Sunday, October 19, 2008, 5pm
Hertz Hall

Piotr Anderszewski, *piano*

PROGRAM

Johann Sebastian Bach (1685–1750) — Partita No. 2 in C minor, BWV 826

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

Robert Schumann (1810–1856) — *Humoreske*, Op. 20 (1839)

Einfach — Sehr rasch und leicht — Hastig — Einfach und zart — Innig — Sehr lebhaft — Mit einigem Pomp — Zum Beschluss

INTERMISSION

Wolfgang Amadeus Mozart (1756–1791) — Sonata in C minor, K. 457 (1784)

Allegro
Adagio
Molto Allegro

Bach — English Suite No. 6 in D minor, BWV 811

Prélude
Allemande
Courante
Sarabande and Double
Gavotte I — Gavotte II — Gavotte I
Gigue

Yamaha piano provided by Piedmont Piano Company.

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Johann Sebastian Bach (1685–1750)
Partita No. 2 in C minor, BWV 826

With the condescending pronouncement, "Since the best man could not be obtained, mediocre ones would have to be accepted," City Councilor Platz announced the appointment of Johann Sebastian Bach in 1723 as Cantor for Leipzig's churches. Platz's "best man" was Georg Philipp Telemann, then the most highly regarded composer in all of Germany, and the local disappointment at not being able to pry him away from his post as Hamburg's music director was only one of the many difficulties that Bach faced during his first years on the job in Leipzig. Bach's new duties centered on directing the music for the Sunday worship at the town's four churches, principally St. Thomas, where the service usually stretched to four hours and required copious amounts of music, a sizeable portion of which the new Cantor was required to compose. Bach was responsible to the city's ecclesiastical consistory in fulfilling these duties, which he had to balance with his teaching at the church's school, run by the town council. He was also charged with providing some of the music for Leipzig University's chapel, administered by that institution's board of governors. His dealings with none of these bodies was eased by his volatile, sometimes even belligerent temper, and his relations with his superiors were almost constantly strained. The most serious of these animosities erupted in a petition to the land's highest authority, Augustus "the Strong," Elector of Saxony, asking him to adjudicate a dispute over his assignments and pay with the University authorities, who were much concerned with Bach's paucity of formal education. Bach lost.

Much of Bach's early activity in Leipzig was carried out under the shadow of the memory of his predecessor, Johann Kuhnau, a respected musician and scholar who had published masterly translations of Greek and Hebrew, practiced as a lawyer in the city, and won wide fame for his keyboard music. In 1726, probably the earliest date allowed by the enormous demands of his official position for new sacred vocal music, Bach began a series of keyboard suites that were apparently intended to compete with those of Kuhnau. In addition to helping establish his reputation in Leipzig, these pieces would also provide useful teaching material for the private students he was beginning to draw from among the University's scholars, who were less hampered by bureaucratic exigencies than their superiors in recognizing Bach's genius. (Most of his secular cantatas were written for commissions from the University students.) The Partita No. 1 in B-flat major (BWV 825) issued in that year was the first of his compositions to be published, with the exception of two cantatas issued during his short tenure in Mühlhausen many years before (1707–1708). Bach funded the venture himself, and he even engraved the plates (to save money) with the help of his teenage son, Carl Philipp Emanuel, who was then learning that exacting craft. (Copies could be had directly from the composer, cash in advance.) Bach published an additional Partita every year or so until 1731, when he gathered together the six works and issued them collectively in a volume entitled *Clavier-Übung* ("Keyboard Practice"), a term he borrowed from the name of Kuhnau's keyboard suites published in 1689 and 1692. The Partitas of what became Part I of the *Clavier-Übung* were well received; Johann Nikolaus Forkel, in the first full biography of Bach (1802), reported that "the works made in their time a great noise in the musical world. Such excellent compositions for clavier had not been seen or heard before, so brilliant, agreeable, expressive and original are they. Anyone who could play them well could make his fortune in the world thereby, and even in our times, a young artist could gain acknowledgement by doing so." Bach continued his series of *Clavier-Übung* with three further volumes of vastly different nature: Part II (1735) contains the *Italian Concerto*, the ultimate keyboard realization of that quintessential Baroque orchestral form, and an *Ouverture (Suite) in the French Manner*; Part III (1739), for organ, the *Catechism Chorale Preludes*, several short canonic pieces and the "St. Anne" Prelude and Fugue; and Part IV (1742), the incomparable *Goldberg Variations*.

