

PADEREWSKI MEMORIAL CONCERT

# SIR ANDRÁS

## SCHIFF PIANO

**FELIX  
MENDELSSOHN**  
(1809-1847)

**Fantasie in F-sharp Minor, Op. 28**

Con moto agitato  
Allegro con moto  
Presto

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

**Sonata No. 24 in F-sharp Major, Op. 78**

Adagio cantabile – Allegro ma non troppo  
Allegro vivace

### INTERMISSION

**JOHANNES  
BRAHMS**  
(1833-1897)

**8 Piano Pieces, Op. 76**

Capriccio in F-sharp Minor  
Capriccio in B Minor  
Intermezzo A-flat Major  
Intermezzo in B-flat Major  
Capriccio in C-sharp Minor  
Intermezzo in A Major  
Intermezzo in A Minor  
Capriccio in C Major

**JOHANNES  
BRAHMS**

**7 Fantasias, Op. 116**

Capriccio in D Minor  
Intermezzo in A Minor  
Capriccio in G Minor  
Intermezzo in E Major  
Intermezzo in E Minor  
Intermezzo in E Major  
Capriccio in D Minor

**JOHANN  
SEBASTIAN BACH**  
(1685-1750)

**English Suite No. 6 in D Minor, BWV 811**

Prelude  
Allemande  
Courante  
Sarabande  
Double  
Gavotte I  
Gavotte II  
Gigue

# ABOUT THE PROGRAM

By Peter Laki ©2018

Fantasy in F-sharp Minor, Op. 28

**FELIX MENDELSSOHN**

(1809–1847)

This work is Mendelssohn’s answer to Beethoven’s “Moonlight” sonata and the idea of “fantasy-sonata” Beethoven explored in that work and its companion, the Sonata in E-flat Major, Op. 27, No. 1. “Fantasy-sonatas” (the genre also includes Schubert’s “Wanderer” Fantasy and Schumann’s Fantasy in C Major, Op. 17) consist of a succession of movements that don’t necessarily follow the established patterns of “regular” sonatas; there are no breaks between the movements and instrumental virtuosity plays a crucial role. As in the “Moonlight,” the movements of Mendelssohn’s Fantasy get progressively faster from the opening Andante to the central Allegro and the final Presto.

Mendelssohn’s original title was Sonate écossaise (“Scottish Sonata”). First drafted in 1828, the work did not receive its final form until 1833, when it was published under the title “Fantasia.”

The first movement opens with some agitated, and truly fantasy-like, runs and arpeggios. The lyrical melody that later

emerges is very similar to the theme of the third movement from Mendelssohn’s “Reformation” Symphony, composed in 1829–30. After a dramatic development, the melody once again dissolves into virtuoso passagework.

The second section resembles a scherzo (although the meter is duple, not triple as in most scherzos); it has a sprightly middle section that is longer than the scherzo itself. The final movement is a breathtaking perpetuum mobile, adventurous and passionate. There is no modulation to the major at the end to bring relief; the final chord is resolute, energetic, and most definitely in the minor.

Sonata No. 24 in F-sharp Major, Op. 78

**LUDWIG VAN BEETHOVEN**

(1770–1827)

The German word *Innigkeit* is not easily translated into English. It comes from a root meaning “inside” or “within” and, as a noun, refers to inner feelings that are fervent yet intimate, profoundly secretive yet longing to be expressed. All this, and more, is contained in the tantalizingly brief Adagio cantabile that opens one of Beethoven’s most intriguing piano sonatas,

the two-movement work in the rare key of F-sharp major. The subsequent Allegro ma non troppo grows naturally out of this introduction. Despite its simplicity and concision, the movement has a great deal of harmonic and textural variety, with plenty of fast runs in both hands to provide virtuosic excitement.

Those four short bars at the beginning are the only slow music in the entire sonata. The second and final movement is an Allegro vivace that begins, most unusually, with a dissonance—a springboard for some extremely lively and ingenious developments to follow.

The sonata was dedicated to Countess Thérèse von Brunswick, a one-time piano pupil of Beethoven's who, along with her sister Josephine and her brother Franz, retained strong ties to the composer for many years. Beethoven had a special fondness for this particular sonata, which was one of his personal favorites among all his works.

