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25|26 SEASON

Augustin Hadelich, violin

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PROGRAM

GEORG PHILIPP TELEMANN

Fantasia No. 8 in E Major TWV 40:21 [4:40]

- I. Piacevolmente
- II. Spirituoso
- III. Allegro

COLERIDGE-TAYLOR PERKINSON (1932-2004)

Louisiana Blues Strut: A Cakewalk (2002) [2:40]

Blue/s Forms (1979) [7:15]

- I. Plain Blue/s
- II. Just Blue/s
- III. Jettin' Blue/s

EUGÈNE YSAÏE (1858-1931)

Sonate No. 5 in G Major [9:30]

- I. *L'aurore* (Lento assai)
- II. *Danse rustique*

GEORG PHILIPP TELEMANN

Fantasia No. 7 in E-Flat Major TWV 40:19 [6:50]

- I. Dolce
- II. Allegro
- III. Largo
- IV. Presto

NICOLÒ PAGANINI (1782-1840)

Caprice No. 19 in E-Flat Major [3:00]

Caprice No. 16 in G Minor [1:40]

INTERMISSION

JOHANN SEBASTIAN BACH (1685-1750)

Partita No. 2 in D Minor, BWV 1004 [28:00]

- I. Allemanda
- II. Corrente
- III. Sarabanda
- IV. Giga
- V. Ciaccona

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PROGRAM NOTES

by Laurie Shulman ©2025

Fantasy No. 8 in E Major, TWV 40:21 George Philipp Telemann (1681-1757)

When the subject of German Baroque music comes up, Telemann is likely to take a back seat to J.S. Bach and Handel. While no one disputes either of their stupendous achievements in instrumental and vocal music, it would be a mistake to dismiss Telemann. For one thing, he was far more famous and successful in his day than Bach. More to the point is that he was astoundingly prolific and that the quality of his music is consistently high. His hundreds of compositions show a fluidity, melodic inventiveness, and architectural imagination that tower above most of his contemporaries.

Of these three giants — Bach, Handel, and Telemann — Bach was the most decidedly German. Handel spent several years in Italy early in his career and, as is well known, lived most of his adult life in England. One could argue that he is as much an Italian or English Baroque composer as a German one.

Telemann's case is in some ways equally cosmopolitan. He was educated primarily in Germany, but developed an interest in French instrumental music and Italian opera during visits to Hannover and Brunswick in the 1690s. He traveled to Poland several times, developing a profound acquaintance with Polish folk music. Surprisingly, his mastery of French style developed before he visited Paris; that did not occur until 1737, when he was already famous and successful.

Although Telemann was only four years older than Bach and Handel, he outlived Bach by seventeen years and Handel by eight. His style evolved as dramatically in the first half of the 18th century as Haydn's would in the second half. Through Telemann's music, we can trace the evolution of German high Baroque music and the transition to the *galant* and *rococo* fashions that ultimately developed into early Classical style.

In 1735, Telemann printed a catalog of his compositions that had been published. Twelve of them he described as "Fantasias for the violin without bass, of which 6 include fugues and 6 are *Galanterien*." Both the Fantasias on this evening's program fall into the latter category, with a *Galanterie*, which signified a short, fashionable movement, often a dance.

The E-major sonata opens with a relaxed *Piacevolmente* [pleasantly, agreeably], delicately ornamented, with minimal use of double stops—just enough to suggest the harmony. *Spiritoso* lives up to its name with brilliant passagework. Telemann opts for binary form with each half repeated; his second half is a clever inversion of the opening bars from the first half. The concluding Allegro is a *passepied*, a lively Baroque dance often in 3/8 meter, as is the case here. The form is again binary, but with a longer second half. Its melody is sinuous, providing contrast to the spirited middle movement.

***Louisiana Blues Strut: A Cakewalk* (2002) *Blue/s Forms* (1979) Coleridge-Taylor Perkinson (1932-2004)**

First, the name: Coleridge-Taylor Perkinson was named not for 19th century Romantic poet Samuel Taylor Coleridge, but for the biracial British composer Samuel Coleridge-Taylor (1875-1912), whose father was from Sierra Leone. Born in Winston-Salem, North Carolina, Perkinson earned his undergraduate and master's degrees in composition from the Manhattan School of Music, continuing study with Earl Kim at Princeton. He also studied conducting at the Berkshire Music Center, the Salzburg Mozarteum, and the Netherlands Radio Union. In this country he found fewer opportunities as a conductor, turning instead to jazz piano as an alternative career. For several years in the 1970s, Perkinson was the pianist for the legendary drummer Max Roach's quartet. He later served as music director of the Alvin Ailey Dance Company.

