

**May 11, 2017 at 8:00pm**

Announcement of the 2017 Creative Reactions Contest Winners at 7PM  
Richardson Auditorium in Alexander Hall

PADEREWSKI MEMORIAL CONCERT

## **MURRAY PERAHIA, *piano***

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### **JOHANN SEBASTIAN BACH** (1685 – 1750)

French Suite No. 6 in E Major, BWV 817

Allemande  
Courante  
Sarabande  
Gavotte  
Polonaise  
Menuet  
Bourrée  
Gigue

### **FRANZ SCHUBERT** (1797-1828)

Four Impromptus, D. 935

No. 1 in F Minor, Allegro moderato  
No. 2 in A-flat Major, Allegretto  
No. 3 in B-flat Major, Theme (Andante) with variations  
No. 4 in F Minor, Allegro scherzando

—INTERMISSION—

### **WOLFGANG AMADEUS MOZART** (1756-1791)

Rondo in A Minor, K. 511

### **LUDWIG VAN BEETHOVEN** (1770-1827)

Piano Sonata No. 32 in C Minor, Op. 111

Maestoso - Allegro con brio ed appassionato  
Arietta. Adagio molto semplice cantabile

*Please join us for a post-concert reception to celebrate the end of the season  
in the Richardson Lounge following the performance.*

## ABOUT THE PROGRAM

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*By Peter Laki, ©2017*

French Suite No. 6 in E Major,  
BWV 817 (ca. 1720)

**JOHANN SEBASTIAN BACH**

(Eisenach, 1685 – Leipzig, 1750)

The suite—a set of dance movements organized into multi-movement instrumental cycles—was a central musical genre in England, Germany and France during the Baroque era. As time went on, the order of the movements in these suites was standardized, and the dances themselves “stylized,” that is, increasingly thought of as standing on their own as autonomous works and not necessarily intended to be danced to.

Suites played an important part in J. S. Bach’s output; he wrote about 45 of them, mostly for keyboard but some also for orchestra, as well as unaccompanied violin and cello. (Some of these works were actually called “partitas.”) In a sense, all of Bach’s suites are “French,” since they are all based on the same types of French court dances (with only a few Italianate movements among them). As a young man, Bach

became familiar with the keyboard suites of many French composers from the late 17th century and immediately began writing similar works. During the six years he spent at the Cöthen court (which, being Calvinist, needed very little sacred music), Bach concentrated on the instrumental genres and produced, among others, the six “English” and the six “French” suites. (The main difference between the two sets is that the English suites contain opening preludes while the French suites don’t. Incidentally, neither name comes from Bach himself.)

Each movement type in the suites has its precise character, defined by tempo and predominant rhythmic figures. Within those limits, however, each Allemande, Courante, Sarabande and Gigue also has its own distinctive features that mark them as individuals. Those four movements constitute the backbone of all suites as they are invariably present in each one. In addition, suites also contain some optional movements, known as “Galanterien” as they are often lighter in tone and, in certain ways, anticipate the “galant” style of Bach’s sons’ generation. In the present work, there

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is a “suite within the suite” between the Sarabande and the Gigue, with the insertion of a Gavotte, a Polonaise, a Minuet and a Bourrée—four dances well contrasted in mood and meter. As always, the most active moments are saved for the final movement, an agile and virtuosic Gigue.

### Four Impromptus, D. 935, (1827)

#### **FRANZ SCHUBERT**

(Himmelfortgrund, nr. Vienna [now part of the city], 1797 – Vienna, 1828)

Schubert wrote two sets of Impromptus in 1827, with four pieces in each set. The name “impromptu,” which suggests a solo piece with an improvisatory nature, came from Jan Václav Voříšek, a Czech composer living in Vienna, who published his first impromptu in 1822. Among later composers, both Schumann and Chopin wrote piano works with this same title. Yet on the whole, these impromptus have little that is particularly improvisatory about them, at least not in the expected sense of a lack of rigorous structure. The impromptus tend to adhere to classical forms, although they treat those forms with a certain degree of freedom.

Unlike the first set of Schubert impromptus (Op. 90), the second set was not published during the composer’s lifetime. When it finally came out in 1838, Robert Schumann wrote an enthusiastic review in which he suggested that the four impromptus were organized like the four movements of a sonata. Indeed, the Allegro moderato first movement (F Minor), the slightly slower second piece (A-flat Major), the variation movement (B-flat Major), and the finale (F Minor) do seem to form a unified cycle, coherent both in the choice of keys and in the succession of tempo characters. The analogy should not be overstated, however: while the organization of the set is indeed sonata-like, the individual movements do not conform to the patterns and procedures that are fairly constant in the works Schubert called sonatas.

