April 7, 2016 at 8:00pm
Richardson Auditorium in Alexander Hall
Preview featuring the Ellipses Poetry Slam Team at 7:00pm

PAUL LEWIS, *Piano*

FRANZ SCHUBERT (1797 – 1828)
Sonata for Piano No. 9 in B Major, D 575
Allegro ma non troppo
Andante
Scherzo: Allegretto
Allegro giusto

JOHANNES BRAHMS (1833 – 1897)
Four Ballades, Op. 10
No. 1 in D Minor
No. 2 in D Major
No. 3 in B Minor
No. 4 in B Major

— INTERMISSION —

JOHANNES BRAHMS (1833 – 1897)
3 Intermezzi, Op. 117
No. 1 in E-flat Major
No. 2 in B-flat Minor
No. 3 in C-sharp Minor

FRANZ LISZT (1811 – 1886)
Après une Lecture du Dante: fantasia quasi Sonata, S. 161
from *Années de pèlerinage, deuxième année*

ABOUT PAUL LEWIS

Paul Lewis is internationally regarded as one of the leading musicians of his generation. His numerous awards have included the Royal Philharmonic Society's Instrumentalist of the Year, two Edison awards, three Gramophone awards, the Diapasons D'or de l'Année, the Premio Internazionale Accademia Musicale Chigiana, and the South Bank Show Classical Music award. In 2009 he was awarded an honorary doctorate by the University of Southampton.

He performs regularly as soloist with the world's great orchestras and is a frequent guest at the most prestigious international festivals, including Lucerne, Mostly Mozart (New York), Tanglewood, Schubertiade, Salzburg, Edinburgh, and London's BBC Proms where in 2010 he became the first pianist to perform a complete Beethoven piano concerto cycle in one season. His recital career takes him to venues such as London's Royal Festival Hall, Alice Tully and Carnegie Hall in New York City, Vienna's Musikverein and Konzerthaus, the Theatre des Champs-Élysées in Paris, the Concertgebouw in Amsterdam, Berlin

Philharmonie and Konzerthaus, Tonhalle Zurich, Palau de Musica Barcelona, Symphony Hall Chicago, Oji Hall in Tokyo and Melbourne's Recital Centre.

His extensive discography for Harmonia Mundi includes solo works by Mussorgsky and Schumann, the complete Beethoven piano sonatas, concertos, and all of Schubert's major piano works from the last six years of his life, including the 3 song cycles with tenor Mark Padmore. Future releases include the Brahms D Minor Piano Concerto with the Swedish Radio Symphony Orchestra and Daniel Harding.

Paul Lewis studied with Joan Havill at the Guildhall School of Music and Drama in London before going on to study privately with Alfred Brendel. He and his wife cellist Bjørg Lewis share artistic directorship of Midsummer Music, an annual chamber music festival.

Paul Lewis made his Princeton University Concerts debut last season with violinist Lisa Batiashvili. We are pleased to be presenting his solo recital debut this evening.

ABOUT TONIGHT'S PREVIEW ARTISTS

The Ellipses Slam Poetry Team is Princeton's oldest and largest undergraduate collective dedicated to spoken word, poetry that comes alive through oral performance. Its members participate in showcases and arch slams on campus and have competed regionally and nationally, placing third among college teams in the country in 2014. Ellipses is one of the most creatively diverse student groups on campus and is dedicated to giving a voice to a wide variety of storytellers.

PAUL LEWIS MASTERCLASS - TOMORROW!

Friday, April 8, 2016 10AM
Richardson Auditorium in Alexander Hall

Paul Lewis coaches Princeton piano students. The class is free and open to the public. No tickets are required.

ABOUT THE PROGRAM *By Peter Laki, ©2016*

FRANZ SCHUBERT

(Himmelpfortgrund, nr. Vienna [now part of the city], 1797 – Vienna, 1828)
Sonata for Piano No.9 in B Major, D 575 (1817)

Schubert had already composed a large number of songs, chamber works and even several symphonies by the time he first turned to the composition of solo piano music in the nineteenth year of his life. Between 1815 and 1817 he wrote what is known today as the group of his early sonatas (the exact number of sonatas is hard to determine because many works were left unfinished or survive in multiple versions). The B-Major sonata, completed in August 1817, stands as one of the most mature and most innovative works in the group, on account of its strikingly original melodic style and the unorthodox key sequences in its four movements.