8 Piano Pieces, Op. 76

**JOHANNES BRAHMS** (1833–1897)

These pieces are, perhaps, not quite as well known than their younger siblings from Op. 116–119, yet what is commonly called Brahms' late piano style, famous

for its intimacy and delicate feeling, was actually born here. The Op. 76 set was published in 1879, falling between such extroverted, monumental masterworks as the Violin Concerto (1878) and the Second Piano Concerto (1881). But some the individual pieces may in fact have been written several years earlier. There is a manuscript of the first Capriccio, inscribed to Clara Schumann on September 12, 1871 (the 31st anniversary of Robert and Clara Schumann's wedding; Clara's 52nd birthday fell on the following day). The A-Minor Intermezzo (No. 7) is connected to another of Brahms' friends, the pianist Elisabet von Herzogenberg, who heard Brahms play it before the set was published, notated it rather accurately from memory and sent it back to the composer, adding some words to it as if it were a song. The words read: "Have pity on poor me and send me the longed-for intermezzi..."

It was in the Op. 76 set that Brahms first established the alternation of intermezzos and capriccios to which he was to return a dozen years later, during the final years of his life. It was here, in fact, that he first articulated his answer to the short character pieces of Schumann and Chopin: these are his first piano works that are neither monumental sonatas nor variation sets or dramatic ballads.

Four of the eight pieces are intermezzos and the other four capriccios—the former being, as a rule, more lyrical and fluid while the latter contain more rhythmic activity and are, in general, more virtuosic in style. The playful second Capriccio (in B Minor) stands out as one of the most memorable in the cycle; the fifth piece (Capriccio in C-sharp Minor) is the weightiest of the pieces, the center of gravity of the entire opus, as it were. Each of the intermezzos is based on a certain type of rhythmic motion maintained throughout the piece. Although most of the pieces are cast in A-B-A form, the “B” sections do not contrast sharply with the “A” materials as they do, for instance, in many Chopin nocturnes; instead, they evolve naturally from the earlier sections, developing the same musical ideas in new ways rather than introducing entirely new ones.

Upon completing the eight pieces, Brahms showed them to one of his closest friends, Theodor Billroth. The famous surgeon and accomplished amateur musician declared: These are magnificent pieces, beautiful and interesting to play. They lie so well under the hand for those who are a little used to Schumann’s and Chopin’s technique that it is a pleasure to practice them.”

7 Fantasias, Op. 116

## JOHANNES BRAHMS

Brahms wrote most of his solo piano works either very early or very late in his career, with only the Eight Piano Pieces, Op. 76 and the Two Rhapsodies, Op. 79, falling into his middle years. In the early works, which include three great sonatas

### ABOUT THE PADEREWSKI MEMORIAL CONCERT

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.

and several brilliant variation sets, he made the classical forms thoroughly his own and established his reputation as the heir to Beethoven's mantle. In the late piano music, he aimed at something more intimate: the 20 movements published as Op. 116-119 are brief "character" pieces in turn tender and turbulent, but preserving a certain introspection even in the most tempestuous moments.

The first of the four late cycles, Op. 116, bears the title "Fantasias," a title scholars have interpreted as a reference to Schumann's *Kreisleriana* (1838), a set of eight movements Brahms' erstwhile mentor had likewise called *Fantasien*. Like that work, Brahms' cycle alternates between fast and slow movements, which the composer called Capriccios and Intermezzos, respectively. Both terms appear in Brahms' earlier music. They had similarly alternated in the Op. 76 piano pieces we have just heard; the title Intermezzo appears as early as 1853, in the fourth movement of the F-Minor piano sonata, Op. 5. Thus, the two words had well-established meanings for Brahms; they embodied the same contrast between passionate outbursts and heartfelt lyricism for the expression of which Schumann had once invented the imaginary characters Eusebius and Florestan.

But Eusebius and Florestan were no longer the same men in 1892 as they had been in the 1830s. They had matured and their emotional worlds had become more complex. In the hands of the aging Brahms (he was not yet sixty, but he felt old) these two fundamental states of mind provided an opportunity for a great deal of experimentation. The three Capriccios of Op. 116 (Nos. 1, 3, and 7), all in minor keys, revisit a *Sturm und Drang* ("storm and stress") tradition whose roots go back to the 18th century, but their insistent ostinatos (repeated figures) and bold chromatic shifts belong only to Brahms. At one point in the last capriccio, Brahms introduces a real, though unwritten, polymeter in which the middle voice consistently goes its own way, totally oblivious to the 6/8 time of the other voices.