The term "partita" was originally applied to pieces in variations form in Italy during the 16th century, and the word survived in that context into Bach's time. The keyboard Partitas of the *Clavier-Übung*, however, are not variations but suites of dances, a form which in France occasionally bore

the title of *Partie*, meaning either a movement in a larger work or a musical piece for entertainment. The French term was taken over into German practice in the late 17th century as *Parthie* to indicate an instrumental suite, and Bach's "Partita" seems to have been a corruption of this usage. (He had earlier used the title for three of his works for unaccompanied violin.) Bach referred to these pieces as *galanteries* or "entertainment pieces," and loosened the usual German succession of dances (*Allemande*, *Courante*, *Sarabande*, *Gigue*) to include such alternate movements as *Rondeau*, *Capriccio*, *Burlesa*, *Aria* and *Gavotte*. Each of the six Partitas opens with a movement of different character: *Præludium*, *Sinfonia*, *Fantasia*, *Ouverture*, *Præambulum* and *Toccata*. The dances that follow these preludial movements differ from one work to the next, but satisfy the demand for stylistic variety and formal balance. Charles Sanford Terry wrote, "Bach's keyboard suites contain not far short of 200 movements. They exhibit extraordinary fertility of invention, vivid imaginative power and complete technical mastery of the forms they employ."

The *Sinfonia* that opens the Partita No. 2 in C minor comprises three continuous sections: a slow introductory passage whose pompous dotted rhythms are borrowed from the French overture; an austere two-voice exercise of sweeping scales supported by a walking bass; and a lively fugue in two parts. The next two movements follow the old custom of pairing a slow dance with a fast one: an *Allemande* (here marked by swiftly flowing rhythms and active dialogue among the voices) is complemented by a *Courante*, a dance type originally accompanied by jumping motions. The stately *Sarabande* that follows is balanced by a quick *Rondeau* based on a leaping theme and a closing *Capriccio* whose brilliance rivals some of Bach's concerto movements.

Robert Schumann (1810–1856)
***Humoreske*, Op. 20**

Composed in 1839.

By the middle of 1838, Robert Schumann's parallel passions for music, writing and Clara Wieck had brought the 28-year-old composer to a crucial point in his life. Denied by the adamant intervention of Clara's father from having her hand in marriage, resigned to never becoming the piano virtuoso that he had dreamed since childhood, and seeking a more vibrant musical milieu than Leipzig as the base for the journal *Neue Zeitschrift für Musik* ("New Journal for Music"), which he had edited since its inception in 1833, Schumann decided that a move to Vienna might improve his fortunes. On August 5, 1838, he wrote to his friend, Joseph Fischhof, then living in Vienna, "Don't be frightened, if, in two months, somebody knocks at your door—my ghost, my very self; still more, if he tells you that he shall probably settle in Vienna next year and *forever*." Hoping both to re-establish the *Zeitschrift* and to achieve sufficient financial and artistic success to force Papa Wieck into consenting to his marriage to Clara, Schumann arrived in Vienna at the end of September. "I have been received with great kindness, even by the minister of police, who gave me an audience day before yesterday," he reported to his brother Eduard in Zwickau, the family's hometown. "He said that there was no objection to my living here, and that I might set to work as soon as an Austrian publisher could be found. If I could not find one, however, I might meet with great difficulties, being a foreigner, & etc.… You would hardly believe how many petty factions and coteries there are here: to get a firm foothold, one must have a great deal of the snake about him, which I don't think I have." He found rooms with a family named Cavalcabo, whose daughter Julia was taking lessons from Franz Xaver Mozart, Wolfgang's son, and demonstrating some talent as a composer for piano and voice. Schumann became friendly with Franz Xaver and was warmly greeted by a number of other prominent local musicians and artists, but he remained cautious about Vienna. "I shouldn't like to live here long and *alone*," he confided to Eduard. "Serious men and Saxons are seldom wanted or understood here." By Christmas, it had become clear to Schumann that his Viennese venture would fail—he could find no significant way in which to advance his career, there was no promising situation for the *Zeitschrift*, and he missed Clara terribly, all the more since the Viennese adored her playing and continually interrogated him to learn more about her. He lingered in the imperial city until March 30, 1839, when news that Eduard had become seriously ill took him posthaste to Zwickau; he arrived just after his brother had died. Saddened by his loss and by the disappointment in Vienna, Schumann returned to Leipzig, where, after six more months of waiting to outlast Wieck's intransigence and legal obstacles, he finally married his beloved Clara on September 12th, the eve of her 21st birthday.

