

THURSDAY MAY 1, 2014 AT 8:00PM

Richardson Auditorium in Alexander Hall

Musical Preview by Ance Cantatore - Princeton Clarinet Ensemble at 7pm

PADEREWSKI MEMORIAL CONCERT

PIOTR ANDERSZEWSKI, Piano

Johann Sebastian BACH (1685-1750) English Suite No. 1 in A Major, BWV 806
Prélude
Allemande
Courante I
Courante II
Courante precedent avec basse simple
Sarabande
Bourrée I and II
Gigue

Johann Sebastian BACH Overture in the French Style in B Minor, BWV 831
Overture
Courante
Gavotte I
Gavotte II
Passepied I
Passepied II
Sarabande
Bourrée I
Bourrée II
Gigue
Echo

— INTERMISSION —

Leos JANÁČEK (1854-1928) *On an Overgrown Path*, Book II
Andante
Allegretto
Più mosso
Vivo
Allegro

Ludwig van BEETHOVEN (1770-1827) Sonata No. 31 in A-flat Major, Op. 110
Moderato cantabile molto espressivo
Allegro molto
Adagio, ma non troppo—Fuga. Allegro, ma non troppo

*Please join us to celebrate the end of our season at a reception
in the Richardson Lounge following the performance.*

ABOUT PIOTR ANDERSZEWSKI



Piotr Anderszewski is regarded as one of the outstanding musicians of his generation. In recent seasons he has given recitals at London's Barbican Centre and Royal Festival Hall, the Wiener Konzerthaus, Carnegie Hall in New York City, the Mariinsky Concert Hall in St. Petersburg and Munich's Herkulessaal. His collaborations with orchestra have included appearances with The Berlin Philharmonic, The Chicago and London Symphony Orchestras, The Philadelphia Orchestra and The Royal Concertgebouw Orchestra. He has also given many performances directing from the keyboard, with orchestras such as the Scottish Chamber Orchestra, Sinfonia Varsovia and Deutsche Kammerphilharmonie Bremen.

An exclusive artist with Virgin Classics since 2000, Piotr Anderszewski has built up an impressive discography. His first recording on the Virgin label was Beethoven's *Diabelli Variations*, which went on to receive a number of prizes including a Choc du Monde de la Musique and an ECHO Klassik award. He has also recorded a

Grammy-nominated CD of Bach's Partitas 1, 3 and 6 and a critically-acclaimed disc of works by Chopin. His affinity with the music of his compatriot Szymanowski is captured in a highly-praised recording of the composer's solo piano works, which received the Classic FM Gramophone Award in 2006 for best instrumental disc. His most recent recording devoted to solo works by Robert Schumann received an ECHO Klassik award in 2011 and two *BBC Music Magazine* awards in 2012, including "Recording of the Year."

Recognized for the intensity and originality of his interpretations, Piotr Anderszewski has been singled out for several high profile awards throughout his career, including the prestigious Gilmore Award, given every four years to a pianist of exceptional talent.

He has also been the subject of two award-winning documentaries by the film maker Bruno Monsiegeon for ARTE. The first of these, *Piotr Anderszewski plays the Diabelli Variations* (2001) explores Anderszewski's particular relationship with Beethoven's Opus 120, whilst the second, *Piotr Anderszewski, Unquiet Traveller* (2008) is an unusual artist portrait, capturing Anderszewski's reflections on music, performance and his Polish-Hungarian roots. A third film by Monsiegeon, *Anderszewski Plays Schumann* was made for Polish Television and first broadcast in 2010.

Anderszewski's recent chamber music collaborations have included appearances with the Belcea Quartet and violinist Frank Peter Zimmermann. He has also curated and performed in a number of festivals devoted to the music of Szymanowski, most notably at Carnegie Hall in New York City and Wigmore Hall in London.

This season Anderszewski has appeared with the Leipzig Gewandhaus Orchester, the Orchestre de Paris and Philharmonia Orchestra. He has also toured Scotland and Europe with the Scottish Chamber Orchestra, playing and directing from the keyboard. His recital engagements include appearances at the Wigmore Hall, the Alte Oper Frankfurt and the Berlin Schiller Theater. He will also partner violinist Nikolaj Znaider in recitals, as well as appearing with his regular chamber partners the Belcea Quartet. This concert marks Mr. Anderszewski's Princeton debut.

