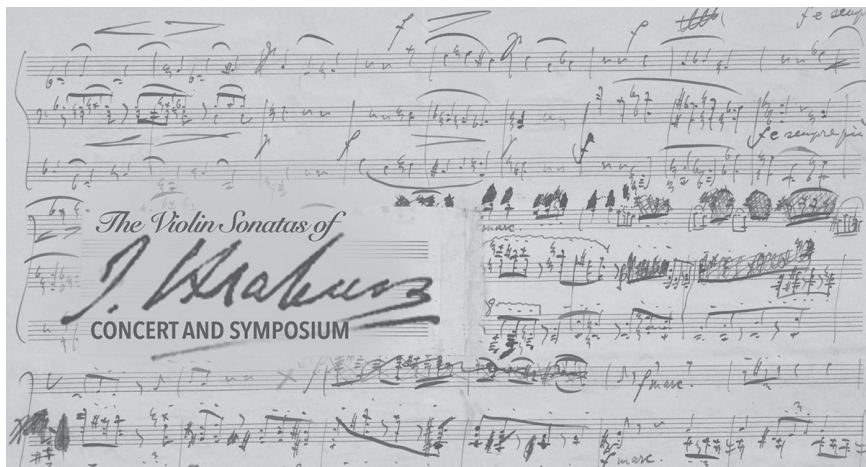


# Brahms Concert and Symposium



## *“The Violin Sonatas of Johannes Brahms”*

Presented by the IU Jacobs School of Music  
Departments of Piano, Strings, Music Theory,  
and Musicology, with support from a Distinguished  
Lecturer Award from the Jacobs Lecture Committee

### **Symposium**

Ford-Crawford Hall  
Saturday, September 10, 2022  
10 a.m. - 4 p.m.

### **Concert**

Auer Hall  
Saturday, September 10, 2022  
8 p.m.



**JACOBS SCHOOL OF MUSIC**  
Indiana University Bloomington

# **Symposium**

Ford-Crawford Hall

## **Opening Remarks**

Abra Bush

*David Henry Jacobs Bicentennial Dean*

## **Morning Presentations**

10 a.m. - 10:45 a.m.

Heather Platt, “Brahms’s Op. 78 and the Op. 59 *Regenlieder*: A Fantasy in Context”

10:45 a.m. - 11:30 a.m.

Ryan McClelland, “Metric Dissonance and Flow in Brahms’s Violin Sonatas”

11:30 a.m. - 12:15 p.m.

Frank Samarotto, “The Sonic Landscapes of Brahms’s Op. 108, i”

## **Lunch Break**

## **Keynote Lecture**

2 p.m - 3 p.m.

Joel Lester, “Thoughts about Brahms’s Violin Sonatas and a Lot More . . .”

## **Round Table**

3 p.m. - 4 p.m.

Scholars and Performers, chaired by Frank Samarotto



## Symposium Speakers

### Keynote Speaker

**Joel Lester's** most recent book is *Brahms's Works for Solo Violin* (Oxford University Press, 2020). Scholar, professor emeritus at City College of New York (CCNY) and the City University of New York (CUNY) Graduate Center, former violinist and administrator, Lester was dean of Mannes College of Music from 1996 to 2011 and later Distinguished Professor (2011-14). From 1969 to 1995, he was professor of music at CCNY and, beginning in 1978, a member of the doctoral faculty in music of the CUNY Graduate Center, where he directed the D.M.A. Program in Performance (1986–95) as deputy executive officer at CUNY. He was violinist (1970–91) in The Da Capo Chamber Players (winners of the 1973 Walter Naumburg Foundation Chamber Music Award). Among his books are *Compositional Theory in the Eighteenth Century* (Harvard University Press, 1992; winner of the Wallace Berry Publication Award of the Society for Music Theory), *Bach's Works for Solo Violin* (Oxford University Press, 1999; winner of the ASCAP-Deems Taylor Award), and the textbook *Analytic Approaches to 20<sup>th</sup>-Century Music* (W. W. Norton, 1989). He was president of the Society for Music Theory (2003–05), and editor of the Society's journal, *Music Theory Spectrum* (1995–97). He earned his Ph.D. in Music from Princeton University in 1970.