Though Schumann did not realize his most immediate goals during his Viennese incursion, the enterprise was not without value. He brought home with him two important souvenirs—a steel pen that he found on the grave of Beethoven, with which he wrote his First Symphony in 1841; and the score for the late Franz Schubert's never-performed Ninth Symphony, unearthed from the piles of manuscripts preserved by that composer's brother, Ferdinand, and heard for the first time, at Schumann's insistence, at Felix Mendelssohn's Leipzig Gewandhaus concert of December 12, 1839. In addition, Schumann composed several piano works in Vienna, including the finale of the G minor Sonata (Op. 22), *Arabesque* (Op. 18), *Blumenstück* (Op. 19), *Humoreske* (Op. 20), *Nachtstücke* (Op. 23), the opening sections of the *Faschingsschwank aus Wien* ("Carnival Jest from Vienna," Op. 26) and a number of smaller pieces. Of the *Humoreske*, written at the beginning of 1839 and dedicated to Julia Cavalcabo, he wrote to Clara, "All week I have scarcely left my piano, composing and laughing and crying, all at once. My *Humoreske* is the result, and you will find all of these things in there." Schumann told a Belgian acquaintance, Simonin de Sire, that the title was intended to convey "a happy combination of *Gemütlichkeit* [i.e., genial, cozy feelings] and wit." Though its name implies something diminutive, the *Humoreske* is comparable in scale and form to the large piano cycles, those peerless collections of aphoristic character pieces that had occupied Schumann since his *Papillons* ("Butterflies") of 1832. As with his other cycles, the *Humoreske* embraces a wide variety of strongly contrasted moods, whose extremes Schumann himself personified as the fictional characters Florestan ("impetuous and mercurial") and Eusebius ("dreamy and romantic"). Though the individual episodes do not have any immediately discernible formal tissue linking them, their foundation in the pervasive tonality of B-flat and their natural growth from one section to the next suggest not so much an amorphous series of independent movements as a set of free variations in search of a theme. The *Humoreske*, like the other piano masterworks that Schumann created from the seething cauldron of his emotions during the years of his early maturity, is music of rich and intense expression, inventive formal design and a superb sense of the keyboard's most sumptuous sonorities.

Wolfgang Amadeus Mozart (1756–1791)
Sonata in C minor, K. 457

Composed in 1784.

Throughout Mozart's career, there was an undercurrent in his works of a particularly probing sort of expression, one very different from the rococo charm and surface prettiness of the vast bulk of late–18th-century music. As early as 1771, his overture to the oratorio *La Betulia liberata* (K. 118) was cast in a solemn minor mode. In 1773, when he was seventeen, the unexpected expressive elements that pierced the customary *galanterie* of his opera *Lucio Silla* so disturbed and puzzled Milanese audiences that his earlier popularity in Italy began to wane and he never returned to that country. Later that same year, he visited Vienna and learned of the new, passionate, Romantic sensibility—the so-called *Sturm und Drang* ("Storm and Stress")—that was then infusing the music of some of the best German and Austrian composers, including Joseph Haydn. When Mozart returned home to Salzburg in September, he wrote his stormy "Little" G minor Symphony (K. 183).