ABOUT THE PROGRAM

By Dr. Richard E. Rodda

English Suite No. 1 in A Major, BWV 806 JOHANN SEBASTIAN BACH (1685-1750)

The six English Suites were probably composed during Bach's tenure as director of music at the court of Anhalt-Cöthen from 1717 to 1723, 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 *Prélude* followed by a series of stylized dances. In the A Major Suite, the opening movement is gently flowing and enriched with delicate counterpoint. The *Prélude* is followed by 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*. Bach provided two *Courantes* for the A Major Suite, the second of which is additionally fitted with two variations (called *Doubles*). 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. The *Bourrée* was a French folk dance that was adopted by the court as early as the 16th century. It is joyful and diverting in character, and, when danced, was begun with a brisk leap, which is mirrored in Bach's quick upbeat pattern. 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.

The Paderewski Memorial Concert is funded in part by an endowment from The Paderewski Foundation, Edward and Jeannette Witkowski, Founders. It honors the memory of Ignacy Jan Paderewski: Polish pianist, composer, and statesman. Born in Poland in 1860, Paderewski was a student of Leschetizky, and rapidly rose to international fame – indeed, his name is still synonymous with virtuosity.

Following World War I, he laid aside his concert career, holding the offices of Prime Minister and Minister of Foreign Affairs of Poland. As such, he was a signer of the Treaty of Versailles, becoming friendly with President Woodrow Wilson whose support had been influential in the establishment of Poland as an independent state. On Tuesday, November 10, 1925, Paderewski performed here in Alexander Hall in tribute to Wilson, who had died the previous year.

Princeton University Concerts thanks The Paderewski Foundation for its generous support of tonight's concert.

ANNOUNCING THE 2014-2015 SEASON

CONCERT CLASSIC SERIES [8 concerts]

Thursday, October 2, 2014 8pm

EMERSON STRING QUARTET

Haydn, Beethoven, Ravel

“... with musicians like this there must be some hope for humanity.”
— *The Times (London)*

Thursday, November 6, 2014 8pm

EBÈNE QUARTET*

Haydn, Schumann, Jazz

“among the elite of today’s string quartets.”
— *The Washington Post*

“a quartet that can easily morph into a jazz band.”
— *The New York Times*

Thursday, February 5, 2015 8pm

ISABELLE FAUST* Violin

ALEXANDER MELNIKOV* Piano

Dvórák, Enescu, Tchaikovsky, Franck

“Faust and Melnikov make music live and breathe ...thrillingly.”
— *The Times (London)*

Thursday, February 12, 2015 8pm

CHICAGO SYMPHONY WINDS*

All-Mozart, featuring the “Gran Partita” for 13 players

Thursday, February 26, 2015 8pm

MARC-ANDRÉ HAMELIN,* Piano

Mozart, Hamelin, Debussy, Schubert

“Beyond his electrifying technical skills, [Hamelin] is probably one of the most complete musicians of his generation.”
— *La Presse (France)*

Thursday, March 26, 2015 8pm

LISA BATIASHVILI,* Violin

PAUL LEWIS,* Piano

Schubert, Bach, Beethoven

“She’s the complete musician: Heart balancing head; ego placed at the music’s service.”
— *The Times (London)*

“[Lewis gave] a riveting recital, simultaneously reassuring and bewildering.”
— *The New York Times*

Thursday, April 16, 2015 8pm

AUSTRALIAN CHAMBER ORCHESTRA*

RICHARD TOGNETTI,* Conductor

MARTIN FRÖST,* Clarinet

Mozart, Jonny Greenwood,

Copland, Haydn

“Martin Fröst exhibited a virtuosity and a musicianship unsurpassed by any clarinetist—perhaps any instrumentalist—in my memory.”
— *The New York Times*

“If there is a better chamber orchestra in the world today, I haven’t heard it.”
— *The Guardian (London)*

Thursday, April 30, 2015 8pm

ANTHONY ROTH COSTANZO,* Countertenor

BRYAN WAGORN,* Piano

Duparc, Britten, Liszt, Mozart,

Handel, Gershwin

“A bona-fide star.”
— *The New Yorker*



SPECIAL EVENTS

Friday, September 19, 2014 7:30pm

TAKÁCS STRING QUARTET

MERYL STREEP,* *Narrator*

Readings from Philip Roth's novella
"Everyman" interspersed with short works
for string quartet by Arvo Pärt, Philip
Glass and Schubert

Thursday, October 9, 2014 7:30pm

CHRIS THILE, *Mandolin*

EDGAR MEYER,* *Bass*

Wednesday, February 18, 2015 7:30pm

BRENTANO STRING QUARTET

JOYCE DIDONATO, *Mezzo-soprano*

RICHARDSON CHAMBER PLAYERS

[3 concerts]

Our resident ensemble of
performance faculty,
distinguished guest artists and
supremely talented students

Sunday, October 19, 2014 3pm

RUSSIAN TREASURES

Rachmaninoff, Medtner,
Stravinsky

Sunday, November 23, 2014 3pm

DIVINE WINDS

Mozart, Poulenc, Giuliani

Sunday, March 1, 2015, 3pm

PIERROT'S STAGE

Schoenberg, Biber

MEET THE MUSIC

2 concerts for kids ages 6 and up and their families played by musicians from The Chamber Music Society of Lincoln Center, hosted by Bruce Adolphe.

