SAN FRANCISCO
PERFORMANCES

presents...

MIDORI | Violin

Thursday, February 2, 2023 | 7:30pm
Sunday, February 5, 2023 | 2pm
Herbst Theatre

FEBRUARY 2

BACH — **Sonata No. 2 in A Minor for Unaccompanied Violin, BWV 1003**
- *Grave*
- *Fuga*
- *Andante*
- *Allegro*

ESCAICH — **Nun Komm**

BACH — **Sonata No. 3 in C Major for Unaccompanied Violin, BWV 1005**
- *Adagio*
- *Fuga*
- *Largo*
- *Allegro assai*

INTERMISSION

GOSFIELD — **Long Waves and Random Pulses (acoustic version)**

BACH — **Partita No. 2 in D Minor for Unaccompanied Violin, BWV 1004**
- *Allemande*
- *Courante*
- *Sarabande*
- *Gigue*
- *Chaconne*

The February 2 program is made possible in part by the generous support of Fred M. Levin, The Shenson Foundation.

FEBRUARY 5

BACH **Sonata No. 1 in G Minor for Unaccompanied Violin, BWV 1001**

Adagio
Fuga: Allegro
Siciliano
Presto

MONTGOMERY **Rhapsody No. 1**

BACH **Partita No. 1 in B Minor for Unaccompanied Violin, BWV 1002**

Allemande
Double: Presto
Corrente
Double
Sarabande
Double
Bourrée
Double

INTERMISSION

ZORN **Passagen**

BACH **Partita No. 3 in E Major for Unaccompanied Violin, BWV 1006**

Preludio
Loure
Gavotte en Rondeau
Menuet I and II
Bourrée
Gigue

Midori is represented by Kirshbaum Associates Inc.
307 Seventh Avenue, Suite 506, New York, NY 10001 kirshbaumassociates.com

ARTIST PROFILE

San Francisco Performances presents Midori for the ninth time. Midori made her SF Performances debut in November 1998.

Midori is a visionary artist, activist and educator who explores and builds connections between music and the human experience and breaks with traditional boundaries, which makes her one of the most outstanding violinists of our time. She has performed with many of the world's most prestigious orchestras and has collaborated with world-renowned musicians including Leonard Bernstein, Yo-Yo Ma, and many others. She will mark the 40th anniversary of her professional debut this season, celebrating a remarkable career that began in 1982, when she debuted with the New York Philharmonic at age 11.

This anniversary season is marked by a new recording of the complete Beethoven sonatas for piano and violin performed by Midori and the celebrated pianist Jean-Yves Thibaudet (Warner Classics). The pair performs the complete sonatas at Dartmouth College, and a selection of the sonatas in Chicago. Another highlight of the anniversary season is a project that combines two lifelong passions—the music of Bach and newly commissioned music—in a solo recital tour featuring Bach's six sonatas and partitas for solo violin alongside works by contemporary composers; the tour includes a return to Carnegie Hall in February and concerts in Washington, DC, Seattle and Vancouver, and in San Francisco, Irvine, and La Jolla in California. Midori also appears this season with the Boston Symphony Orchestra, National Symphony Orchestra, Buffalo Philharmonic Orchestra, Erie Philharmonic, Toledo Symphony, and Glacier Symphony (Kalispell, Montana). She also performs on tour this season in Europe and Asia.

As someone deeply committed to furthering humanitarian and educational goals, she has founded several non-profit organizations: the New York City-based Midori & Friends, currently celebrating its 30th year; MUSIC SHARING, based in Japan; the Orchestra Residencies Program (ORP), for which Midori commissioned a new work from composer Derek Bermel, which premiered in 2021; and Partners in Performance (PiP), which helps to bring chamber music to smaller communities in the U.S. In recognition of her work as an artist and humanitarian, she serves as a United Nations Messenger of Peace, and in 2021, she was named a Kennedy Center Honoree.

Born in Osaka in 1971, she began her violin studies with her mother, Setsu Goto, at an early age. In 1982, conductor Zubin Mehta invited the then 11-year-old Midori to perform with the New York Philharmonic in the orchestra's annual New Year's Eve concert, where the foundation was laid for her following career. Midori is the Dorothy Richard Starling Chair in Violin Studies at the Curtis Institute of Music in Philadelphia and is a Distinguished Visiting Artist at the Peabody Institute of the Johns Hopkins University. She plays the 1734 Guarnerius del Gesù 'ex-Huberman' and uses four bows—two by Dominique Peccatte, one by François Peccatte, and one by Paul Siefried.