The opening theme of the first movement immediately commands our attention by its strong dynamic contrasts and abrupt key changes. The music takes a rather circuitous route from B Major to F-sharp Major, the appointed goal of the exposition; once that key has been reached, it becomes the starting point of a whole series of new tonal adventures in the development section. After so many unexpected events, the recapitulation exactly copies the exposition a fifth lower, without introducing any changes in the music whatsoever.

The main theme of the slow movement (in E Major) is quiet and hymn-like, with a relatively simple chordal accompaniment. However, the middle section, in the dramatic minor mode, starts in a rather stormy fashion, even if it calms down considerably before the return of the opening music.

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The G-Major scherzo that follows has a gentle, lilting rhythmic profile, but its straightforward melody is subjected to a rather sophisticated harmonic treatment. The trio section (in D Major) is kept simple throughout, with an even eighth-note motion with some slowly-moving pedal poins in the bass.

The finale is the most light-hearted movement of the sonata. Its tone is that of a round dance, which is at the origin of the word rondo—even though the movement is in sonata form. Although Schubert avoids some of the more complicated moves from earlier movements, he still surprises us with a few modulations that temporarily propel the melodies in unusual directions, before a final fortissimo chord energetically confirms the home key.

JOHANNES BRAHMS (Hamburg, 1833 – Vienna, 1897)
Four Ballades, Op. 10 (1854)
Three Intermezzi, Op. 117 (1892)

Brahms' earliest piano works were three monumental sonatas (Op. 1-3) and a scherzo (Op. 4) which could have been part of an unwritten fourth sonata. They were soon followed by the Four Ballades of 1854, in which we may see the young composer's answer to the single-movement "character piece" as practiced by Chopin, Mendelssohn or Schumann. Commentators have tried, without too much success, to establish concrete links to the works of these predecessors, especially to Chopin, who had also composed four ballades—or to find a unifying thread within Brahms' opus itself. The set opens with a piece referencing a particular ballad, and contains one that is specifically called something other than a ballad (No. 3, "Intermezzo"). But the defining feature of the opus is, perhaps, precisely its heterogeneity and its independence from any direct models.

The opening movement (D Minor) evokes an old Scottish ballad titled "Edward" that was published in German translation by Johann Gottfried von Herder in 1773. (Schubert had set Herder's translation to music in 1827, and Brahms himself would write a vocal version of the ballad in 1877-78.) In this gruesome poem a mother questions her son why his sword is red with blood; after several evasive answers, the son confesses that he has killed his own father and must now flee, leaving everything behind. With his parting words, he curses his mother for instigating the murder. Brahms' melody captures the eerie atmosphere of the ballad and the tense exchange between mother and son. The piece

(notes continued on page 8)

ANNOUNCING THE 2016-2017 SEASON

CONCERT CLASSIC SERIES [9 concerts]

Thursday, October 6 8 pm
JAMIE BARTON,* *Mezzo-soprano*
JAMES BALLELIEU,* *Piano*
Songs by Turina, Brahms, Dvorak, Ives

"... one of the greatest {mezzos] I've heard."
– *Mezzo-soprano Marilyn Horne*

Thursday, October 13 8 pm
BELCEA STRING QUARTET*
Schubert, Brahms

"a spiritual depth and expressive urgency that leaves you eager to hear more."
– *The New York Times*

Thursday, October 27 8 pm
SERGEI BABAYAN,* *Piano*
DANIIL TRIFONOV,* *Piano*
Schumann, Schubert, Brahms, Rachmaninoff

"{Trifonov} has everything and more. I've never heard anything like it."
– *pianist Martha Argerich*

