

Auerbach & Pierce

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In Concert

Dan Auerbach, violin

Joshua Pierce, piano

Wednesday, April 20, 2016 7:30 PM

Merkin Concert Hall

(At Kaufman Music Center 129 W. 67th St., NYC 10023)

Free Admission – Reservations Required

For More Info. & Reservations

917-670-4851/hollshoop@gmail.com

Works by Haba, Bloch, Tartini, Brahms, Mozart, Paganini





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**Auerbach
and
Pierce**



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**April 20th, 2016
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**Wolfgang Amadeus Mozart
Johannes Brahms
Guiseppe Tartini
Ernest Bloch
and more....**

**"And what craft it shows, as does
Limon's 1942 solo Chaconne...
violinist Dan Auerbach plays
marvelously."**

- Deborah Jowitt, Village Voice

**"Pierce's gutsy, incisive way reveals the composer's
sensitive and often underrated ear for conjuring
fresh instrumental textures."**

- Jed Distler, Classics Today

Merkin Concert Hall

at Kaufman Music Center: 129 W. 67th St. NY, NY 10023

www.kaufmanmusiccenter.org

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supported by a PSC-CUNY grant

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Wednesday, April 20, 2016 at 7:30 pm

Dan Auerbach *violin*
Joshua Pierce *piano*

WOLFGANG AMADEUS MOZART
(1756-1791)

Sonata in E Minor, K. 304
Allegro
Tempo di Menuetto

GIUSEPPE TARTINI
(1692-1770)
Arr. Fritz Kreisler

Sonata in G Minor "Devil's Trill"
Larghetto
Allegro energico
Grave
Allegro assai
Grave
Allegro assai
Grave
Allegro assai
Adagio

ALOIS HÁBA
(1893-1973)

Hudba for Solo Violin, Op. 9b
Allegro non troppo
Andante cantabile
Scherzo energico
Moderato

Intermission

Steinway is the official piano of Merkin Concert Hall
Volvic is the official water of Merkin Concert Hall

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JOHANNES BRAHMS
(1833-1897)

Sonata in G Major, Op. 78, No. 1

Vivace ma non troppo
Adagio
Allegro molto moderato

ERNEST BLOCH
(1880-1959)

Baal Shem Suite - Three Pictures of Chassidic Life

Vidui
Nigun
Simchas Torah

NICCOLÒ PAGANINI
(1782-1840)

Caprices No. 5, 11, Op. 1

No. 5 in A Minor
No. 11 in C Major
(Piano Accompaniment: Robert Schumann)



to the heart-warming sections that precede and follow it. The three "D"s make an appearance again in the final third movement, with the melody that begins with the dotted rhythm. The accompaniment is gentle and flowing. Later, a theme from the second movement is heard again. The feeling is one of optimism. Following a return of the opening theme, the work comes to a gentle close.

Ernest Bloch **Baal Shem Suite – Three Pictures of Chassidic Life (1923)**

Ernest Bloch composed his *Baal Shem – Three Pictures of Chassidic Life* in 1923. Along with his most familiar work, *Schelomo*, Rhapsody for cello and orchestra, his three pieces *From Jewish Life*, the *Méditation Hébraïque*, and the *Sacred Service* of 1930, the triptych *Baal Shem* shows Bloch's personal voice as being "Jewish" above all else. "What interests me," wrote Bloch, "is the Jewish soul, the enigmatic, ardent, turbulent soul that I feel vibrating throughout the Bible...it is all this that I endeavor to hear in myself and to transcribe into my music; the venerable emotion of the race that slumbers way down in our souls." Bloch's *Baal Shem* is made up of I. Vidui (Contrition) II. Nigun (Improvisation) III. Simchas Torah (Rejoicing). In the Nigun, Bloch attempts to recreate the feeling of ecstatic religious chanting through a highly charged and ornate melodic line that rises to a fever pitch of spiritual intensity before dying away to a gentle close. Before this comes Vidui in which the fervor of a sinner returning to God is evoked by cantilena writing of considerable nobility. The final section of *Baal Shem*, Simchas Torah, inspired by the moment when Moses handed down the torch to the children of Israel, is a lively, optimistic and exhilarating piece.

Niccolò Paganini **Caprices for Solo Violin, Op. 1** **No. 5, 11 (1805)**

The celebrated violin soloist Ivry Gitlis, in the *Art of Violin*, states: "The history of the violin can probably be divided from the time before Paganini and after." Paganini was indeed the most celebrated violin virtuoso of his time, and left his mark as one of the pillars of modern violin

technique. *The 24 Caprices for Solo Violin, Op. 1*, were written around 1805. This single, unique work became the basis of virtuoso violin technique as it developed in the second half of the 19th century. The piano virtuosity of celebrated pianists such as Liszt and Chopin also springs from Paganini's Caprices. The caprices are in the form of études, with each number studying individual skills. No. 5 is an exercise in arpeggios and spiccato bowing. No. 11 is especially demanding. The first and last sections ask the violinist to accompany himself with multiple voices. The middle section consists of many dotted notes in rapid succession. The piano accompaniment is by Robert Schumann.