For instance, the opening Allegro, while it displays some characteristics of sonata form, is really not in sonata form at all. It has a sonata-like exposition in which turbulent and lyrical moments alternate, but instead of a development section, there follows a self-contained, song-like “movement

## ABOUT THE PROGRAM

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within a movement.” Afterwards, the sonata exposition is recapitulated, as it would be in any sonata form, with the requisite harmonic changes. Then the song-like section returns, followed by a brief coda made up of the opening motif of the piece. It is quite a unique formal design, one that combines action and contemplation, movement and stasis in a special way.

The second impromptu is a descendant of the Baroque sarabande. Slightly faster in tempo, it has the characteristic rhythmic pattern of the old dance form, though its melody is more reminiscent of an aria for voice than of an instrumental dance. In addition, the Classical/Romantic aesthetic requires much stronger contrasts than one would find in a Baroque piece. Accordingly, the gentle theme of Schubert’s sarabande soon intensifies to a powerful *fortissimo* on an unexpected harmony; there is also a middle section of an entirely different nature, moving in rapid triplet notes. Finally, the sarabande returns, complete with its powerful central portion.

The third impromptu is a set of five variations on a theme that is closely

related to the intermezzo from *Rosamunde*, the play by Helmina von Chézy to which Schubert had written incidental music in 1823. Schubert had previously composed variations on the *Rosamunde* theme in his String Quartet in A Minor (1824). In the piano work, the theme undergoes even more radical alterations than it does in the quartet. The first two variations are predominantly ornamental, but the third, in B-flat Minor, strikes an unexpectedly dramatic note. Subsequently, instead of returning to the home key of B-flat Major, Schubert goes further afield into G-flat Major, keeping little of the original melody but its underlying harmonies. The final variation is an expanded version of variation number 2, replacing the earlier sixteenth-notes by faster sixteenth-triplets. The impromptu ends with a brief recall of the initial theme with some subtle changes in the accompanying harmonies.

The fourth impromptu is lively and playful, yet there is a mysterious shadow hanging over it, due largely to the use of the minor mode. After an extensive middle section dominated by fast scales and a special skipping motif,

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the main part of the impromptu returns, followed by an eventful coda. In his review of the first edition, Schumann found the movement “sulking, but soft and good” (*schmollend, aber leise und gut*); at times—and this might surprise a 21st-century listener—he was reminded of Beethoven’s rondo *Rage over a Lost Penny*.

**Rondo in A Minor, K. 511 (1787)**  
**WOLFGANG AMADEUS MOZART**  
(Salzburg, 1756 – Vienna, 1791)

Mozart never came as close to the music of the Romantic era as he did in the Rondo in A Minor, a special gem among his keyboard works. He wrote it on what must have been a particularly gloomy day in his life. Incidentally, we know exactly what day it was: March 11, 1787, because Mozart recorded the date in the catalog he kept about his compositions. He had recently returned from Prague where his *Marriage of Figaro* had been a huge success, and had received the invitation to write a new opera for Prague, which would be *Don Giovanni*. Yet things were not going so well back home in Vienna, where competitors such as

Martin y Soler and Dittersdorf were receiving most of the attention in the opera world.

While we don’t know if Mozart’s melancholy was directly related to the vicissitudes of the Vienna music scene, it remains certain that the A-Minor Rondo is a profoundly sad piece of music. The extensive chromaticism (use of half-steps outside the key) and extreme harmonic adventures are sure signs of emotional turmoil.

Rondos are usually fast movements, filled with bouncy melodies that preserve at least some traces of the original meaning of the term, which is “round dance.” This rondo is relatively slow; its designation is explained by its use of the rondo form, in which a main theme alternates with passing episodes. There are two episodes, both mostly in the major mode, contrasting with the main theme’s minor. Yet the minor mode, with its tragic connotations, makes frequent inroads into both of these episodes. In particular, each episode ends with a lengthy retransition passage that is filled with daring key changes and other surprises. The final

(continued on page 8)

# ANNOUNCING THE 2017-2018 SEASON

## CONCERT CLASSIC SERIES [9 concerts]

THURSDAY, OCTOBER 12 8PM

**QUATUOR MOSAÏQUES\***

Mozart, Haydn

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**TABEA ZIMMERMANN, Viola**

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“...ardent and startling ... exceptional interpreters. They command you to listen.”  
– *The Guardian* (London)

THURSDAY, NOVEMBER 9 8PM

**BENJAMIN GROSVENOR,\* Piano**

Bach, Brahms, Debussy, Berg, Ravel

“He makes you sigh with joy ... A temperament rare in yesteryear, let alone now.” – *The New York Times*

