salonen, all written specially for her.

Artist-in-Residence of Iceland Symphony Orchestra for the 2023/24 season, Josefowicz performed Helen Grime’s *Violin Concerto* with Daniel Bjarnason and Bartók’s *Violin Concerto No.2* with Eva Ollikainen, as well as present a solo recital at Harpa Hall. Elsewhere, Josefowicz’s season includes engagements with Die Deutsche Kammerphilharmonie Bremen, Musikkollegium Winterthur, London Philharmonic Orchestra, and Lahti, Milwaukee, Taipei and Antwerp symphony orchestras. Josefowicz also presents the world premiere of Jüri Reinvere’s *Concerto for Violin and Harp* alongside Trina Struble and The Cleveland Orchestra, and tours Germany and Austria with Junge Deutsche Philharmonie with concerts Berlin, Vienna and Dresden.

Highlights of recent seasons include appearances with Berliner Philharmoniker; Tonhalle-Orchester Zürich; Royal Concertgebouwworkest; Konzerthausorchester Berlin; Dresden Philharmonie, Oslo, Helsinki and Los Angeles Philharmonic orchestras; NDR Elbphilharmonie; the Boston, Chicago, San Francisco, The Cleveland, and The Philadelphia orchestras, where she worked with conductors at the highest level, including Matthias Pintscher, John Storgårds, Esa-Pekka Salonen, Louis Langrée, Hannu Lintu and John Adams.

Josefowicz enjoyed a close working relationship with the late Oliver Knussen, performing various concerti, including his violin concerto, together over 30 times. Other premieres have included Matthias Pintscher’s *Assonanza* with Cincinnati Symphony Orchestra, John Adams’ *Scheherazade.2* with New York Philharmonic, Luca Francesconi’s *Duende – The Dark Notes* with Swedish Radio Symphony Orchestra and Steven Mackey’s *Beautiful Passing* with BBC Philharmonic.

Together with John Novacek, with whom she has enjoyed a close collaboration since 1985, Josefowicz has performed recitals at world-renowned venues such as New York’s Zankel Hall and Park Avenue Armory, Washington DC’s Kennedy Center and Library of Congress and London’s Wigmore Hall, as well as in Reykjavik, Trento, Bilbao and Chicago. This season their collaboration continues with recitals in California, appearing at Festival Mozaic, UC Santa Barbara, San Francisco Performances and Los Angeles Philharmonic’s Colburn Celebrity Recital series.

Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch Press’s acclaimed iPad app, *The Orchestra*. Her latest recording, released in 2019, features Bernd Alois Zimmermann’s *Violin Concerto* with Finnish Radio Symphony Orchestra conducted by Hannu Lintu. She has previously received nominations for Grammy Awards for her recordings of *Scheherazade.2* with St Louis Symphony conducted by David Robertson, and Esa-Pekka Salonen’s *Violin Concerto* with Finnish Radio Symphony Orchestra conducted by the composer.

In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers and musicians who have made unique contributions to contemporary life.

~ **PERSONNEL** ~  
*Eastman Philharmonia*

**Violin I**

Amelia Posner-Hess,  
*concertmaster*  
Anne-Marie Wnek  
Isabel Chen  
Juyoung Lee  
Simon Cheng  
Cece Santiago  
Leona Liu  
Ingrid Buschkopf  
Aviva Bock  
Ellie Loya  
Victoria Zhao  
Fengyi Yang  
Enyu Ye  
Lisa Wang

**Violin II**

Liliana Mahave,  
*principal*  
Qi Su  
Madeleine Nysetvold  
Kaitlyn McLaughlin  
Magali Pellety  
Grace Belsie  
Olivia Walberger  
Paige Griffin  
Kaylynn Li  
Veronica Rokicki  
Yu-Jen Weng  
Yan Yue  
Xuanzhen Zhang  
Ellen Kim  
Nicole Cheng

**Viola**

John Crowley,  
*principal*  
Max Wang  
Arthur Nyanfor II  
Mack Jones  
Phoenix Mercier  
Anna Brooke  
Juan Alvarez Jimenez  
Sujin Kim  
Anna Denfeld  
Katherine Park  
Hide Shiotsu  
Alexander Diaz

**Violoncello**

Aaron Lieberman,  
*principal*  
Gabriel Hennebury  
Alex Engelhardt  
Anastasia Wilson  
Maggie Slap  
Abby Hanna  
Felix Kim  
Haozheng Sun  
Ryan Post  
Amarilli Severa  
Juewen Zhang  
Ivy Robison  
Satoshi Kamei  
Joseph Yang  
Anika Grieve

**Double Bass**

Angshen Sun,  
*principal*  
Samantha Liu  
Emma Goldberg  
Gregory Galand  
Nathan Kim  
Karly Ison  
Nadia Magalski  
Izzy Williams

**Flute**

Helen Freeman  
Andy Hanks  
Honor Hickman  
Alex Lehmann  
Ray Zheng

**Oboe**

Payton Brown  
Ernest Chau  
Lewis Painter  
Lauren Smith  
Josh So  
Semira Vinson

**Clarinet**

Audrey Bray  
Lauren Enos  
Adam Kolers  
Eliza Reimold  
Yinuo Wang

**Bassoon**

Roan Alonzo  
Trey Barrett  
Noah Eastman  
Kenny Ford  
Colin Gentry  
Ryan Zych

**Horn**

Amelia Caruk  
Morgan Chalmers  
Aliceyn Covington  
Aaron Fulton  
Lea Helsel  
Mary Kimble  
Alina Liebschner  
Danica Tuohy  
Jennelle Williams

**Trumpet**

Derek Gong  
Jacob Hunkins  
Jarett Jean Jacques  
Trevor King  
Diego Turner  
Yue Zhang

**Trombone**

Talia Berenbaum  
Darren Brady  
Jacob Ellgass  
Aidan Fuller  
RJ James  
Gabriel Williams

**Tuba**

Andrew Sieradzki  
Logan Wadley

**Timpani**

Lexi Kunz  
Remy Thomas  
Ruyi Yuan

**Percussion**

Izaiah Gonzales  
Ben Landon  
Fletcher Leonard  
Cass Lo  
Irene Yang

**Cover Conductors**

Jherrard Hardeman  
Austin Chanu



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