



Advance Program Notes

Joshua Bell
Thursday, April 2, 2015, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Joshua Bell

Joshua Bell, violin
Sam Haywood, piano

Sonata No. 4 for Violin and Piano in A minor, Op. 23
Presto
Andante scherzoso, più Allegretto
Allegro molto

Ludwig Van Beethoven
(1770-1827)
Approximately 21 minutes

Sonata No. 1 for Violin and Piano in F major, Op. 8
Allegro con brio
Allegretto quasi andantino
Allegro molto vivace

Edvard Grieg
(1843-1907)
Approximately 24 minutes

Intermission

Sonata No. 1 for Violin and Piano in G major, Op. 78
Vivace, ma non troppo
Adagio
Allegro molto moderato

Johannes Brahms
(1833-1897)
Approximately 27 minutes

Rhapsody No. 1 for Violin and Piano, Sz. 87
Lassú
Friss

Béla Bartók
(1881-1945)
Approximately 11 minutes

Program is subject to change

Joshua Bell records exclusively for Sony Classical, a MASTERWORKS Label; for more information, visit www.joshuabell.com.

*Joshua Bell appears by arrangement with IMG Artists, LLC
7 West 54th Street, New York, NY 10019
www.imgartists.com*

For more information on Sam Haywood, please visit www.samhaywood.com.

Joshua Bell will personally autograph programs and recordings in the lobby following the performance.

About Joshua Bell



Joshua Bell is one of the most celebrated violinists of his era. His restless curiosity, passion, and multi-faceted musical interests have earned him the rare title of "classical music superstar." Recently named the music director of the Academy of St Martin in the Fields (ASMF), Bell is the first person to hold this post since Sir Neville Marriner formed the orchestra in 1958.

Equally at home as a soloist, chamber musician, recording artist, and orchestra leader, Bell's 2014 summer highlights include performances with the Indianapolis and Detroit Symphonies and the Los Angeles Philharmonic at the Hollywood Bowl. Appearances at Aspen, Festival del Sole Napa, Ravinia, Verbier, Salzburg, Mostly Mozart, and Tanglewood, and two concerts with the New York Philharmonic in New York's Central Park and the Bronx's Van Cortland Park round out the summer. Bell kicked off the new season at the New York Philharmonic, Toronto, and National Symphony Orchestra galas. A U.S. and European recital tour with pianist Alessio Bax, a week with the New York Philharmonic, and a tour with the Academy of St Martin in the Fields are just some of this year's highlights.

The year 2015 commences with European tours with the Academy of St Martin in the Fields and with the Chamber Orchestra of Europe, as well as a U.S. and Canadian recital tour with pianist Sam Haywood. Spring guest soloist performances with orchestras include The Munich Philharmonic and

Orchestra Nacional d'Espana and three Czech chamber music concerts at London's Wigmore Hall with cellist Steven Isserlis and pianist Jeremy Denk.

An exclusive Sony Classical artist, Bell has recorded more than 40 CDs since his first LP recording at age 18 on the Decca Label. In October, 2014 HBO aired the documentary special *Joshua Bell: A YoungArts MasterClass* to coincide with the eagerly anticipated release of his Bach album, recorded with the Academy of St Martin in the Fields.

Bell and the Academy's previous release of the Beethoven 4th and 7th symphonies debuted at number one on the Billboard charts. Recent releases include Bell's holiday CD, *Musical Gifts From Joshua Bell and Friends*, featuring collaborations with Chris Botti, Chick Corea, Gloria Estefan, Renée Fleming, Plácido Domingo, Alison Krauss, and others. Additional releases include *French Impressions* with pianist Jeremy Denk, featuring sonatas by Saint-Saëns, Ravel, and Franck; *At Home With Friends*; *Vivaldi's The Four Seasons* with the Academy of St Martin in the Fields; and *The Tchaikovsky Concerto* with the Berlin Philharmonic, as well as *The Red Violin Concerto*, *The Essential Joshua Bell*, *Voice of the Violin*, and *Romance of the Violin*, which Billboard named the 2004 Classical CD of the Year. Billboard also named Bell the Classical Artist of the Year. Bell received critical acclaim for his concerto recordings of Sibelius and Goldmark, Beethoven and Mendelssohn, and the Grammy Award-winning Nicholas Maw concerto. His Grammy-nominated *Gershwin Fantasy* premiered a new work for violin and orchestra based on themes from *Porgy and Bess*. Its success led to a Grammy-nominated Bernstein recording that included the premiere of the *West Side Story Suite*, as well as the composer's *Serenade*. Bell appeared on the Grammy-nominated crossover recording *Short Trip Home* with composer and double bass virtuoso Edgar Meyer, as well as a recording with Meyer of the *Bottesini Gran Duo Concertante*. Bell also collaborated with Wynton Marsalis on the Grammy-winning spoken word children's album *Listen to the Storyteller* and Béla Fleck's Grammy Award-winning recording *Perpetual Motion*. Highlights of the Sony Classical film soundtracks on which Bell has performed include *The Red Violin*, which won the Oscar for Best Original Score; the Classical Brit-nominated *Ladies in Lavender*; and the films *Iris* and *Defiance*.