Thursday, November 17 8 pm
TAKÁCS STRING QUARTET
All-Beethoven

Thursday, February 9 8 pm
ESTONIAN PHILHARMONIC CHAMBER CHOIR*
Kaspar Putnins, Artistic Director
"Northern Land & Spirit," Pärt, Tchaikovsky, Tormis, Sibelius

"the choir's performances inspire a transporting awe."
– *The Washington Post*

**Princeton University Concerts debut*

Thursday, March 2 8 pm
HAGEN STRING QUARTET
Schumann, Dvorak, Brahms

"Nothing as it seems. And it is certainly not as we thought we knew it."
– *Hamburger Abendblatt*

Thursday, March 16 8 pm
TAKÁCS STRING QUARTET
All-Beethoven

Thursday, April 13 8 pm
PAMELA FRANK,* VIOLIN
CHRISTIAN TETZLAFF, *Violin*
Prokofiev, Leclair, Bach, Bartók

"a big, rich sound ... that breathes with purpose."
– *Philadelphia Inquirer on Pamela Frank*

Thursday, May 11 8 pm
MURRAY PERAHIA, PIANO

"His place among the great pianists of our time is not disputed."
– *The Guardian (London)*

ALL IN THE FAMILY

Chamber music concerts for kids ages 3 & up and their families

Saturday, November 5 1pm
AGES 3-6
BABY GOT BACH
Back by popular demand, pianist Orli Shaham will introduce pre-school-aged kids to the joy of live classical music played by renowned musicians.

Saturday, March 11 1 pm
AGES 6-12
MEET THE MUSIC
The musicians of The Chamber Music Society of Lincoln Center and host Bruce Adolphe return on Pi Day Weekend with a program that honors Princeton's own Albert Einstein.

PRINCETON UNIVERSITY CONCERTS

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Thursday, April 13 7:30 pm
BÉLA FLECK,* *Banjo*
ABIGAIL WASHBURN,* *Banjo/Voice*

"Béla Fleck is surely the finest banjo player on the planet, a virtuoso who can switch from bluegrass to classical, jazz and African styles, while his wife, Abigail Washburn, is also an impressive banjo performer, influenced by China as well as Appalachia."
– The Guardian (London)

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Tuesday, November 15 8 pm
Thursday, November 17 8 pm
Wednesday, January 18 8 pm
Thursday, January 19 8 pm
Wednesday, March 15 8 pm
Thursday, March 16 8 pm

"It is impossible to think of a more compelling window onto Beethoven, onto the genre of the string quartet, or even onto the entire multifarious pageant of chamber music in the modern West."
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AUGUSTIN HADELICH,* *Violin*
PABLO VILLEGAS,* *Guitar*
Piazzolla, De Falla, Ysaÿe

"Hadelich's playing combined impressive technical command with plush, rich-textured sound. And with magisterial poise and serene control." *– The New York Times*

Sunday, February 12 2 pm & 5 pm
COLIN CURRIE,* *Percussion*
Norgaard, Hosokawa, Stockhausen, Xenakis

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Thursday, March 30 6 pm
BENJAMIN BAGBY,*
Voice & Anglo-Saxon Harp
Beowulf, the epic book in performance

"a double tour de force of scholarly excavation and artistic dynamism."
– San Francisco Chronicle

Sunday, April 30 5 pm & 7:30 pm
PEKKA KUUSISTO,* *Violin*
NICO MUHLY, * *Piano*
Bach, Glass, Pärt, Muhly, Finnish folksongs

"Kuusisto & Muhly brought a sense of such intimacy and spontaneity that a listener felt more a participant than a passive recipient. More concerts should feel this way."
-The Washington Post

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begins and ends with some bald open fifths and stark harmonic progressions; in between, there is a faster middle section based on an insistent motif in triplets that builds up to a bright and powerful climax before we return to the shadows.