Perkinson was perhaps most influential in his capacity as artistic director of Chicago's Center for Black Music Research, a position he held from 1998 until his death in 2004. He coordinated performance activities there, and spearheaded the New Black Music Repertory Ensemble, which was dedicated to exploring the broad range of music in the African diaspora. Perkinson's diverse experience in contemporary popular music, jazz, and blues—as well as traditional Western classical music—made him versatile. He composed several ballet scores, incidental music for theaters, vocal works, film scores, and music for television. Perkinson's music synthesizes traditional counterpoint with elements of blues, spirituals, and American modernism.

Louisiana Blues Strut: A Cakewalk was originally intended as a fourth movement to his earlier *Blue/s Forms*, which follows it on this program. Perkinson decided instead to issue it on its own as a

showpiece for violin, drawing on the styles of folk fiddling, blues, and spirituals. Cakewalks, which developed in the 19th century among African Americans, are thought to have originated as a satirical take on the dances of the antebellum plantation owners. The name may derive from the slaves' dance contests, for which the prize was a cake. Especially after the Civil War, cakewalks began to appear in traveling minstrel shows, eventually becoming popular with both white and Black audiences. They are characterized by pronounced syncopations with an emphasis on the off beats, making them clear precursors to ragtime and early jazz. Perkinson's flashy movement has attitude: sliding pitches, freely stretched phrases, and enough double stops and jumps between registers that you'll have a hard time believing that only one instrument is sounding.

Perkinson dedicated the original *Blue/s Forms* to American violinist Sanford Allen, who played the first performance in New York's Carnegie Hall. All three movements are nominally in G major, but Perkinson has a flexible approach to tonality, interpolating blue notes and the occasional unexpected harmonic clash to inflect his writing.

The first two movements of *Blue/s Forms*—*Plain Blue/s* and *Just Blue/s*—are closely related, using bent pitches, abundant double stops, and sometimes grating dissonance in an improvisatory style that masks metric irregularities. The middle movement is somewhat more relaxed in character, and is played with the violin muted. The ornamentation is subtle and understated. *Jettin' Blue/s* is more up-tempo, highly syncopated, and more audibly linked to the world of jazz fiddling. It also presents more technical challenges than the earlier movements, with rapid string crossings and frequent metric changes.

Sonata in G Major, Op. 27 No. 5 Eugène Ysaÿe (1858-1931)

Imagine hearing a violinist, or any string player, for that matter, performing without vibrato! We consider the resonant shimmer of vibrato to be an essential component of fine string playing. But until Eugène Ysaÿe, violinists did not routinely employ the technique when playing. He was the first major violinist to play with consistent vibrato, even on passing tones and when playing pizzicato. These were considered unusual interpretive embellishments.

Ysaÿe brought the Belgian violin school to its peak in the late 19th and early 20th centuries. He studied with Rodolphe Massart,

Henry Vieuxtemps and Henryk Wieniawski, soared into a fine solo career of his own, and founded the most important string quartet of his day. Franck and Lekeu both wrote violin sonatas for him; Debussy wrote his string quartet for the Ysaÿe Quartet, and both Fauré and Chausson composed works for the celebrated Belgian. Curiously, Ysaÿe never studied composition, yet like most of the virtuosi of the day, he composed a great deal of music as concert vehicles for himself. These include eight solo concertos and a number of other works for violin and orchestra.

He is best remembered not for those concerted works, but for six sonatas for unaccompanied violin published in 1924 as Op. 27. The set was inspired by the famous Hungarian violinist Joseph Szigeti, whose playing impressed Ysaÿe enormously:

When one hears an artist like Szigeti, who is able to accommodate his playing to the rectangular lines of the great Classics as easily as he can to the expressive melodies of the Romantics, one is forced to consider how absorbing it would be to compose a work for violin while keeping ever before one the style of one particular violinist.