Saturday, November 8, 2014 1pm

THE MAGICAL WORLD
OF MAURICE RAVEL

A young pianist who is struggling to play a piece by Ravel has a dream in which the composer himself appears and explains the musical mysteries of his magical-sounding music. Will the young pianist play better upon awakening? Find out what happens—and learn the secrets of Ravel's entrancing music.

Saturday, March 21, 2015 1pm
INSPECTOR PULSE POPS A STRING

It is only when the wacky Inspector breaks a piano string that he learns that pianos even have strings inside. Who knew that? How can we make so much music with just stretched strings? Inspector Pulse gets answers to a string of questions when he is visited by a string quartet.

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PRINCETON UNIVERSITY
CONCERTS



Overture in the French Style in B Minor (Clavier-Übung, Part II), BWV 831 JOHANN SEBASTIAN BACH

Published in 1735

Much of Bach's early activity after being appointed Cantor for Leipzig's churches in 1723 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 texts, 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 also provided useful teaching material for his private students. Bach published his Partita No. 1 in B-flat Major (BWV 825) in 1726, and issued one additional such composition every year or so until 1731, when he gathered together these six works and issued them collectively in a volume titled *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, and 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 the ornate *Overture (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 Overture in the French Manner opens with prefatory music of austere expression, stately motion, snapping rhythms and elaborate ornamentation that is followed by a brilliant and energetic fugue; the majestic music of the opening returns to round out the movement's form. The series of dances and *galanteries* that follows begins with a *Courante*. Next is a pair of *Gavottes* (one minor, one major), a dance of moderate

liveliness whose ancestry traces to French peasant music. The two *Passepieds* (minor, major) derive from a quick variant of the minuet that was especially popular in England. A dignified Sarabande follows. Then, paired Bourrées (both minor). The work closes with a lively *Gigue* and an inventive *Echo*, which makes delightful use of the contrasting dynamics obtainable on the two-manual harpsichord that Bach specified for the original work.

On an Overgrown Path, Book II LEOŠ JANÁČEK (1854-1928)

Composed in 1908 and 1911

On an Overgrown Path is one of Janáček's most intimate creations and perhaps his most personal. He began the work in 1901 as a set of pieces for harmonium (a small, foot-pumped reed organ) to be published in Brno in a periodical titled *Slavonic Melodies* devoted to music for that instrument. The five brief movements were intended as musical reminiscences of childhood in his native Hukvaldy and employed the idiosyncratic pacing, short repetitive phrases, quirky melodic leadings and piquant harmonies of Moravian folk song and dance that became the wellspring of his mature compositions. (He was working on the opera *Jenůfa* at the same time.) The title of the collection, whose music is filled with the poignancy of memory, referred to a traditional wedding song from the Těšín district in which a bride racked by misgivings laments "that the path to my mother's house has grown over with weedy clover."

The following year, *On an Overgrown Path* was deflected into a different expressive course. In May 1902, Janáček's daughter, Olga, contracted typhoid fever. As her condition deteriorated during the following months, Olga became increasingly obsessed with the gestating *Jenůfa*, whose young, tragic title character both father and daughter found reflected in her. The family's housekeeper, Marie Stejskalová, remembered the day of Olga's death, February 26, 1903: "In the afternoon, Olga was quite well. We all sat at her bed. During that time the master was just

finishing *Jenůfa*. Now she asked: 'Daddy, play me *Jenůfa*. I will never hear your opera in the theater.' The master sat and played. Olga lay there peacefully and without moving listened to the entire opera. The master's hands trembled, he was white as death, but he went on to the end. When he got up from the piano, Olga said to him: 'It's beautiful, what a pity that I won't see it.'" She died that night, just short of her 21st birthday. "I would bind *Jenůfa* simply with the black ribbon of the long illness, suffering and laments of my daughter, Olga," Janáček confided in his memoirs.