THURSDAY, FEBRUARY 15 8PM

**BRENTANO STRING QUARTET**

**JONATHAN BISS, Piano**

Mozart, Schubert, Elgar

THURSDAY, MARCH 15 8PM

**TENEBRAE CHOIR**

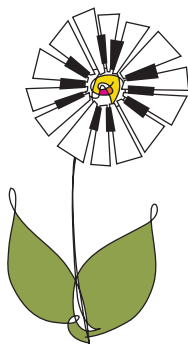
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– *The Times* (London)

PRINCETON UNIVERSITY  
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**LAWRENCE BROWNLEE,\* Tenor**

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– National Public Radio

THURSDAY, MAY 3 8PM

**TRULS MØRK,\* Cello**

**BEHZOD ABDURAIMOV, Piano**

Rachmaninoff, Grieg

“intense personal conviction.”  
– *Strad Magazine*

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**MEET THE MUSIC**

The Chamber Music Society of Lincoln Center.

SATURDAY, MARCH 17 1PM



**BABY GOT BACH**

Pianist Orli Shaham and the Rolston String Quartet

## SPECIAL EVENT

THURSDAY, SEPTEMBER 28 7:30PM

### “SHOSTAKOVICH AND THE BLACK MONK” A RUSSIAN FANTASY

featuring the  
EMERSON STRING QUARTET  
accompanied by an ensemble

of seven actors including

LEN CARIOU

JAY O. SANDERS

Directed by JAMES GLOSSMAN

In Anton Chekhov's classic short story *The Black Monk*, a brilliant scholar is haunted by hallucinations of a black monk and unravels in his obsessive quest for genius. This mystical story resonated with Dmitri Shostakovich, and he always dreamed of adapting it for an opera. But decades of suffering under an oppressive political regime wreaked havoc on the composer's life, and he left the work unfinished. In a new project, the Emerson String Quartet reimagines Shostakovich's struggle to retell Chekhov's story through a staged performance of his 14th String Quartet. This bold intersection of chamber music and theater speaks to our continuing adventurousness.

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Bjarte Eike, *Artistic Director*

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“Her music gets to you if you open your heart. In fact it will pry open the gateway to your soul and if you resist, it will get you anyway.”

– *The World Music Report*

THURSDAY, FEBRUARY 8 6PM & 9PM

### JENNIFER KOH,\* *Violin*

“Exploring Bach's Chaconne and Its Legacy” - through works by Missy Mazzoli, Luciano Berio, and Esa-Pekka Salonen

“A seeker, an adventurer, an artist who endeavors to find and reveal relationships, and to see the Western musical heritage in an evolving, unbroken continuum.”

– *The Guardian* (London)

WEDNESDAY, FEBRUARY 28 6PM & 9PM

### DANISH STRING QUARTET

“Modern Day Vikings” - Jörg Widmann, Brahms, & Scandinavian Folk Music

“One of the best quartets before the public today.” – *The Washington Post*



## ABOUT THE PROGRAM

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return of the rondo theme is followed by a coda that sums up all the anguish and despondency from earlier.

### Piano Sonata No. 32 in C Minor, Op. 111 (1822)

**LUDWIG VAN BEETHOVEN**

(Bonn, 1770 – Vienna, 1827)

Beethoven's C-Minor Sonata, the last of the thirty-two, occupies a special chapter in Western musical and intellectual history. It has given rise to myriad interpretations, most of which agree that Beethoven moved here into regions that have rarely been reached in music, or in any of the arts for that matter. The ascent from the turmoil of the opening to the ethereal calm of the conclusion—an ascent represented by the use of ever-higher registers on the piano—is so palpable that for once, no one seems to question that the spiritual dimension of the work. In describing the sonata's two movements, commentators have used metaphors like "resistance" and "submission," "here" and "beyond," or, to use a Buddhist analogy first invoked more than 100 years ago: Samsara ("desiring," "becoming") and Nirvana

("transcendence of desire," "pure being"). Beethoven was once asked why this sonata had only two movements; the composer, with characteristic sarcasm, replied that "he had had no time" to write a third. Yet to suggest that the sonata could have had a finale in a fast tempo would be to miss the point entirely. The most beautiful demonstration of this can be found in Thomas Mann's novel *Doktor Faustus*, where a fictional music professor named Wendell Kretzschmar delivers an eloquent lecture on the subject (hampered only by his violent stuttering). The professor concludes that after the "parting" in the second movement, there could never be a return, and the movement represents not only a farewell to the piece, but "a farewell to sonata form."

Although many sonatas have been written since Beethoven, it is true that the genre has never been quite the same again. The discovery that a sonata could be adapted to express such universal feelings changed musical thinking in fundamental ways. In his last sonata, Beethoven left traditional conventions far behind, and in the



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solitude of his deafness wrote some of his most personal and most heart-rending music.