The second ballade (D Major) is based on the motif F#-A-F# which, according to some analysts, is derived from Brahms' motto *Frei aber froh* ("Free but happy"), with which the composer countered his friend violinist Joseph Joachim's F-A-E (*Frei aber einsam,* "Free but lonely"). Tranquil and serene if not exactly "happy," the piece opens with a chordal melody that seems to derive from the first ballade, and continues with a more energetic second theme. After a more animated middle section, the second theme returns, followed by the opening material, resulting in a symmetrical A-B-C-B-A design for the entire piece.

The main theme of the scherzo-like "Intermezzo" (B Minor) is agile and syncopated, with frequent off-beat accents. Its ethereal middle section (in F-sharp Major), filled with magical harmonies, moves mostly in the high register of the piano.

The cycle ends on a pensive note with the B-major ballade, which opens with one of Brahms's most beguiling melodies and has another lyrical theme, with a more complex accompaniment, for its middle section. Both sections are peppered with exquisite dissonances that give the music a mysterious, surreal quality.

In 1892 and 93, Brahms published a total of twenty short piano pieces as Op. 116-119, fourteen of which are called "intermezzi"—not because they are interludes between two larger works but because the name connotes something light, transient, and indefinite.

The three intermezzi included in Op. 117 have a special connection to the Op. 10 ballades, composed almost four decades earlier. Once again, the first piece in the set—and the first piece only—has a poetic inscription, and the source, as in 1854, is a translation of a Scottish original by Herder. This time, the poem in question is a lullaby, although it is one with a dark back story: if one reads the full poem and not just the two lines Brahms quoted, one learns that the father has betrayed and abandoned the mother and the child. (The Scottish original is known as "Lady Anne Bothwell's Lament"). In spite of the indisputable differences between the ballad "Edward" and this lament, musicologist Raymond Knapp aptly notes that in both cases, a mother confronts her child with the absence of the father."

The first intermezzo is a delicate piece in E-flat Major, whose simple melody is in the middle voice, surrounded by complementary voices both above and below. The slower middle section is introduced by a transition whose stark unison melody does seem, for a moment, to recall "Edward." When the opening melody returns, it receives a special aura thanks to the exquisite embellishments Brahms added to it.

The gentle arpeggios of the second intermezzo (B-flat Minor) are "spiced" with some delicious minor-seventh clashes, and the undulating main idea contrasts with a more "sober" second theme which shifts from minor to major. After the recapitulation of the first melody, the coda is derived from a varied restatement of the second theme.

The stark unisons of the first intermezzo return in the third (C-sharp Minor), whose melody is consistently articulated in phrases that are five measures long (not four as usual). Following a middle section introducing some more complex textures (always in five-measure phrases), the recapitulation adds some harmonies to the melody that was previously played in unison, ushering in a peaceful conclusion.

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Thursday, April 14, 2016 6PM & 9PM
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GREGG KALLOR, Piano

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FRANZ LIZST (Doborján, Hungary [now Raiding, Austria], 1811 – Bayreuth, 1886)
Après une Lecture du Dante, Fantasia quasi Sonata ("After Reading Dante: Fantasy-sonata," 1837/49)

Dante's *Divine Comedy* enjoyed a major renaissance in the 19th century; its frightening visions of Hell, in particular, held great appeal for the Romantic imagination. Franz Liszt first read Dante in the 1830s, while sojourning in Italy with his companion, the Countess Marie d'Agoult. He immediately decided to write music based on the poem and eventually composed not one but two pieces: the present fantasy-sonata and a large-scale symphony in three movements.

As so many of Liszt's works, the "Dante Sonata" had a protracted genesis and did not reach its final form until 1849. The final title was given even later, when the work was published in 1858 as part of the second volume of *Années de pèlerinage* ("Years of Pilgrimage"), together with six other pieces inspired by Italian art and poetry. "Après une Lecture du Dante" ("After Reading Dante") is a poem by Victor Hugo, which opens with the quintessentially Romantic line *Quand le poète peint l'enfer, il peint sa vie* ("When the poet paints Hell, he paints his own life"). Thus, Liszt's work in its final form is a double homage to his French contemporary and to the 14th-century Florentine classic. It is significant that Liszt called his work Fantasia quasi Sonata, reversing Beethoven's title Sonata quasi una fantasia (Op. 27); in his concept, the fantasy element takes precedence over the rules and conventions of the sonata.