PROGRAM NOTES FEBRUARY 2

Sonata No. 2 in A Minor for Unaccompanied Violin, BWV 1003

JOHANN SEBASTIAN BACH
(1685–1750)

Bach's six works for unaccompanied violin—three sonatas and three partitas—form one of the pinnacles of the violin literature. Bach, then in his mid-thirties, was Kapellmeister to Prince Leopold of Anhalt-Cöthen when he composed them about 1720. These six works are supremely difficult for the violinist and—in some senses—supremely difficult for the listener: they were not published until 1817–1828, a century after they were composed.

The three partitas are essentially suites of dance movements, but the three sonatas are in a more prescribed form. These are not sonatas in the classical sense of that term, with contrasts of themes and tonalities within movements, but they do conform to a specific sequence: the first movement is slow and solemn, somewhat in the manner of a prelude; the second is a fast fugue; the third, usually more lyric, is the one movement in a contrasted key; and the last is a fast movement in binary form, somewhat like the dance movements of the partitas.

The first movement of the *Sonata No. 2 in A Minor* has much the same improvisational atmosphere of the opening movement of the *First Sonata*. Bach's marking is *Grave*, which in music means "slow and solemn," though the Italian and French translations of that term include "deep" and "serious," and Bach was certainly aware of those meanings. The ornate melodic line has a dignified, almost ceremonial character, and that line is often broken with multiple-stops and trills before the movement makes its way to a quiet close on octave E's. The fugue is built on a concise subject—only two measures long and of narrow thematic compass—that proceeds at a very brisk pace and is interrupted several times by interludes of running sixteenths. At the climax, Bach combines the fugue subject with its inversion and drives the movement to a florid close.

The *Andante*, which moves to the relative major (C major), offers a gorgeous melodic line which the violinist must accompany with pulsing eighth notes on

a lower string—that steady pulse is the heartbeat that runs throughout this movement. This is wonderful writing for the violin, demanding effortless bow control: a listener should hear two quite different sounds produced simultaneously by the same bow-stroke. After this dignified, expressive music, the finale—marked *Allegro*—really rips. Like the third movement, it is in binary form, but without the multiple-stopping that gave the *Andante* its distinct character. The fundamental pulse here is the rush of racing sixteenth notes, though this is constantly enlivened with bursts of thirty-second-notes. At the opening of this movement Bach makes one of the few dynamic indications in all his music for unaccompanied violin, carefully contrasting repeated phrases that he wants played first *forte* and then *piano*. The movement drives to a blistering close in which the racing line leaps across all four strings even as Bach stacks up the rhythmic complexities, and the solitary A at the very end is a most emphatic conclusion.

Nun Komm

THIERRY ESCAICH
(B. 1965)

Thierry Escaich began improvising as a child, and he went on to study composition and organ at the Paris Conservatory. He has taught improvisation and organ at that Conservatory since 1992, and he currently serves as organist at the Church of Saint-Etienne-du-Mont in Paris. Escaich has composed in many different forms, including opera, ballet, orchestral and chamber works, as well as a large number of compositions for organ. He has also been ready to compose for instruments somewhat off the normal track of classical music, such as accordion, saxophone, and others.

While many of his works are on a grand scale, Escaich has been particularly drawn to composing for solo instruments, which must create their own harmonies and sound-world. His *Nun Komm* was composed in 2001 and premiered on August 18 of that year in Manège, Reims, by violinist David Grimal. This four-minute piece is a challenge for even the most accomplished of violinists, and in a sense it may be thought of as a test-piece because it presents so many different technical hurdles for the performer. *Nun Komm* is multi-layered music. It begins with the barest of textures, a repeated open G played pizzicato by the left hand. Over that ostinato-like pulse, Escaich begins to layer other elements—flares of rhythmic energy, bits of theme—and quickly the music develops a polyphonic complexity, with thematic fragments emerging from the various layers of busy textures. Along the way, the violinist must master such challenges as multi-stopped artificial harmonics, complex string-crossings, and playing in very high positions. From beginning in almost skeletal simplicity, *Nun Komm* gradually expands to a full-throated polyphonic climax driven along pounding rhythms. These textures simplify and thin out, and the music whispers its way into silence.