The first sonata in Op. 27 was in fact written for Szigeti. But the idea of writing with a specific player's style in mind had caught Ysaÿe's imagination. By the time he concluded the project, he had composed sonatas for five other fiddlers, all stars in the virtuoso arena.

The sonata Hadelich plays was written for the Belgian violinist Mathieu Crickboom (1871-1947), who was Ysaÿe's protégé and, for many years, second violinist in Ysaÿe's quartet. At approximately nine minutes, it is the shortest of the Opus 27 sonatas, but it is packed with musical content and violin pyrotechnics. The opening movement, *L'aurore*, suggests nature coming to life with the dawn. It is very free, with plenty of double stops (and, at the end, some quadruple stops), *tremolandi*, rapid cascades of arpeggios, and left hand pizzicato. In places the violinist must play pizzicato and with the bow simultaneously. At the end, Ysaÿe has built to an exultant close as the sun fully rises.

The second movement, *Danse rustique*, is indeed dance-like. Its principal theme is a transformation of the introductory theme in *L'aurore*, with multiple stops and metric changes between and among 5/4, 3/4, and 4/4 time. Ysaÿe calls for rapid passagework in 32nd notes, whole tone harmonies, some left hand pizzicato, and *spiccato* [bouncing off the string on each note]. The movement has rhythmic punch and a dazzling finish.

Fantasia No. 7 in E-flat Major, TWV 40:20 George Philipp Telemann

This E-flat Fantasia, part of the same group as the Fantasia that opened Mr. Hadelich's program, hews closely to the Baroque *sonata da chiesa* [church sonata]: four movements arranged slow-fast-slow-fast. It also illustrates how smoothly Telemann was making the transition to the older "learned" style, which favored contrapuntal structures (like fugues), to the newer *galant* style, with its lighter textures and emphasis on melody and ornamentation.

The opening *Dolce* is tender and intimate, and attests to Telemann's gift for melody. The second movement Allegro is a binary structure, with more passagework for the violinist, and only minimal double stops to suggest harmony. The C minor Largo is heartfelt and tragic, reflecting Telemann's capacity to elicit expressivity from a solo instrument. Its repeated halves allow for ornamentation. The Fantasia concludes with its *galanterie*: in this case a Gavotte. Marked Presto, it shows both wit and grace.

Caprices Nos. 19 and 16 from 24 Caprices, Op. 1 Nicolò Paganini (1782-1840)

The twenty-four Caprices of Paganini are the *sine qua non* of the virtuoso violinist. For substance, violinists will opt for the Bach partitas and sonatas, but for show, the Caprices are second to none. They stretched the known boundaries of violin technique in the early nineteenth century, successfully combining movements of unprecedented difficulty with memorable musical ideas. The influence of these two dozen short works in music is comparable to that of Goethe's *Faust* and Shakespeare's *Romeo and Juliet*, having inspired many composers. In addition to Schumann, Brahms, Liszt, and Rachmaninoff, numerous others have taken Paganini's Caprices as a point of departure, including Boris Blacher, Alfredo Casella, Luigi Dallapiccola, Witold Lutosławski, and George Rochberg.

We do not know exactly when the Caprices were composed; however, they were complete by 1817, when the Italian publisher Ricordi engraved them. They did not appear in print, however, until 1820, when Ricordi issued them as Paganini's Opus 1. They were one of the few compositions by Paganini to be published in his lifetime.

Mr. Hadelich has chosen two of the Caprices, opening with No. 19 in E-flat Major. It opens with introductory octaves in double stops preceding an A-B-A form. The Allegro assai jumps between light

staccato in the upper register and double stops in the lower register providing harmonic support. The central section in C minor features rapid sixteenth notes in perpetual motion, including a rapid ascending scale spanning two octaves.

The 16th Caprice in G minor is a *perpetuum mobile* that involves string crossings and broken tenths. It is a binary form with each half repeated, but audience members are less likely to notice form than to be transfixed by the lightning-fast motion of Mr. Hadelich's bow arm and left hand.