As Mozart reached his full maturity in the years after arriving in Vienna in 1781, his most expressive manner of writing, whose chief evidences are the use of minor modes, chromaticism, rich counterpoint and thorough thematic development, appeared in his compositions with increasing frequency. It had regularly been evident in the slow movements of his piano concertos, but in

1785 he actually dared to compose an entire work (the Concerto No. 20 in D minor, K. 466) in a minor key. At that same time, perhaps the most productive period of his life (12 of his last 14 piano concertos were written between 1784 and 1786), Mozart created a series of three piano works cast in the tragic key of C minor—the Sonata, K. 457, completed on October 14, 1784; the Fantasy, K. 475, May 20, 1785; and the Concerto No. 24, K. 491, April 1786. The Fantasy and Sonata were published together in a single volume by Artaria in December 1785 with a dedication to Therese von Trattner, the composer's 23-year-old piano student who was the second wife of the 64-year-old court printer and publisher, Johann Thomas von Trattner. Mozart was close to the Trattners during that time, and he hired the ballroom of their palace in Vienna to present his Lenten concerts of 1784. He sent Frau von Trattner a series of letters concerning the proper execution of the Fantasy and Sonata, but these missives have unfortunately been lost (or destroyed—speculation has it that the letters may have referred to some delicate personal matters that associates and family of neither the lady nor the composer wished to have revealed); Mozart authority Alfred Einstein said that if they ever turn up, the letters would be among "the most important documents of Mozart's aesthetic practice." The deeply felt C minor Sonata comprises an opening sonata-form *Allegro*, a slow-tempo rondo that comes close to being a set of free variations, and quick closing movement.

Bach
English Suite No. 6 in D minor, BWV 811

From 1717 to 1723, Bach was director of music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, 24 years old at the time he engaged Bach. (Bach was 32.) Leopold was fond of travel and books and paintings, but his real passion was music. (Reports had it that Leopold spent a whopping 20 percent of the court's annual budget on his musical establishment.) The Prince was an accomplished musician who not only played violin, viola da gamba and harpsichord well enough to join with the professionals in his household orchestra, but he also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment, the ensemble had grown to nearly 20 performers equipped with a fine set of instruments. It was for these musicians that Bach wrote many of his outstanding instrumental works, including the *Brandenburg Concertos*, the Orchestral Suites, the Violin Concertos and much of his chamber and keyboard music. Leopold appreciated Bach's genius, and Bach returned the compliment when he said of his Prince, "He loved music, he was well acquainted with it, he understood it."

The six English Suites were probably composed at Cöthen, though ideas and perhaps even complete movements for them may date from as early as 1715, when Bach was serving as organist and chamber musician to Duke Wilhelm Ernst of Weimar. (It is from the early Weimar period [1708–1717] that most of Bach's organ works date.) The origin of the English Suites' name is unknown. An early copy of the First Suite (none of the composer's autographs survive) bears the words, "*Fait pour les Anglois*" ("Made for the English"), though this designation does not appear to have originated with Bach. Johann Nikolaus Forkel, in the first biography of the composer (1802), speculated that these works were created "for an Englishman of rank." In 1933, Charles Sanford Terry made a further pleasing but entirely unconfirmed conjecture: "Between the Anglo-Hanoverian court [of England] and the petty German principalities, conventions were not infrequent. A military commission perhaps visited Cöthen, was entertained by the Prince, and received from his Kapellmeister the compliment of a composition specially dedicated." To further honor this hypothetical British dedicatee, Bach borrowed for the *Gigue* of the First Suite a theme by Charles Dieupart, then one of the most popular harpsichordists in London. The *Brandenburg Concertos* followed a not dissimilar gestation, when Bach collected together six of his finest concerted pieces and sent them to Christian Ludwig, Margrave of Brandenburg, who was a guest at Cöthen in 1718.