The first movement revisits the “tragic” C-Minor mood of such earlier works as the “Pathétique” sonata or the Fifth Symphony. This is a memory of Beethoven’s “heroic” period—music of conflicts, struggle, temporary respites, and dramatic surges. However, the ending (soft and mysterious instead of powerful and sweeping) leaves no doubt that times have irrevocably changed. The *pianissimo* last chord of the movement (identical to the first chord of the subsequent “Arietta”) forms a natural bridge between the two worlds the work unites.

The second-movement “Arietta”—Adagio molto, semplice e cantabile—is a set of five variations over a simple theme that undergoes a series of

monumental transformations. After an innocent and songful beginning, the rhythmic intricacies increase beyond all expectation (some of us may even hear one of the variations, quite anachronistically, as mysteriously presaging jazz!). Yet the greatest miracle of the movement happens afterwards, with the piano exploring extremely high and extremely low registers, and finally breaking into some of those sustained trills that appear in many works from Beethoven’s late period and. These trills are largely responsible for the transcendent effect of the sonata’s conclusion. Just before the end, the tonality, which has so far not left C Major, suddenly changes to E-flat, further adding to the magic. The original key restored, the music reaches a powerful forte climax before subsiding to the ethereal calm of the final measures.

## PRINCETON UNIVERSITY STUDENTS: YOU'RE INVITED

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## ABOUT MURRAY PERAHIA

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**I**n the more than 40 years he has been performing on the concert stage, American pianist Murray Perahia has become one of the most sought-after and cherished pianists of our time, performing in all of the major international music centers and with every leading orchestra. He is the Principal Guest Conductor of the Academy of St Martin in the Fields, with whom he has toured as conductor and pianist throughout the United States, Europe, Japan, and Southeast Asia. Born in New York City, Mr. Perahia started playing piano at the age of four and later attended Mannes College where he

majoried in conducting and composition. His summers were spent at the Marlboro Festival in Vermont, where he collaborated with such musicians as pianist Rudolf Serkin, cellist Pablo Casals, and the members of the Budapest String Quartet. During this time, he also studied with Mieczysław Horszowski. In subsequent years, he developed a close friendship with pianist Vladimir Horowitz, whose perspective and personality were an enduring inspiration. In 1972, Mr. Perahia won the Leeds International Piano Competition, and in 1973 he gave his first concert at the Aldeburgh Festival, where

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he worked closely with Benjamin Britten and Peter Pears, accompanying the latter in many lieder recitals. Mr. Perahia was co-artistic director of the Festival from 1981 to 1989.

This season Mr. Perahia toured with the Academy of St Martin in the Fields, play-conducting all five of Beethoven's piano concertos. He started the season with European recitals followed by a tour of Asia with performances in Hong Kong, Taipei, Shanghai, Beijing, Seoul and Tokyo. In addition to Princeton, his spring 2017 tour includes recitals in Aliso Viejo, Vancouver, San Francisco, Santa Barbara, Denver, Chicago, Washington, D.C., and

at New York City's Carnegie Hall as well as performances with the Cleveland Orchestra.

Mr. Perahia has a wide and varied discography. In October 2016, he released a highly anticipated recording of Bach French Suites, his first album on the Deutsche Grammophon label. Sony Classical has issued a special boxed set edition of all his recordings including several DVDs entitled *The First 40 Years*. His recording of Brahms-Handel Variations, which won the Gramophone Award in 2011, was described as "one of the most rewarding Brahms recitals currently available." Some of his previous solo

**T**he 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.

## ABOUT MURRAY PERAHIA

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recordings feature a 5-CD boxed set of his Chopin recordings, Bach's Partitas Nos. 1, 5, and 6 and Beethoven's Piano Sonatas, Opp. 14, 26, and 28. He is the recipient of two Grammy Awards for his recordings of Chopin's complete Etudes and Bach's English Suites Nos. 1, 3, and 6, and several Gramophone Awards including the inaugural Piano Award in 2012.

Recently, Mr. Perahia embarked on an ambitious project to edit the complete Beethoven Sonatas for the Henle Urtext Edition. He also produced and edited numerous hours of recordings of recently

discovered master classes by the legendary pianist Alfred Cortot, which resulted in the highly acclaimed Sony CD release *Alfred Cortot: The Master Classes*.

Mr. Perahia is an honorary fellow of the Royal Academy of Music, and he holds honorary doctorates from The Juilliard School, Oxford University, the Royal College of Music, Leeds University, and Duke University. In 2004, he was awarded an honorary KBE by Her Majesty The Queen, in recognition of his outstanding service to music.

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