Partita No. 2 in D Minor, BWV 1004 Johann Sebastian Bach (1685-1750)

Bach composed six unaccompanied cello suites and six Brandenburg concerti. His solo keyboard works include six English Suites, six French Suites, and six Partitas. Among the violin compositions, there are six Sonatas for Violin and Harpsichord, and six unaccompanied works. And there the pattern begins to vary, for he called three of them sonatas and the other three partitas. Sets of six works were common in the early 18th century, but in Bach's case he seemed to exhaust his interest in a particular genre after each of these incomparable groups. He never returned to the concerto grosso after the Brandenburgs, for example. Similarly, there are no additional solo violin sonatas or partitas after the group catalogued as BWV 1001-1006.

Each of Bach's solo violin sonatas is in four movements, following the accepted Baroque church sonata pattern of slow-fast-slow-fast. All three have a fugue as the second movement. Bach composed the three partitas in 1720 (the manuscript to the D-minor Partita, which survives, is dated), but they were not published until 1802. As a group, they vary more in their structure, although each is partly based on popular dance movements of the era. Only the second partita, however, has a *ciaccona*. It concludes the piece, and is longer than the previous four movements combined.

The first four movements of the D-minor Partita are conventional two-part dance movements often found in Baroque suites. It is unusual not to open with a prelude in concerto grosso style. The absence of a prelude assigns greater weight to the monumental closing Chaconne. Bach opens his partita with an allemande (the name means "German"), a dance in moderate duple time. This one is remarkably free of ornamentation. During the 17th century, the custom was to follow and allemande with a courante. Although Bach was composing well into the 18th century, he generally

observed older conventions, one of the reasons he was regarded as such a conservative in his later years. His courante is in the French style, which calls for moderate triple time with an occasional momentary shift in emphasis (like a hemiola) to duple time.

In a conventional suite or partita, the Sarabande would function as a slow movement. While it fulfills that capacity here, in the context of the full partita this Sarabande is introductory, foreshadowing the mighty Chaconne. Tension builds during the Gigue, as unruly and aggressive a movement as one is likely to find in Bach's solo string compositions. It all culminates in the finale.

The Chaconne (to use its more common French spelling) is arguably the most celebrated movement in the violin literature. A series of 64 continuous variations, it places extraordinary demands both on the player and the listener. It has fascinated composers and violinists for more than two centuries. Mendelssohn arranged the Chaconne as a concerto movement; Schumann wrote a piano accompaniment for it; Ferruccio Busoni arranged it for solo piano. The list of editors for published versions reads like a who's who of violinists, including Ferdinand David (edition published 1843), Joseph Hellmesberger (1865), Arnold Rosé (1901), Joseph Joachim and Andreas Moser (1908), Leopold Auer (1917), Jenö Hubay (1921), Carl Flesch (1930), and Ivan Galamian (1971).

Numerous other chamber and orchestral versions of the *Chaconne* proliferated during the 19th century, but few of them preserved the clarity and intimacy of Bach's original. One noteworthy exception is Johannes Brahms, who arranged the *Chaconne* for Clara Schumann in 1879 as a left hand piece, in order to give her right hand a rest during concerts. In a letter to Clara, Brahms described Bach's piece with reverence.

To me the *Chaconne* is one of the most beautiful, incredible compositions. On one staff, and for a small instrument, this man pours out a world full of the most profound thoughts and most powerful emotions. . . . If one cannot avail oneself of the most outstanding violinist, perhaps the greatest enjoyment of the Chaconne is to be achieved in one's mind.

Bach's simple four-bar harmonic progression makes the *Chaconne* comparatively easy to follow from a listening standpoint. We do not realize how emotionally draining his music is until the ineffably tender variations in D major offer temporary respite from the stern atmosphere of the whole.

ABOUT THE ARTIST

AUGUSTIN HADELICH

“The essence of Hadelich's playing is beauty: reveling in the myriad ways of making a phrase come alive on the violin, delivering the musical message with no technical impediments whatsoever, and thereby revealing something from a plane beyond ours.”—*Washington Post*

Augustin Hadelich is recognized as one of the foremost violinists on the international stage. Renowned for his ravishing tone, dazzling technique, and deeply compelling interpretations, he captivates audiences and critics alike. He tours extensively across the globe and is a frequent guest with major orchestras, prestigious concert series, and international festivals.

The 2025/26 season opens with concerts in Bern, Brussels and Manchester. A particular highlight is his residency with the Boston Symphony Orchestra, featuring multiple appearances as soloist, chamber musician, and recitalist. In North America he also performs with the Chicago Symphony, New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Pittsburgh Symphony, Houston Symphony, St. Louis Symphony, San Diego Symphony, New World Symphony, and the National Arts Centre Orchestra in Ottawa.