Sonata No. 3 in C Major for Unaccompanied Violin, BWV 1005

JOHANN SEBASTIAN BACH

Bach was famed in his own day as a virtuoso organist, and—like virtually all composers of his era—he also played the violin. Very probably he played in the orchestra at Cöthen, but it is known that he preferred to play viola in chamber music, and in fact we know nothing about Bach's skill as a violinist: his biographer Philipp Spitta has noted that in all of the writings about Bach by family and contemporaries there is not one mention of his ability as a violinist. What is indisputable, however, is that his understanding of the instrument was profound.

Unlike the opening movements of the other two unaccompanied sonatas, which were conceived to suggest an improvisatory character, the *Sonata in C Major* begins with a long *Adagio* built entirely on the steady rhythm of the dotted eighth. The figure is very simple at its first appearance; gradually it grows more complicated, and the melodic line is elaborately embellished. The second movement is the expected fugue, in this instance one of the most difficult fugues Bach wrote for the violin; its subject is based on the old chorale tune *Komm, Heiliger Geist, Herre Gott*. The simple opening evolves into music of unbelievable complexity, but the fugue subject remains clear throughout, despite Bach's complicated evolutions, which include its appearance in inversion. The *Largo* is a lyric slow movement; once again, the main idea is stated simply and then developed contrapuntally. This movement is in F major, the only one in the sonata not in C major. The binary-form *Allegro assai* is linear music, built on a steady flow of sixteenth notes. This is the sort of dance-like movement one expects to find in the partitas, and here it makes a brilliant conclusion to the sonata.

Long Waves and Random Pulses (acoustic version)

ANNIE GOSFIELD
(B. 1960)

Annie Gosfield studied piano as a child and composition at North Texas State University and the University of Southern California, and she has gone on to develop a reputation as a composer willing to experiment with the sound, form, content, and even the definition of music. Gosfield has performed at festivals in Switzerland, Poland, Israel, Czech Republic, Germany, France, Slovenia, Canada, and throughout the United States. She has written many different kinds of music: improvisational, collaborative, music for specific spaces, music for electronics, and many others: her *Brooklyn, October 5, 1941*—composed to observe the centenary of the unification of the boroughs of New York—is scored for piano and baseballs. She has collaborated with such ensembles as Bang on a Can, the Rova Saxophone Quartet, New York's Crosstown Ensemble, the American Composers Forum, and many others.

While working at the American Academy in Berlin in 2012, Gosfield became interested in the radio waves used by different governments during World War II to jam foreign radio transmissions. She composed *Long Waves and Random Pulses* using recordings of jamming sounds employed by Germany, Italy, and the Soviet Union and combining these with a part for solo violin that along the way makes reference to the great *Chaconne* from Bach's *Partita No. 2 in B Minor, BWV 1004*.

The composer has described *Long Waves and Random Pulses* as "a duet for violin and jammed radio signals." This music exists in two versions. The electronic version uses actual recordings of those jamming signals and extends them through electronic means. The acoustic version, which is the version that will be performed at this concert, is for violin alone and asks violinists to simulate the sounds of the electronic jamming in their playing. Gosfield has noted: "I considered how a listener might perceive these unpredictable shifting sounds when he or she turned on the radio and was confronted with the odd re-

sults of two very different signals competing for the same wavelength, as well as the constant transformation and the dynamic tension between music, noise, and the interference of pure signal. As for the title, *Long Waves* refers to the long wave radio frequencies that many of these interrupted signals were broadcast on. *Random Pulses* represents a method of radio jamming that uses a random pulse noise to override the program broadcast on the target radio frequency."

Partita No. 2 in D Minor for Unaccompanied Violin, BWV 1004

JOHANN SEBASTIAN BACH

Bach's sonatas for unaccompanied violin employ a slow-fast-slow-fast sequence of movements, but the structure of the three partitas is more varied. The term *partita*—which suggests a collection of parts—refers to a suite of dances, and Bach wrote his three partitas as sets of dance movements. While each of the sonatas has four movements, the partitas have more movements (five to seven) and are somewhat freer in form, as Bach adapted a number of old dance forms to the capabilities of the solo violin.