Seeking opportunities to increase violin repertoire, Bell has premiered new works by Nicholas Maw, John Corigliano, Aaron Jay Kernis, Edgar Meyer, Behzad Ranjbaran, and Jay Greenberg. Bell also performs and has recorded his own cadenzas to most of the major violin concertos.

About Joshua Bell, continued

In 2007, Bell performed incognito in a Washington, D.C., subway station for a *Washington Post* story by Gene Weingarten examining art and context. The story earned Weingarten a Pulitzer Prize and sparked an international firestorm of discussion. The conversation continues to this day, thanks in part to the September 2013 publication of the illustrated children's book, *The Man With the Violin* by Kathy Stinson and illustrated by Dušan Petričić from Annick Press.

Bell has been embraced by a wide television audience with appearances ranging from *The Tonight Show*, *Tavis Smiley*, *Charlie Rose*, and *CBS Sunday Morning* to *Sesame Street*. In 2012 Bell starred in his sixth *Live From Lincoln Center Presents* broadcast titled: *One Singular Sensation: Celebrating Marvin Hamlisch*. Other PBS shows include *Joshua Bell with Friends @ The Penthouse*, *Great Performances—Joshua Bell: West Side Story Suite from Central Park*, *Memorial Day Concert* performed on the lawn of the U.S. Capitol, and *A&E's Biography*. He has twice performed on the Grammy Awards telecast, performing music from *Short Trip Home* and *West Side Story Suite*. He was one of the first classical artists to have a music video on VH1, and he was the subject of a *BBC Omnibus* documentary. Bell has appeared in publications ranging from *The Strad* and *Gramophone* to *Time*, *The New York Times*, *People Magazine's* 50 Most Beautiful People, *USA Today*, *The Wall Street Journal*, *GQ*, *Vogue*, and *Reader's Digest*, among many others.

Growing up with his two sisters in Bloomington, Indiana, Bell was an avid computer game player. He placed fourth in a national tennis tournament at age 10 and still keeps his racquet close by. At age four, he received his first violin after his parents, both mental health professionals, noticed him plucking tunes with rubber bands he had stretched around his dresser drawer handles. By 12, he was serious about the instrument, thanks in large part to the inspiration of Josef Gingold, his beloved teacher and mentor. Two years later, Bell came to national attention in debut with Riccardo Muti and the Philadelphia Orchestra. His Carnegie Hall debut, an Avery Fisher Career Grant, and a notable recording contract further confirmed his presence.

In 1989, Bell received an artist diploma in violin performance from Indiana University, where he currently serves as a senior lecturer at the Jacobs School of Music. His alma mater honored him with a Distinguished Alumni Service Award, he has been named an "Indiana Living Legend," and is the recipient of the Indiana Governor's Arts Award.

Bell has received many accolades: he was honored by the New York Chapter, The Recording Academy (2013) and the National YoungArts Foundation (2012) and in 2011 he received the Paul Newman Award from Arts Horizons, as well as the Huberman Award from *Moment Magazine*. Bell was named Instrumentalist of the Year (2010) by Musical America and he received the Humanitarian Award from Seton Hall University. In 2009 he was honored by Education Through Music and received the Academy of Achievement Award in 2008. In 2007 he was awarded the Avery Fisher Prize and was recognized as a Young Global Leader by the World Economic Forum. He was inducted into the Hollywood Bowl Hall of Fame in 2005.