Janáček submerged his grief during the following year in preparing the premiere of *Jenůfa* in Brno in January 1904 and then immediately plunging into a new opera titled *Osud* ("Fate"). The next four years were devoid of instrumental music except for a piano sonata titled I.X.1905, "*From the Streets*," written to express his outrage over the killing of a twenty-year-old student by Austrian troops at a demonstration on October 1, 1905 for more autonomy for Moravia from the Habsburgs (specifically, the establishment of a university that was Czech in both its outlook and its language). It was not until 1908 that Janáček was ready to express the enduring sorrow over his daughter's death five years before by returning to *On an Overgrown Path* and adding five more movements to the original set, arranging all of the pieces for piano and giving them, as had Schumann and Debussy, titles to suggest their moods only after the music had been completed: *Our Evenings*; *A Blown-Away Leaf*; *The Madonna of Frýdek*; *Good Night!*; and *The Little Owl Continues Screeching*. After *On an Overgrown Path* was published in 1911, Janáček composed a second series of aphoristic pieces in a similar style but did not give them titles and published only the first of them during his lifetime; the complete set of fifteen pieces did not appear in print until 1942.

Sonata No. 31 in A-flat Major, Op. 110

LUDWIG VAN BEETHOVEN (1770-1827)

Composed in 1821

Beethoven's painful five-year court battle to secure custody of his nephew Karl from his brother Caspar's dissolute widow (whom the composer disparaged as the "Queen of the Night") finally came to an end early in 1820. He "won," but lost the boy's affection (Karl, half crazed from his uncle's overbearing attention, tried, unsuccessfully, to kill himself); the case also exploded his pretension that he was of noble blood. Beethoven was further troubled by deteriorating health and a certain financial distress (he needed a loan from his brother Johann, a prosperous apothecary in Vienna, to tide him over that difficult period), so it is not surprising that he composed little during the time. With the resolution of his custody suit, however, he returned to creative work, and began anew the titanic struggle to embody his transcendent thoughts in musical tones. In no apparent hurry to dispel the rumors in gossipy Vienna that he was "written out," he produced just one work in 1820, the Piano Sonata in E Major, Op. 109. The A-flat Sonata was dated on Christmas Day, 1821, and his last Piano Sonata, the Op. 111, appeared just three weeks later. The year 1822 was the most productive he had known in a decade: the *Missa Solemnis* was completed, as were the Overture to *The Consecration of the House*, most of the *Diabelli Variations* and a few smaller works, and substantial progress was made on the Ninth Symphony and the Op. 127 String Quartet. It was in the three piano sonatas which launched this burst of creativity that Beethoven first realized the essential technique — the complete fusion of sonata, variation and fugue — that fueled the soaring masterpieces of his last period.

The Op. 110 Sonata, one of the very few of Beethoven's major works to have been published without a dedication (though Anton Schindler, the composer's companion and eventual biographer, claimed that the intended inscription to Antonie Brentano, whom Maynard Solomon in his study of Beethoven convincingly identified as the "Immortal Beloved," was omitted through publisher's oversight), is one of the towering

peaks of the piano literature. Or, perhaps more appropriately, one of its sublimely peaceful Alpine valleys, since its essence is halcyon rather than heaven-storming. In his fine book on Beethoven's last decade, Martin Cooper noted that in this music the composer moved away "from the dramatic principle of contrast with its implicit idea of struggle. In its place we find a unified vision where music borrows nothing from the theater ... and aspires to its own unique condition.... The listener is taken as a friend whose interest and understanding can be taken for granted, rather than an audience to be captured, dazzled, touched or excited. In this work, the rhetorical element is virtually non-existent." In place of the dramatic gesture, which he had used so successfully in his middle-period works, Beethoven here posited a language of pure music, one impenetrable by mere words and upon which even the most learned technical analysis seems little more than an inquisitive flea upon an elephant. Cooper: "However we regard it, we can hardly avoid the impression that Beethoven's [goal] is the contemplation of a harmonious world whose laws are absolute and objective, neither subject to human passion nor concerned with anything beyond themselves." The forms and balances of the movements of Beethoven's late works were no longer subject to the traditional Classical models, but grew inexorably from the unique qualities and potentials of each individual composition. The opening movement of the Op. 110 Sonata is technically in sonata form, but one so seamlessly made and so consistently sun-bright in mood that unity rather than contrast is its dominant characteristic. Next comes an energetic movement in the spirit (though not the meter) of a scherzo whose thematic material was apparently inspired by two Austrian folksongs for which Beethoven had provided simple piano accompaniments in 1820. Closing the Sonata is a musical essay whose lyricism and ultimate gentleness belie its stupendous formal concept. A mournful *scena*, an *arioso dolente*, is given as the opening chapter, and leads without pause to the life-confirming retort of a tightly argued fugue. This fugue is not, however, one of those mighty, gnarled constructions that Beethoven employed elsewhere in his last years, but a pellucid, songful, joyous example of the form. The *arioso*, with its thrumming, chordal accompaniment, intrudes itself upon the undulant flow of the fugue, and is again answered by Beethoven's celebratory counterpoint, marked, on this last appearance, to be infused by the pianist "more and more with new life."