The *Partita No. 2 in D Minor* has become the most famous of Bach's six works for unaccompanied violin, for it concludes with the *Chaconne*, one of the pinnacles of the violin literature. Before this overpowering conclusion, Bach offers the four basic movements of partita form, all in binary form. The opening *Allemande* is marked by a steady flow of sixteenth notes occasionally broken by dotted rhythms, triplets, and the sudden inclusion of thirty-second notes. The *Courante* alternates a steady flow of triplets within dotted duple meters. The *Sarabande* proceeds along double and triple stops and a florid embellishment of the melodic line, while the *Gigue* races along cascades of sixteenth notes in 12/8 time; the theme of the second part is a variation of the opening section.

While the first four movements present the expected partita sequence, Bach then springs a surprise by closing with a chaconne longer that the first four movements combined. The *Chaconne* offers some of the most intense music Bach ever wrote, and it has worked its spell on musicians everywhere for the last two and a half centuries: beyond the countless recordings for violin, it is currently available in performances by guitar, cello, lute, and viola, as well as in piano transcriptions by Brahms, Busoni, and Raff. Brahms, who arranged it for left hand only, was almost beside himself with admiration for this music; to Clara Schumann he wrote: "If I could picture myself writing, or even conceiving such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad."

A chaconne is one of the most disciplined forms in music: it is built on a ground bass in triple meter over which a melodic line is repeated and varied. A chaconne demands great skill from a performer under any circumstances, but it becomes unbelievably complex on the unaccompanied violin, which must simultaneously suggest the ground bass *and* project the melodic variations above it. Even with the flatter bridge and more flexible bow of Bach's day, some of this music borders on the unplayable, and it is more difficult still on the modern violin, with its more rounded bridge and concave bow.

This makes Bach's *Chaconne* sound like supremely cerebral music—and it is—but the wonder is that this music manages to be so expressive at the same time. The four-bar ground bass repeats 64 times during the quarter-hour span of the *Chaconne*, and over it Bach spins out gloriously varied music, all the while keeping these variations firmly anchored on the ground bass. At the center section, Bach moves into D major, and here the music relaxes a little, content to sing happily for a while; after the calm nobility of this interlude, the quiet return to D minor sounds almost disconsolate. Bach drives the *Chaconne* to a great climax and a restatement of the ground melody at the close.

—Program notes by Eric Bromberger

PROGRAM NOTES FEBRUARY 5

Sonata No. 1 in G Minor for Unaccompanied Violin, BWV 1001

JOHANN SEBASTIAN BACH
(1685–1750)

Bach's three sonatas for unaccompanied violin are not sonatas in the classical sense of that term, with contrasts of themes and tonalities within movements, but they do conform to a specific sequence: the first movement is slow and solemn, somewhat in the manner of a prelude; the second is a fast fugue; the third, usually more lyric, is the one movement in a contrasted key; and the last is a fast movement in binary form, somewhat like the dance movements of the partitas.

The *Sonata in G Minor* opens with a somber *Adagio*. While fully written out, this noble music give the impression that the music is being improvised as it proceeds, and Bach decorates the slow melodic line with florid embellishments (including, at several points, 128th notes). The heavy chording and rich sonorities of this movement have led some to believe that Bach was attempting to duplicate the sound of the organ here. After the stately gravity of the opening movement, the fugue bristles with nonstop energy. The fugue itself is in three voices, and Bach eases the polyphonic complexity with interludes of sixteenth note passagework and arpeggiated figurations. One of Bach's finest fugues, this has always been a great favorite of violinists—Henryk Szeryng often performed it as an encore. A *Siciliano*, as its name suggests, probably had its origin in Sicily. Bach understood it to be a slow dance in compound time; he preserves the swaying effect of the original in the dotted rhythm of the very opening, and this dotted figure returns throughout, though it is sometimes buried within the harmonic texture. For this movement, Bach moves into B-flat major, the relative major of the home key. The concluding *Presto* is a blistering rush of steady sixteenth notes. Such an unvaried progression might, in other hands, quickly become dull, but Bach's often surprising subdivisions of phrasing and bowing give this movement unexpected variety. There is a brief flash of D major at the beginning of this second part, which proceeds with unremitting energy to the massive final chords.