### Symposium Presenters

**Heather Platt**, Sursa Distinguished Professor of Fine Arts at Ball State University, is the author of *Johannes Brahms: A Research and Information Guide*, 2<sup>nd</sup> ed. (Routledge, 2011), and co-editor, with Peter H. Smith, of *Expressive Intersections in Brahms: Essays In Meaning and Analysis* (Indiana University Press, 2012). Platt's publications on the reception history, societal context, and tonal structures of Brahms's lieder have appeared in such publications as *Brahms and the Shaping of Time*, *Brahms in the Home and the Concert Hall*, *The Cambridge Companion to the Lied*, *The Journal of Musicology*, and *Intégral*. Her explorations of the performance of lieder on nineteenth-century American stages appear in articles in *American Music* and *German Song Onstage* and in her forthcoming University of Illinois Press book *Lieder in America: On Stages and in Parlors*. Platt has served as president of the Board of Directors of the American Brahms Society and co-editor of Book Reviews for *Music Theory Online*. She is currently a member of the Editorial Board of *Music Theory Spectrum* and digital reviews editor for *19<sup>th</sup>-Century Music*.

**Ryan McClelland** is professor of Music Theory at the Faculty of Music, University of Toronto, where he has also served as associate dean of Academic & Student Affairs since 2013. His research interests include rhythmic-metric theory, tonal analysis, and performance studies. McClelland's first book, *Brahms and the Scherzo*, was published in 2010. Essays on Brahms's music have appeared in the collections *Expressive Intersections in Brahms* (2012), *Explorations in Schenkerian*

*Analysis* (2017), and *Brahms and the Shaping of Time* (2018), as well as in journals including *Music Analysis*, *Theory and Practice*, and *Intégral*. Most recently, he co-edited, with Russell Hartenberger, the *Cambridge Companion to Rhythm* (2020). Current projects include a book on motional qualities in the music of Brahms, an article on performance timing in Brahms's late piano music, and a study of the scherzo across the nineteenth century. McClelland has served as president of the Board of Directors of the American Brahms Society, as well as on editorial boards and numerous committees of the Society for Music Theory.

**Frank Samarotto** is associate professor of Music Theory at the Indiana University Jacobs School of Music. He was a workshop leader at the Mannes Institute for Advanced Studies in Music Theory Summer Institute in Schenkerian Theory and Analysis in 2002; a workshop leader and invited presenter at the first conferences in Germany devoted to Schenkerian theory and analysis, held in Berlin, Saue, and Mannheim in June of 2004; has lectured on voice-leading and musical time at the Sibelius Academy in Helsinki in 2007; and he spoke as Endowed Chair at the University of Alabama. His publications have appeared in *Schenker Studies II*, the *Beethoven Forum*, *Theory and Practice*, *Music Theory Spectrum*, *Music Theory Online*, and *Intégral*, as well as several recent book chapters. He has recently contributed to the fourth edition of *Analysis of Tonal Music: A Schenkerian Approach* by Allen Cadwallader and David Gagné.



# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*One Hundred Eleventh Program of the 2022-23 Season*

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## FACULTY/GUEST RECITAL

**Mark Kaplan, *Violin***  
**David Kaplan, *Piano***  
**Norman Krieger, *Piano***  
**Émile Naoumoff, *Piano***

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Johannes Brahms (1833-1897)  
Sonata No. 1 in G Major, Op. 78  
(1878-79)  
Vivace ma non troppo  
Adagio  
Allegro molto moderato

Mark Kaplan, *Violin*  
Émile Naoumoff, *Piano*

Johannes Brahms  
Sonata No. 2 in A Major, Op. 100 (1886)  
Allegro amabile  
Andante tranquillo  
Allegretto grazioso (quasi andante)

Mark Kaplan, *Violin*  
David Kaplan, *Piano*

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Auer Concert Hall  
Saturday Evening  
September Tenth  
Eight O'Clock