The English Suites, works of imposing scale and expansive expression, adopt the conventional Baroque model for the form: a large opening movement followed by a series of stylized dances. Each of the Suites (except No. 1) begins with a *Prélude* in quick tempo employing the *ritornello* form (orchestral refrain with solo episodes) of the Italian concerto. In the D minor Suite, this music is prefaced by a stately introduction. Bach thereafter followed the standard succession of dances, established in German practice with the works of Johann Jakob Froberger around 1650: *Allemande*, *Courante*, *Sarabande*, *Gigue*. An additional dance of differing character (*Bourrée*, *Gavotte*, *Passepied*, *Menuet*) is inserted before the *Gigue*. The moderately paced *Allemande*, if its French name is to be trusted, originated in Germany in the 16th century. French composers found it useful for displaying their most elaborate keyboard ornamentations, and passed it back to German musicians in that highly decorated form. The *Courante* was an old court dance genre accompanied by jumping motions that was frequently paired with the smoothly flowing *Allemande*. When the *Sarabande* emigrated to Spain from its birthplace in Mexico in the 16th century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably more tame when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Bach by 1700. Bach's example here exists with a "Double," or variation, for each of its two strains. Next comes a delightful pair (one minor, one major) of *Gavottes*, a dance of moderate liveliness whose ancestry traces to French peasant music. The closing *Gigue* was derived from an English folk dance, and became popular as the model for instrumental compositions by French, German and Italian musicians when it migrated to the Continent.

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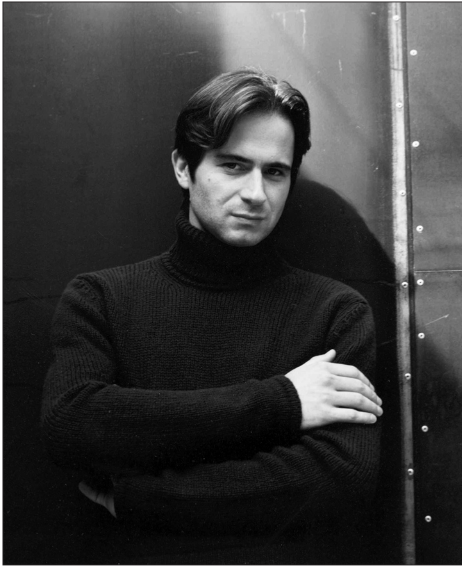
About the Artist



Sheila Rock, Virgin Classics

Polish-Hungarian pianist **Piotr Anderszewski** is widely regarded as one of the most exciting pianists of his generation. Since first coming to public attention at the 1990 Leeds Piano Competition, he has become a familiar figure on the international concert platform, recognized for the intensity and originality of his interpretations.

Mr. Anderszewski's engagements in the 2007–2008 season included an appearance with the Chicago Symphony Orchestra, a tour of the United States with the Swedish Chamber Orchestra, and recital tours of the United States, Japan and Europe, the latter of which included appearances at London's Queen Elizabeth Hall, the Théâtre des Champs-Élysées in Paris and the Wiener Konzerthaus.

The 250th anniversary of Mozart's birth saw Mr. Anderszewski directing the composer's concertos from the keyboard with various chamber orchestras, including the Mahler Chamber Orchestra, the St. Paul Chamber Orchestra and the soloists of the Berlin Philharmonic. Most notable has been his collaboration with the Scottish Chamber Orchestra, with which he has performed extensively and recorded a disc featuring the G major and D minor concertos. This partnership continues into the current season.

Mr. Anderszewski has made a number of highly praised recordings since becoming an exclusive Virgin Classics artist in 2000. His first release for Virgin was Beethoven's *Diabelli Variations*, a disc which received exceptional critical acclaim, including a Diapason d'Or and a Choc du Monde de la Musique in France. The recording was also the subject of a film by Bruno Monsaingeon, creator of documentaries on Sviatoslav Richter, Yehudi Menuhin and Glenn Gould. Other notable releases have included Grammy Award-nominated CDs of Bach's Partitas 1, 3 and 6 and a selection of solo pieces by Karol Szymanowski, which received a Classic FM Gramophone Award in 2006 for best instrumental disc.

Piotr Anderszewski has received several high-profile awards: the Szymanowski Prize in 1999 for his interpretations of the composer's music and, in 2001, the Royal Philharmonic Society's "2000 Best Instrumentalist" award. In April 2002, he was named Gilmore Artist, succeeding previous winner Leif Ove Andsnes.

In the 2008–2009 season, Mr. Anderszewski gives recitals at Carnegie Hall, Chicago's Orchestra Hall, the Walt Disney Concert Hall in Los Angeles, the Royal Festival Hall in London and at Cal Performances, among others. He will also make his debut with the San Francisco Symphony and perform a series of recitals in Europe with German violinist Frank Peter Zimmermann.