Rhapsody No. 1

JESSIE MONTGOMERY
(B. 1981)

Jessie Montgomery had all her early training in New York City. The daughter of theater and musical artists, she learned to play the violin as a child and earned her bachelor's degree in violin performance from Juilliard and her master's in composition from New York University. She is currently a Graduate Fellow in composition

at Princeton as well as a Professor of Violin and Composition at The New School in New York City. In 2021 Montgomery began her tenure as composer-in-residence with the Chicago Symphony Orchestra.

Her *Rhapsody No. 1* was composed in 2014. In a note in the score she explains her purpose in writing a series of rhapsodies:

"This work for solo violin is the first rhapsody in a series that will be written for six different instruments. The collection of six solo works pays homage to the tradition of J.S. Bach's solo violin sonatas and partitas, his suites for solo cello and the six solo violin sonatas of Eugène Ysaÿe. In paying tribute to this archetypal tradition, I have chosen to elaborate by writing for a variety of solo voices across instrument families—violin, viola, flute, bassoon, and double bass—so that the final rhapsody in the cycle is a five-part chamber work for all of the instruments in the collection. This piece represents my excitement for collaboration, as each solo work is written in collaboration with the premiere performer, and my love for chamber music as a staple in my current output."

Montgomery is quite right to cite the example of the solo violin music of J.S. Bach. Her *Rhapsody* presents many of the challenges of Bach's sonatas and partitas (double-stopping, string-crossings, arpeggiated chords) and also many of the virtues: a carefully achieved sense of improvisation, melodic lines emerging from complex textures, and a full use of the many sounds possible on the violin. Her *Rhapsody No. 1* is beautifully written for the violin: despite its complexities, this music sits very gracefully under the hand. It also has some of Bach's seemingly effortless expressiveness. Beginning quietly, as if it is being improvised on the spot, the *Rhapsody* grows in complexity and intensity as it proceeds, and along the way Montgomery employs such string techniques as *bariolage*, in which the same note is played alternately on open and closed strings to produce different colors on that same note. She also notes with extraordinary precision how she wants passages fingered and interpreted. The *Rhapsody* rises to an animated climax, then loosens its tensions. The final section, which is muted throughout, leads to an understated conclusion.

Partita No. 1 in B Minor for Unaccompanied Violin, BWV 1002

JOHANN SEBASTIAN BACH

Bach's evolution of partita form takes a particularly unusual turn in his *Partita No. 1 in B Minor*. He offers an allemande, a corrente, and a sarabande but drops the gigue and replaces it with a bourrée, then follows each of these four movements with a *Double*, a variation on the preceding movement. These are melodic variations, so in each *Double* one still hears the shape of the principal theme of the previous movement, but all of the *Doubles* are at a faster tempo. All movements—both the original movements and their *Doubles*—are in binary form.

An *allemande* is a dance in common time and at a moderate tempo; as the name suggests, it is of German origin. The *Allemande* that opens Bach's First Partita is powerful music, proceeding solemnly along grand chords and dotted rhythms, while its *Double*, in cut-time, runs nimbly along a steady progression of eighth notes. *Corrente* is Italian for the French Courante: both mean "running," and it is no surprise that both the *Corrente* of this partita and its *Double* move along swiftly—the steady eighths of the *Corrente* become sixteenths in the *Double*, which flies.

A *sarabande* was an old (sixteenth century) dance, originally brought to Europe from Latin America; King Philip II of Spain had it banned from the court in 1583 for "exciting bad emotions." It evolved into a somewhat slower dance in triple time, and it is in this form that Bach came to know it. His *Sarabande* is a grave, somewhat formal dance, with the violin's complex multiple-stopping providing a rich harmonic accompaniment. The *Double* transforms the 3/4 of the Sarabande into a flowing 9/8 meter and relaxes its gravity by dancing lightly along the triple meter. A *bourrée* is a vigorous dance in quadruple meter, usually beginning on the upbeat, and this noble, energetic *Bourrée* features massive chords within the texture of the quick dance; the *Double* brings a steady rush of eighth notes, broken by some brief double-stopping at the start of the second half.

Passagen

JOHN ZORN
(B. 1953)

John Zorn has been an almost Promethean force in music over the last 40 years. A saxophone player and composer, he is also a record and music producer who has helped create hundreds of recordings of new music, and he has been a champion of new music in its many forms. The range of his passions is intimidating; he has been the saxophonist in the bands Naked City and Masada, he has made much of his career as a performer in Japan, and recently he has explored his Jewish heritage with the klezmer-influenced Masada. Zorn's music—which can partake of rock, punk, jazz, film music, and many other genres—has been described as aggressive and assaultive, yet it has also earned the respect of the musical establishment: Zorn has been named a MacArthur Fellow and was also recipient of Columbia University's prestigious William Schuman Award, given for lifetime achievement in music.