In a single movement, the "Dante Sonata" traverses a wide range of emotional states. The work opens strikingly with a series of bald tritones. That dissonant and unstable interval was known as the "interval of the devil" in Medieval times, which made it a logical choice to depict a journey through the Inferno. The main theme is an agitated minor-key

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melody moving in a palpitating rhythm of sixteenth-notes, depicting the suffering of the damned souls as well as the emotions of Dante, the compassionate visitor. After a breath-taking development, we reach the grandiose second theme which will take on multiple meanings through the use of the technique of character transformation, a hallmark of many of Liszt's greatest works. Character transformation means that the same melody may sound now lyrical, now heroic and grandiose, by way of changes in tempo, dynamics and pianistic texture. Accordingly, this second idea, symbolizing human aspirations, turns into a love theme, to represent the most famous episode of the *Inferno*, the story of Paolo and Francesca. In the central section of the work, all these themes—the tritone, the agitated theme and the heroic/love theme—go through extensive metamorphoses. The love theme eventually takes on another new character, a sublime, "heavenly" one, as we are offered a glimpse of the Paradise that Dante ultimately reaches, after experiencing Hell and Purgatory. The work ends with a forceful and triumphant coda.

Many of the gorgeous melodies that fill this masterwork had been there from the start. The re-composition had to do mostly with the development of the themes, and with making the transitions smooth and coherent, more classical in spirit than they were in the early version, which occasionally indulged in some romantic excesses. ("It will not be as wild as it was before—Brahms wrote to Clara Schumann while at work on the revision—but whether it will be better?")

In fact, one of the most stunning things about this trio is how its opening melody—a quiet theme with a solemn, dignified gait—is gradually and seamlessly transformed into a fiery and impassioned statement. These two temperaments—and the major and minor modes—alternate throughout the movement. The final coda section switches to a slower "Tranquillo" tempo, instead of a faster one as might be expected, only resuming the original speed again for the energetic closing chords.

"Liszt was probably the most stereotypical of the Romantics: an infamous ladies' man with unparalled virtuosic flair at the keys, he composed this piece on a tour of Italy while with a married woman six years his senior. Much like how SparkNotes can condense ths substance of Dante's behemoth, *Inferno*, this piece condenses the emotional journey of Dante's character as he is guided through the depths of hell before finally seeing heaven."

— Kevin Chien
Princeton Class of '17

The second-movement Scherzo, in B Minor, was left almost entirely intact from the 1854 original. The utter simplicity of its opening theme has reminded some commentators of Mendelssohn's scherzo from *A Midsummer Night's Dream*, though the continuation, and especially the major-mode middle section ("trio") with its glorious melody in parallel sixths, is pure Brahms. Particularly ingenious is the way the melody of the middle section grows out of a characteristic motif in the scherzo proper, providing a masterful connection between the two parts of the movement.

In the third-movement Adagio (again in B Major) the soft chord progressions of the piano are in dialog with the expressive melody of the two string instruments. Eventually, a more continuous texture develops as the cello begins a new melody with a more sustained piano accompaniment. The opening material (alternating piano chords and string duet) returns, with the difference that this time the piano adds a sensitive countermelody to the string duet. At the end of the movement, all three instruments take over the slow chordal theme that grows ever softer and softer.

The last movement, though in an Allegro tempo, begins with a lyrical cello theme in B Minor; it only gathers more momentum with the muscular second theme in D Major. (This theme was new in the 1889 version, replacing another that was too strongly reminiscent of Beethoven and Schumann, and had too many personal associations with Clara.) Both themes are subsequently repeated before we reach the final section, in which the first theme takes on a much more tempestuous character than before. Contrary to all expectations, this major-mode trio ends dramatically in B Minor (it is much more frequent to see a minor-mode work end in major than vice versa). Although totally rewritten, the minor-mode ending is a remnant of the original version of 1854, true to the restless spirit of the artist as a young man.