Further invitations bring him to the Royal Concertgebouw Orchestra, Gewandhausorchester Leipzig, Staatskapelle Dresden, NDR Elbphilharmonie Orchester, Munich Philharmonic, Bamberg Symphony, WDR Sinfonieorchester, Deutsches Symphonie-Orchester Berlin, Tonhalle-Orchester Zürich, Vienna Symphony, Festival Strings Lucerne, Accademia Nazionale di Santa Cecilia, Czech Philharmonic, Orchestre National de Lyon, Barcelona Symphony, Finnish Radio Symphony, and São Paulo Symphony. In April 2026, following his residency at the Tongyeong International Music Festival in South Korea, he makes his debut with the NCPA Orchestra in Beijing. Recitals take him to New York, Boston, San Francisco, Seattle, Warsaw, Copenhagen, Graz, Heidelberg, Cremona, and Taipei.

Hadelich's discography reflects his stylistic versatility and encompasses much of the violin literature. In 2016 he received a Grammy Award for his recording of Dutilleux's Violin Concerto *L'arbre des songes*. Since 2017 he has been an exclusive artist with Warner Classics, releasing Paganini's 24 Caprices (2018), Brahms



Suxiao Yang

and Ligeti Violin Concertos (2019), and *Bohemian Tales* with the Bavarian Radio Symphony Orchestra (2020), which won an Opus Klassik Award in 2021. His recording of Bach's Sonatas and Partitas (2021) was widely acclaimed and nominated for a Grammy. On *Recuerdos* (2022) he performs works by Britten, Prokofiev and Sarasate with the WDR Sinfonieorchester. His most recent release, *American Roadtrip* (2024), a musical journey through American culture with pianist Orion Weiss, was also awarded an Opus Klassik in 2025.

Augustin Hadelich, now a dual U.S. and German citizen, was born in Italy to German parents. He studied with Joel Smirnoff at the Juilliard School in New York. In 2006, Hadelich won the Indianapolis International Violin Competition; numerous other awards followed. In 2017, the University of Exeter (UK) awarded him an honorary doctorate, and in 2018, he was named Instrumentalist of the Year by *Musical America*. He has been a member of the faculty at the Yale School of Music since June 2021. Hadelich plays a violin by Giuseppe Guarneri del Gesù from 1744, known as the "Leduc, ex Szeryng," on loan from the Tarisio Trust.



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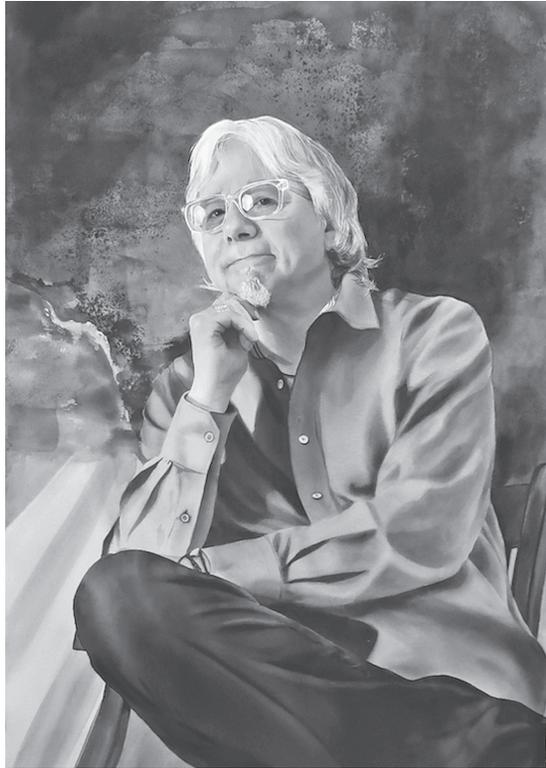
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CURRENT EXHIBITION



Mike Mills, watercolor on paper

Living Legends of Georgia Music
 by Jackie Dorsey

Through Jan. 5, 2026

Jackie Dorsey is an award-winning watercolor artist in Athens, Georgia. In this series, she pays homage to eight Georgia-based living legends. Based on her own photo shoots, these paintings form a subset of a larger exhibition originally shown during the summer of 2023 at the Lyndon House Arts Center in Athens. It will be shown in an expanded version at the Marietta Cobb Museum of Art during fall 2026.