In his *Passagen*, composed in 2011, Zorn set himself a very specific task: he wanted to write an extended work for unaccompanied violin that would offer what he called "a brief history of solo violin music." That history—which includes works by Telemann, Bach, Paganini, Reger, Ysaÿe, Prokofiev, Bartók, and others—is as rich as it is intimidating. Music for solo violin poses all kinds of challenges for a composer. The violin is essentially a linear instrument, and while it is easy enough to write lyric music for that instrument, creating a harmonic context for that music is much more difficult, for the composer (and performer) must make use of chording and other forms of multiple-stopping to create a harmonic foundation.

Zorn set a further task for himself in this piece: he wished to pay homage to Bach, and so he built much of this piece on the musical equivalents of the letters of his last name: in German musical notation B-A-C-H becomes the sequence Bb-A-C-B. Alert listeners to *Passagen* will make out that sequence, which over the last centuries has haunted composers as different as Beethoven, Schoenberg, Vaughan Williams, Schnittke, and many others.

But rather than listening just for that motif, audiences should take *Passagen* as the dazzling work that it is. This is a phenomenally difficult work for a violinist, who must master all the solo violin techniques from the last several centuries (as well as a few new ones). Zorn also makes fleeting quotations of great works from the solo violin repertory, and listeners will recognize fragments from the Bach solo sonatas, from Bartók's *Sonata for Solo Violin*, and others. Overflowing with energy,

Passagen does not just give us a tour of the literature for the unaccompanied violin—it becomes part of that literature.

Zorn composed *Passagen* as a gift to American composer Elliott Carter on his 103rd birthday, which took place on December 11 of that year. Carter, whose *Risconoscenza* of 1984 is written for solo violin, also received the dedication. The premiere of *Passagen* had taken place two days earlier, on December 9, 2011, when Jennifer Koh performed it at Miller Theatre at Columbia University.

Partita No. 3 in E Major for Unaccompanied Violin, BWV 1006

JOHANN SEBASTIAN BACH

In his final partita for unaccompanied violin, Bach virtually dispenses with the standard allemande-courante-sarabande-gigue sequence of the partita and instead creates an entirely original structure consisting of a stunning opening movement, a varied series of dances, and a concluding gigue (the only survivor from the traditional sequence).

The title *Preludio* suggests music that is merely an introduction to something else, but this *Preludio* is a magnificent work in its own right, in some ways the most striking of the seven movements of this partita. Built on the jagged, athletic opening theme, this movement is a brilliant flurry of steady sixteenth notes, featuring complicated string-crossings and racing along its blistering course to an exciting conclusion. Among the many pleasures of this music is Bach's use of a technique known as *bariolage*, the rapid alternation between the same note played on stopped and open strings, which gives this music some of it characteristic glinting brilliance. It is no surprise that this *Preludio* is among the most popular pieces Bach ever wrote, and those purists ready to sneer at Leopold Stokowski's arrangement for full orchestra should know that Bach beat him to it: in 1731, ten years after writing the violin partita, Bach arranged this *Preludio* as the opening orchestral movement of his *Cantata No. 29, "Wir danken dir, Gott."*

Bach follows this striking beginning with a sequence of varied dances. The term *Loure* originally referred to a form of French bagpipe music and later came to mean a type of slow dance accompanied by the bagpipe. Bach dispenses with the bagpipe accompaniment, and in this elegant movement the violin dances gracefully by itself. Bach was scrupulously accurate in his titles, and the *Gavotte en Rondeau* (gavotte in the form of a rondo) conforms to both these forms: a gavotte is an old French dance in common time that begins on the third beat, while rondo form asks that one section recur throughout. This vigorous and poised movement features some wonderful writing for the violin as the original dance theme repeats in many guises. The two minuet movements are sharply contrasted: *Menuet I* takes its character from the powerful chordal beginning, while *Menuet II*, dancing gracefully, is more subdued. The *Bourrée* drives along its lively course, energized by a powerful upbeat, and the *Gigue* (an old English dance related to the jig) brings the work to a lively close.

—Program notes by Eric Bromberger