*Indiana University prohibits the unauthorized recording, publication,  
and streaming of live performances. Please silence all electronic devices.*

## Intermission

Johannes Brahms

Sonata No. 3 in D Minor, Op. 108

(1886-88)

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Mark Kaplan, *Violin*  
Norman Krieger, *Piano*



**David Kaplan**, pianist, has been called “excellent and adventurous” by *The New York Times* and praised by the *Boston Globe* for “grace and fire” at the keyboard. He has appeared as soloist with numerous orchestras, including the Britten Sinfonia and Das Sinfonie Orchester Berlin, and has performed recitals at the Ravinia Festival, Sarasota Opera House, Washington’s National Gallery, Music on Main in Vancouver, and Strathmore. Balancing solo performances with meaningful collaborations, Kaplan has played with the Attacca, Ariel, Enso, Hausman, and Tesla String Quartets. As a core member of Decoda, the Affiliate Ensemble of Carnegie Hall, he performs frequently in New York’s most exciting venues, from the Metropolitan Museum of Art to National Sawdust, creates innovative residencies as far away as Abu Dhabi, Mexico, and Scotland. He is a veteran of numerous distinguished chamber music festivals and series, such as the Seattle Chamber Music, Bard, and Mostly Mozart Festivals, the Chamber Music Society of Lincoln Center, Chamber Music Northwest, and Barge Music. He is an alumnus of Tanglewood and the Ravinia-Steans Institute and performs regularly as an alumnus of the Perlman Music Program. He serves as co-artistic director of Lyrica Chamber Music. He has recorded for Naxos and Marquis Records, as well as with Timo Andres on the acclaimed disc *Shy and Mighty* (Nonesuch). Kaplan was a student of the late Claude Frank and previously studied with Walter Ponce and Miyoko Lotto. His mentors over the years have included Anton Kuerti, Richard Goode, and Emanuel Ax. He studied conducting at the Universität der Künste Berlin with Lutz Köhler, under the auspices of a Fulbright Fellowship. The recipient of a D.M.A. from Yale University in 2014, Kaplan earned his bachelor’s degree from UCLA, where he has also served on the faculty since 2016, and was appointed assistant professor of piano in 2020. He is proud to be a Yamaha/Bösendorfer Artist, and when at home in Los Angeles, he enjoys practicing on his childhood piano, a 1908 Hamburg Steinway model A.



**Mark Kaplan** has established himself as one of the leading violinists of his generation. His consummate artistry has resulted in solo engagements with nearly every major US and Canadian orchestra, including the New York and Los Angeles Philharmonic Orchestras, the Cleveland, Chicago and Philadelphia Orchestras, and the Montreal and Vancouver Symphony Orchestras. He has collaborated with many of the world's foremost conductors, among them Ormandy, Tennstedt, Maazel, Masur, Dutoit, Bychkov, Conlon, Foster, Gatti, Rattle, Robertson, Salonen, Semkov, Skrowaczewski, Slatkin, and Zinman. Kaplan has also maintained a flourishing international career since his European debut in 1975 when he was asked on short notice to substitute for Pinchas Zuckerman, playing the Bartók concerto in Cologne under the baton of Lawrence Foster. He has made highly acclaimed concerto and recital appearances in all the musical centers of Europe, as well as in Australia, New Zealand, Malaysia, Hong Kong, and Singapore. In addition to his solo music making, Kaplan is also devoted to chamber music. He appears with pianist Yael Weiss and cellist Peter Stumpf as the Weiss-Kaplan-Stumpf Trio, with recordings and concert tours world-wide. Prior to that he performed and recorded extensively for two decades in the Golub-Kaplan-Carr Trio with cellist Colin Carr and the late pianist David Golub. Kaplan has a wide range of repertoire available on CD, with his second recording of the solo violin works of J. S. Bach recently issued on Bridge Records. In addition, the Weiss-Kaplan-Stumpf Trio has just recorded Beethoven's complete works for piano trio, to be released later this year, also by Bridge. Since 2005, Mark Kaplan has been professor of music (violin) at the Indiana University Jacobs School of Music, and prior to that he served as professor with distinction at UCLA. He is a graduate of The Juilliard School, where he was a student of Dorothy DeLay. Kaplan plays a violin made by Antonio Stradivari in 1685 known as the Marquis.



