

Max Tan



Juilliard



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The Juilliard School
presents

Gerschen Cohen Violin Recital

Max Tan, Violin
Marisa Gupta, Piano

Wednesday, April 3, 2024, 7:30pm
Weill Recital Hall at Carnegie Hall

CLARA SCHUMANN
(1819–96)

Three Romances for Violin and Piano, Op. 22
Andante molto
Allegretto
Leidenschaftlich schnell

THOMAS ADÈS
(b. 1971)

Märchentänze (Dances from Fairytale) (2020)
I.
II.
III. A Skylark (for Jane)
IV.

IGOR STRAVINSKY
(1882–1971)

Divertimento, Le Baiser de la fée (The Fairy's Kiss) Suite
(Transcr. Stravinsky and Samuel Dushkin)
Sinfonia
Danses suisses
Scherzo
Pas de deux

Intermission



Large
Print

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted.

EUGÈNE YSAÏE
(1858–1931)

Sonata for Solo Violin in D Minor, “Ballade,” Op. 27, No. 3

RICHARD STRAUSS
(1864–1949)

Violin Sonata in E-flat Major, Op. 18
Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante—Allegro

Performance time: approximately 1 hour and 30 minutes, including an intermission

The Gerschen Cohen Violin Recital is made possible by a generous bequest from the Harvey M. Cohen Revocable Living Trust.

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A Note From Max Tan

In the 19th century, the great Hungarian composer and pianist Franz Liszt posed a question: Is it possible or desirable to establish a museum for music? Thus began a relatively new tradition of recitals that has become one of the most traditional pillars of the classical music concert culture today. The personality of the artist was on display. It was not until classical music began to program more or even strictly “old” or “ancient” music that the etiquette of listening in reverential silence became the new norm.

How the art of programming has changed with these historical shifts in concert norms fascinates me. In a recital, what is the focus—the performer? The composers? The narratives of the works themselves? Music from all different composers and time periods is strung together in an imagined narrative, or an exhibition theme, that appears abstract. Belgian violinist Eugène Ysaÿe organized many concerts, including a series bearing his name. Some concerts were extremely long; it was not uncommon for programs from the early 20th century to feature three concertos with additional shorter works and last more than three hours.

This recital is not three hours long. The programming ranges from the fairytale corners of human imagination to heroic exuberance, a jig in a pub to philosophical musings, the brilliance of technical virtuosity to intimate romance. While these works alone may not tell one through-line narrative, they allow for a duo to create a very special expression in the moment. I often feel that my peers are my greatest inspiration, and it is most humbling to present the poetry in this program with one of my dearest friends.

About the Artists



Max Tan

American violinist Max Tan (Pre-College '11; MM '17, Artist Diploma '19, violin) has performed internationally on some of the world's most venerable stages, soloing with the Chamber Orchestra of Wallonia, Amadeus Chamber Orchestra of Polish Radio, Hudson Valley Philharmonic, and Juilliard Orchestra, among others. Forging a varied career as performer and educator, Tan is the concertmaster of Opera Philadelphia and an assistant faculty member at Juilliard Pre-College. He has guest-lectured at The Tianjin Juilliard School and Central Conservatory in Beijing. Committed to the music of our time, Tan has given the premieres of works by important contemporary composers in North America and Asia including Jean-Frédéric Neuberger, Sarah Gibson, Sang Tong, Marc Migó, and Misato Mochizuki. As founder and artistic director of Soundbox Ventures, Tan oversees the Suncoast Composer Fellowship and the Listen Hear Salon Concerts series. His mentors include Albert Markov, Lynn Chang, Catherine Cho, Donald Weilerstein, and Itzhak Perlman. Tan is also an alum of Harvard College, and his debut CD of unpublished Ysaÿe arrangements for violin, piano, and organ will be released on Centaur Records this summer.



Marisa Gupta

Born in the U.S. of Thai and Indian parentage, pianist Marisa Gupta made her debut performing Prokofiev's first piano concerto with the Houston Symphony. She has won top prizes at the Maria Canals and Viotti competitions; a Fulbright scholarship for study in the U.K.; and many other awards. Her most recent recording is with Philippe Graffin of works by Ysaÿe. Gupta has appeared at venues including Wigmore Hall and South Bank Centre (London), Concertgebouw (Amsterdam), Palau de la Música (Barcelona), Warsaw Philharmonic Hall, Ateneul Român (Bucharest), Zipper Hall, LACMA (Los Angeles), and Tokyo Opera City. Her broadcast appearances include BBC Radio and TV, Radio 4 (Netherlands), Ràdio Catalunya, KUSC (Los Angeles), and KUHF (Houston). She has worked closely with leading composers including Brett Dean, Jörg Widmann, Philippe Hersant, and Marc Migó. Her chamber music collaborators include Philippe Graffin, Stephen Kovacevich, Maria Ioudenitch, Geneva Lewis, Anthony Marwood, Nicolas Dautricourt, members of the Berlin Philharmonic, the Chamber Orchestra of Europe, Nash Ensemble, and the Verona, Calder, Rolston, and Doric quartets. Gupta has given master classes and guest-taught at Kunstuniversität Graz, Colburn, Longy, and University of Texas at Austin, where she was visiting piano faculty. Her mentors include Richard Goode, Horacio Gutierrez, Pascal Devoyon, Joan Havill, and John and Nancy Weems.

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