Bell serves on the artist committee of the Kennedy Center Honors and on the board of directors of the New York Philharmonic. He has performed three times under the patronage of President and Mrs. Obama and returned to the Capital to perform for Vice President Biden and President of the People's Republic of China Xi Jinping.

Bell performs on the 1713 Huberman Stradivarius violin and uses a late 18th century French bow by François Tourte.

For more information, visit www.joshuabell.com.

About Sam Haywood



British pianist Sam Haywood has performed to critical acclaim all over the world. Alongside his busy solo and chamber music career, he is a composer and artistic director of the Solent Music Festival. This season he will make his U.S. solo debut at the Kennedy Center.

Haywood recently recorded the piano works of Russian pianist-composer Julius Isserlis, grandfather of the cellist Steven Isserlis, for Hyperion. To celebrate Chopin's bicentennial year in 2010 he made the world premiere recording on Chopin's own Pleyel piano, part of the Cobbe Collection. He also features on Joshua Bell's new album for Sony Masterworks, *Musical Gifts*, and on a CD of the works of the eight-year-old prodigy Alma Deutscher.

Following his early success in the BBC Young Musician of the Year competition, the Royal Philharmonic Society awarded him their prestigious Isserlis Award. Haywood studied with Paul Badura-Skoda in Vienna, where he began his enduring love affair with opera. At the Royal Academy of Music in London he was mentored by the renowned teacher Maria Curcio, a pupil of Artur Schnabel.

Haywood attaches great importance to his work with young people. He is an ambassador to the West Lakes Academy, has written a children's opera, and is regularly involved in family concerts, workshops, and master classes. His *Song of the Penguins*, for bassoon and piano, is published by Emerson Editions. He has also commissioned works by composers John McLeod and Oliver Davis.

Outside the musical world he is passionate about his native Lake District, literature, technology, and magic. For more information about Sam Haywood, please visit his website at samhaywood.com or follow him on Twitter at [@samhaywood_](https://twitter.com/samhaywood_).

The Huberman Violin by Joshua Bell

My violin is over 300 years old.

Known as the Gibson ex Huberman, the revered instrument came into my life one fateful day during the summer of 2001. I was in London, getting ready to play a 'Proms' concert at the Royal Albert Hall and decided to stop by the famous violin shop J & A Beare to pick up some strings. As I entered the shop, Charles Beare was just coming out of the back room with a stunning violin in hand. He told me that it was the famous Huberman Strad, and of course I was instantly intrigued.

I soon learned all of the known details of the violin's remarkable history, which is complete with twists and turns to rival the film that I had only recently finished working on, *The Red Violin*. Believed to be one of only five or six instruments made in 1713 by Antonio Stradivari in Cremona, Italy, the violin has belonged to many, including the English violinist George Alfred Gibson. But it was its connection to Bronislaw Huberman that I found particularly fascinating and somewhat personal.

Huberman was a Jewish Polish violinist who lived from 1882-1947. He was a child prodigy who was revered for his remarkable virtuosity and daring interpretations. Huberman studied under Joseph Joachim in Berlin, and by the age of 11 he was already touring Europe as a virtuoso. It was during one of those early tours that he met the pianist Arthur Rubinstein, who was only six at the time, and had not yet achieved the legendary status that he came to hold. The two musicians remained lifelong friends.

At age 13 Huberman had the honor of performing the violin concerto of Johannes Brahms in the presence of the composer himself, who was stunned by his interpretation. According to biographer Max Kalbeck, "As soon as Brahms heard the sound of the violin, he pricked up his ears, during the *Andante* he wiped his eyes, and after the *Finale* he went into the green room, embraced the young fellow, and stroked his cheeks. When Huberman complained that the public applauded after the *cadenza*, breaking into the lovely *Cantilena*, Brahms replied, 'You should not have played the *cadenza* so beautifully.'"