A native of Los Angeles, **Norman Krieger** is one of the most acclaimed pianists of his generation and is highly regarded as an artist of depth, sensitivity, and virtuosic flair. Krieger has collaborated with such notable conductors as Myung-Whun Chung, Donald Runnicles, Leonard Slatkin, and Michael Tilson Thomas. He regularly appears with the major orchestras of North America, among them the New York Philharmonic, Los Angeles Philharmonic, and Chicago Symphony. He has performed throughout Europe, Asia, and South America. In 2014, he recorded the Brahms Sonata Op. 1 and the Piano Concerto No. 2 with the London Symphony Orchestra under Philip Ryan Mann (Decca). In recital, Krieger has appeared throughout the United States, Europe, Mexico, and Asia. Chamber music collaborations have included appearances with Sheri Greenawald, Paul Huang, Sarah Chang, Pamela Frank, and the Tokyo String Quartet, among many others. His debut at New York City's prestigious Carnegie Hall and Mostly Mozart Festival earned him an invitation to Lincoln Center's Great Performers Series, and he was Gold Medal Winner of

the first Palm Beach Invitational Piano Competition. Krieger began his studies in Los Angeles with Esther Lipton. At age 15, he became a full-scholarship student of Adele Marcus at The Juilliard School, where he earned bachelor's and master's degrees. Subsequently, he studied with Alfred Brendel and Maria Curcio in London and earned an Artist Diploma from the New England Conservatory, where he worked with Russell Sherman. A champion of contemporary music, he features among his active repertoire the music of such composers as John Adams, Leonard Bernstein, and John Corigliano. Krieger is founding artistic director of The Prince Albert Music Festival in Hawaii. Since 2008, he has served on the summer faculty at the Brevard Music Festival in North Carolina. From 1997 to 2016 he was a professor at the Thornton School of Music at the University of Southern California. In August 2016, Krieger was appointed professor of music (piano) at the Indiana University Jacobs School of Music, where he is chair of the Piano Department. *(Photo by Christian Steiner)*



**Émile Naoumoff** has been likened to both Vladimir Horowitz and Arthur Rubinstein, displaying, as one critic remarked, the fire of the former and the poetry of the latter. Also a composer, he was signed at age 18 with the music publisher Schott. Naoumoff revealed himself as a musical prodigy at age five, taking up the piano and adding composition to his studies a year later. At age seven, he became the last disciple of composer Nadia Boulanger, with whom he studied until her death. At the same time, he pursued studies at the Paris Conservatory with Lélia Gousseau, Pierre Sancan, and Genevieve Joy-Dutilleux, as well as at the Ecole Normale de Musique de Paris with Pierre Dervaux. Upon Boulanger's passing, Naoumoff took over her classes at the summer sessions of the Conservatoire d'Art Americain in Fontainebleau. He was later appointed at the Conservatoire National Supérieur de Musique, Paris, and in 1996, he opened his own summer academy at the Château de Rangipport in Gargenville, France, in the spirit of Nadia Boulanger. Naoumoff is regularly invited to perform with such orchestras as the Los Angeles Philharmonic, Berlin Symphony, Vienna Symphony, San Francisco Symphony, National Symphony (Washington, D.C.), and Moscow Symphony. He has worked closely with conductors such as Leonard Bernstein, Igor Markevitch, Leonard Slatkin, Mstislav Rostropovich, and Eliahu Inbal. He has also collaborated with such notable musicians as Jean-Pierre Rampal, Gerard Souzay, Yo-Yo Ma, and the Fine Arts Quartet, among many others. Naoumoff is an avid composer of French *mélodies*, and is known for his mastery in transcribing music for the piano. He maintains a video journal of daily improvisations on his YouTube channel, and he has recorded for EMI, Sony, Phillips, Naxos, Wergo, and Orfeo. Naoumoff is associate professor of music (piano) at the Indiana University Jacobs School of Music.