About the Artists

Dan Auerbach's mentors include Dorothy DeLay, Felix Galimir, Harvey Shapiro, Lewis Kaplan, and Arnold Steinhardt. He holds B.M. and M.M. degrees in violin performance from The Juilliard School, and a D.M.A. from Rutgers University. While at Rutgers, Dr. Auerbach was awarded the Irene Alm Memorial Prize for a graduating doctoral student for excellence in performance and scholarly research. Dan Auerbach has been described by the *New York Times* as a player "with quiet virtuosity." Performances include all the major venues in New York City. Dr. Auerbach's performing and research specializations include Jewish, world, and microtonal music. He has been a long-time member of the American Festival of Microtonal Music (AFMM), as well as professional klezmer ensembles. Most recently, he has joined forces with DanzaNova, a virtuoso world music group based in New York City. It was while performing with AFMM that he started his collaboration with award-winning concert pianist Joshua Pierce. This Merkin Concert Hall recital marks 25 years of this exciting and fruitful collaboration. Recent concerts include Hardin-Simmons University and Montana State University, as well as a presentation for the New York American String Teachers Association. Upcoming concerts include Blue Lake Fine Arts Camp, as well as Kennesaw State University. Additional planned projects include the José Limon Dance Company, as well as an album release for MSR Classics with Mr. Pierce. Dr.

Auerbach's teaching experience includes the Juilliard Pre-College and Bowdoin Summer Music Festival. During the summers, he teaches at Blue Lake Fine Arts Camp. His students have gone on to win regional and all-state competitions, as well as college auditions such as Columbia, Rutgers, and University of Chicago. While on the faculty of Morningside College he served as the assistant concertmaster of the Sioux City Symphony. He has been a regular member of the South Dakota, Des Moines, and Lincoln Symphony Orchestras. Dr. Auerbach currently serves as assistant professor of music at the College of Staten Island – City University of New York. Prior to teaching at CSI, Dr. Auerbach served as assistant professor of music at Georgia College & State University, and was a violinist in the Macon Symphony. He is featured on CD recordings *Live from New York! The David Glukh Klezmer Ensemble* and *The American Festival of Microtonal Music: Classic & Early*. Grants and scholarships include the American String Teachers Association, America-Israel Cultural Foundation. Fellowships and awards include Rutgers University, the Georgia American String Teachers Association, and the Georgia Music Educators Association. This Merkin Concert Hall recital is made possible by a generous PSC-CUNY grant.

Award-winning pianist **Joshua Pierce** has distinguished himself as one of the most prolific recording artists of recent times, having recorded more than 230 works, including numerous premieres as a soloist and with highly prestigious international orchestras. His recordings of the complete piano concertos of Beethoven, Brahms, Gershwin and Liszt for MSR Classics, figure prominently among his recorded output. His most recent orchestral recordings include works by Tchaikovsky, Rachmaninoff, Bach, Mendelssohn, and Rimsky-Korsakov. Orchestras include Berlin Radio Symphony, Royal Philharmonic, Moscow State Philharmonic, Czech Radio Symphony, Utah Symphony, Philharmonia of London, and many others. A major proponent of contemporary music, Pierce maintained a 30-year association with John Cage during which time he gave many premiere performances and released numerous landmark recordings of the composer's work.

He has been heard in many of the world's most prestigious music centers including Carnegie Hall, Alice Tully Hall, Symphony Space, the 92nd St. Y, Steinway Hall, The Dimenna Center, Roulette, The Kitchen, The Knitting Factory and Orchestra Hall in Chicago; at the Bergen International Music Festival, ISCM, The Festival of Russian Composers Union Music Series, The International Alternativa Festival, Royal Festival Hall, Tchaikovsky Hall, Victoria Hall, Smetana Hall, The Reduta, Teatro La Fenice, La Palacia de Belles Artes, Teatro Degollado and Seoul Opera House. During his many years with two-piano partner Dorothy Jonas of the duo Pierce & Jonas, they performed internationally and recorded concertos by numerous highly acclaimed American and European composers including the European premiere and recording of Robert Starer's *Two Piano Concerto* with Vladimir Valek and the Czech Radio Symphony. Highly regarded as a chamber musician and collaborative pianist, Pierce studied with Bernard Greenhouse of the Beaux Arts Trio and Jascha Silberstein, as well as with pianists Arthur Loesser, Josef Seiger and Artur Balsam. He has performed with a host of chamber ensembles, including the The KPZ Trio which he co-founded with violinist Julianne Klopotic, the Leontovich String Quartet, Chamber Players International, Pierce-Aomori Duo, at Music Mountain Chamber Music Festival and at The Phillips Collection in Washington, D.C. Pierce has several Grammy nominations to his credit, as well as a Diapason Award, Fono Forum Award and The German Music Critic's Prize. He also has citations of excellence from such publications as *Downbeat*, *CD Review*, *Billboard*, *Cash Box*, *Turok's Choice*, *Jazz Mania* and *Keyboard Magazine*, among others. A winner of the 2004 Grand Prize of the IBLA International Competition for Contemporary Music, a 2012 Foundation Award from the Aaron Copland Fund for Music, Inc. and a nominee for the 23rd International Franz Liszt Grand Prix du Disque of Hungary for his recordings of the three Liszt Piano Concertos and Totentanz. He is also an adjudicator of competitions: the American Chamber Orchestra Violin Competition, the New York International Center For Contemporary Opera, and has served multiple years on the International Fulbright Commission.