For more detailed bios and photo shoot descriptions of the musicians in the larger exhibition, catalogues are available at jackiedorseyart.com.



Monday-Friday, 10:am-5:00 pm

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HELPFUL INFORMATION

Guest artists, programs, dates, times, ticket prices, and service fees subject to change.

BOX OFFICE

Open Monday-Friday, 10:00 am-5:00 pm and one hour prior to performances. Tickets to all performances presented by UGA Presents, Hugh Hodgson School of Music, Dept. of Dance, and UGA Theatre are available in person at the UGA Performing Arts Center (PAC) Box Office, by calling (706) 542-4400, or online at pac.uga.edu. Tickets purchased from other outlets cannot be guaranteed and may not be honored. For exchange/refund policy, visit pac.uga.edu/policies.

WILL CALL

Tickets purchased in advance and left for collection at "will call" will be available for pick up at the PAC Box Office during regular business hours or beginning one hour prior to the start of the performance, including off-site locations.

FEES

Georgia 8% sales tax and restoration fees (PAC events only) are included in all ticket prices. Additional service fees for online or phone orders and ticket delivery apply.

PARKING

Through an arrangement with UGA Parking Services, complimentary parking for all UGA Presents performances is available in both the PAC surface lot and the PAC parking deck. For performances at the Fine Arts Theatre, please use the Hull Street Deck, the Tate Center Parking Deck (payment required), or other UGA surface lots in the area. For questions regarding parking, please call UGA Parking Services at (706) 542-7275. For information about parking at The Classic Center, please visit classiccenter.com.

PHOTOGRAPHY AND RECORDING

Unless noted otherwise, photography, video, and/or audio recording of any kind are strictly prohibited during all performances.

USE OF LIKENESS

Patrons may be photographed, filmed and/or recorded for archival, promotional, and/or other purposes. By entering any of our venues, you consent to such photography, filming and/or recording and to any use, in any and all media in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with this venue. You understand that all photography, filming, and/or recording will be done in reliance on this consent given by you by entering this area. If you do not agree to this, please contact the house manager.

ELECTRONIC DEVICES

Please silence all mobile phones and other noisemaking devices. Texting during performances is prohibited.

LATE SEATING

Late seating is subject to the discretion of the house manager. Late patrons may be reseated in an alternate location.

CHILDREN

Children ages 6 and older are welcome to attend all performances, unless indicated otherwise for specific events. Children under age 6 and babies will not be admitted. Parents and guardians are encouraged to exercise judgement when determining if programs are appropriate for their children. Please contact the box office at (706) 542-4400 with questions about specific performances.

ACCESSIBILITY

Venues are accessible to people using wheelchairs or with restricted mobility. Please contact the box office to make advance arrangements if you require special assistance. Accessible parking spaces are located near the entrance to the PAC lobby.

LARGE-PRINT PROGRAMS

Large-print programs are available by calling the box office at least 72 hours before the performance.

ASSISTIVE LISTENING DEVICES

For individuals requiring hearing assistance, the Performing Arts Center offers Assistive Listening Devices that may be checked out at no cost to patrons with a photo ID at the coat check desk in the Performing Arts Center lobby. The photo ID will be returned in exchange for the device at the conclusion of the performance.

FOOD AND DRINK

Concessions are available for purchase in the PAC lobby for all UGA Presents performances and other selected events. Food and drink are prohibited inside the performance venues. Complimentary cough lozenges are available at the coat check desk. Please do not unwrap lozenges during performances.

VOLUNTEERS

We appreciate the dedicated service of the many community volunteers who serve at the Performing Arts Center. To inquire about joining our team, please contact the Volunteer Coordinator at (706) 542-2634. Training sessions are held each August.

RENTALS

Hodgson Concert Hall and Ramsey Concert Hall are available for rental. For information please call (706) 542-2290 or visit the rental page at pac.uga.edu/rentals. Rental inquiries for the Fine Arts Theatre should be directed to the UGA Dept. of Theatre and Film Studies.

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706-713-5981
todd.emily@ubs.com

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