Huberman became one of the most celebrated musicians of his time, but it was in 1929 that his contribution to humanity took on an added dimension. During that year he visited Palestine and came up with the idea to establish a classical music presence there. During Hitler's rise to power, Huberman had the foresight to realize he could save many Jewish artists while fulfilling his desire to start a Palestinian Orchestra. Huberman auditioned musicians from all over Europe. Those selected for the orchestra would receive contracts and, most importantly, otherwise impossible-to-get exit visas from their homeland to Palestine. Huberman raised the money for the musicians and then their families, even partnering with Albert Einstein to set up an exhaustive U.S. fundraising trip in 1936. By the end of that tour, the money for the orchestra was secured and 60 top-rate players had been chosen from Germany and central Europe. All in all, it was a fantastically successful tour, barring one particular performance at Carnegie Hall on February 28th. That night Huberman chose to play the second half of his concert on his "other violin," a Guarneri del Gesu. During the applause following his performance of the Franck *Sonata*, Huberman's valet walked on stage to inform him that his Stradivarius had been stolen from his dressing room. The police were called while Huberman tried not to panic, continuing optimistically with his encores. The instrument had previously been stolen in 1919 from a hotel room in Vienna but was recovered days later when the thief tried to sell it. This time, Huberman was not so lucky.

There are several versions as to exactly how and why the violin was stolen, but what we know for sure is that the instrument ended up in the hands of a young freelance violinist by the name of Julian Altman. Some say Altman's mother convinced him to steal it; others report that Altman bought it off the actual thief for \$100. Regardless, Altman took great pains to conceal the violin's true identity, covering its lovely varnish with shoe polish and performing on it throughout the rest of his career, which included a stint as first chair with the National Symphony Orchestra during World War II.

The Huberman Violin, continued

Heartbroken, Huberman never saw his Stradivarius again. However, his great dream was fulfilled when the new Palestine Orchestra made its debut in December of 1936 with the great Toscanini on the podium. I like to imagine that my own relatives might have been in the audience on that opening night, as my grandfather was born there and my great grandfather was part of the first "Aliyah" of Russian Jewish immigrants to Palestine in 1882. As for his violin, it was played by its suspected thief for over 50 years, and in 1985 Julian Altman made a deathbed confession to his wife, Marcelle Hall, about the true identity of the instrument. She eventually returned the violin to Lloyd's of London and received a finder's fee; the instrument underwent a nine month restoration by J & A Beare, Ltd., which noted it was like "taking dirt off the ceiling of the Sistine Chapel."

The instrument was then sold to the late British violinist Norbert Brainin of the Amadeus String Quartet. Previous to my fortuitous encounter with the violin at J & A Beare, Brainin had once let me play it after a rehearsal of the Mozart G minor string quintet, which I had the pleasure of playing with him one evening in the 1990s. "One day you might be lucky enough to have such a violin," he had said prophetically.

And so there I was in 2001, buying some strings at the violin shop, and I was introduced to the 1713 Stradivarius again. As it was handed to me, I was told it was being sold to a wealthy German industrialist for his private collection. However, after playing only a few notes on it, I vowed that this would not happen. This was an instrument meant to be played, not just admired. I fell in love with the instrument right away and even performed that very night on it at the Royal Albert Hall. I simply did not want it to leave my hands.

This violin is special in so many ways. It is overwhelming to think of how many amazing people have held it and heard it. When I perform in Israel with the Israel Philharmonic, I am always touched to think how many of the orchestra and audience members are direct descendants of the musicians Huberman saved from the Holocaust—with funds raised by concerts performed on the very same instrument I play every day. Who knows what other adventures will come to my precious violin in the years to come? While it certainly will be enjoyed and admired long after I am not around anymore, for the time being I count myself incredibly lucky to be its caretaker on its 300th birthday.

—Joshua Bell

Engagement Activities

Thursday, April 2, 2015, following the performance

Meet the Artist: Joshua Bell

Grand Lobby

Following the performance, join Joshua Bell in the lobby during this CD signing event.

Free

In the Galleries



Shinique Smith

Gnosis, 2013

Ink, fabric, and acrylic on wood panel

48 x 48 x 5 inches

Courtesy of the artist and James Cohan Gallery, New York/Shanghai

Explore CONNECTIONS between works of art, artists, and viewers; between art past and present; and between ideas and their aesthetic manifestation.

THREADED

Three one-person exhibitions

featuring Shinique Smith, Angelo Filomeno, and Polly Apfelbaum

Through Sunday, April 12, 2015

Hours: Tuesday-Friday, 10 AM-6 PM/Saturday-Sunday, 10 AM-4 PM

Three one-person exhibitions by renowned artists Shinique Smith, Angelo Filomeno, and Polly Apfelbaum, who work with threaded material as their medium, mining its symbolic significance while creating fascinating and unexpected visual forms