It is in the four Intermezzos that the wonders of Brahms' autumnal style unfold in all their splendor. The melodies are kept fairly simple, yet the choice of harmonies and the shaping of the inner voices produce textures of the utmost delicacy. The tempos vary from the moderately slow to very slow, and the formal structure is always A-B-A, with new material in the middle section. Within these constants, Brahms creates an extremely diverse and sophisticated sound world, with dissonances

(continued on page 8)

# ANNOUNCING the 2018-2019 SEASON



CONCERT CLASSICS SERIES

Thursday, Oct. 11, 2018 8PM  
**JERUSALEM STRING QUARTET**  
**Pinchas Zukerman**, Viola  
**Amanda Forsyth**, Cello\*  
 STRING SEXTETS BY STRAUSS, SCHOENBERG, TCHAIKOVSKY

Thursday, Dec. 13 2018 8PM  
**MARTIN FRÖST**, Clarinet\*  
**HENRIK MÅWE**, Piano\*  
 POULENC, VIVALDI, TELEMANN, BRAHMS

Thursday, Feb. 28, 2019 8PM  
**STEVEN ISSERLIS**, Cello\*  
**CONNIE SHIH**, Piano\*  
 SCHUMANN, MARTINU, FRANCK

Thursday, Mar. 14, 2019 8PM  
**ALEXANDER MELNIKOV**, Piano  
**ANDREAS STAIER**, Piano\*  
 ALL-SCHUBERT FOUR HANDS

Thursday, Mar. 28, 2019 8PM  
**PATRICIA KOPATCHINSKAJA**, Violin\*  
**POLINA LESCHENKO**, Piano\*  
 BARTÓK, POULENC, ENESCU, RAVEL

Thursday, Apr. 4, 2019 8PM  
**TAKÁCS STRING QUARTET**  
**Marc-André Hamelin**, Piano  
**John Feeney**, Bass\*  
 HAYDN, SHOSTAKOVICH, SCHUBERT

Thursday, Apr. 11, 2019 8PM  
**AUSTRALIAN CHAMBER ORCHESTRA**  
**Richard Tognetti**, Artistic Director  
**Paul Lewis**, Piano  
 SAMUEL ADAMS, MOZART, BRAHMS

Thursday, May 2, 2019 8PM  
**ÉBÈNE STRING QUARTET**  
 BEETHOVEN, FAURÉ

PERFORMANCES UP CLOSE

Three profound chamber works chosen by our audience, each performed by world-class musicians in an almost communion-like intimacy. By offering these remarkable pieces of music a chance to breathe and stand on their own, this forward-thinking series goes straight to the spiritual and communal core of chamber music.

Wednesday, Oct. 17, 2018 6PM & 9PM  
**SCHUBERT STRING QUINTET IN C MAJOR, D. 956**  
 Takács String Quartet with David Requiro, Cello\*

Wednesday, Feb. 6, 2019 6PM & 9PM  
**MESSIAEN "QUARTET FOR THE END OF TIME"**  
 Stefan Jackiw, Violin; Jay Campbell, Cello;\*  
 Yoonah Kim, Clarinet;\* Conrad Tao, Piano\*

Tuesday, Feb. 19, 2019 6PM & 9PM  
**SCHUBERT OCTET FOR WINDS & STRINGS, D. 803**  
 Brentano String Quartet & Friends

SPECIAL EVENTS

Two special events this season highlight artists who engender community, offer jubilant, jazz-inspired programs, and defy expectations. It's a celebration of PUC as a magnet for the greatest musical icons of our time.

Friday, Sep. 21, 2018 7:30PM  
 "Circlesongs"  
**BOBBY MCFERRIN**

Sunday, Mar. 10, 2019 7:30PM  
 "Songplay: Gioco d'Amor"  
**JOYCE DIDONATO**, Mezzo-soprano  
 Craig Terry, Piano;\* Chuck Israels, Bass;\*  
 Charlie Porter, Trumpet;\* Drums TBD



I cannot say that music is the only thing that will save the world, but we have to put art somewhere far more central to the main sense of our society.

- Gustavo Dudamel

GUSTAVO DUDAMEL IN-RESIDENCE: THE CONCERTS

As PUC's first Artist-in-Residence for the 125th Season, Maestro Dudamel will curate three performances by ensembles closely associated with him, each exploring music's relationship to the world around us through a different lens – one geographical, one natural, and one spiritual. Each program will also feature the world premiere of a PUC-commissioned piece, composed by members of our Music Department faculty, and will be followed by a panel discussion hosted by Maestro Dudamel. The residency culminates with Dudamel taking baton in hand, as he leads the students of the Princeton University Orchestra and Glee Club.


Sunday, Dec. 2, 2018 2PM  
**SIMÓN BOLÍVAR STRING QUARTET\***  
Exploring "Art & the Americas"


Monday, Jan. 7, 2019 7PM  
**MUSICIANS FROM THE LOS ANGELES\* PHILHARMONIC**  
Exploring "Art & Faith"

Tuesday, Apr. 23, 2019 7PM  
**MUSICIANS FROM THE BERLIN PHILHARMONIC\***  
Exploring "Art & Nature"

Friday/Saturday, Apr. 26/27, 2019 7:30PM/4PM  
**PRINCETON UNIVERSITY ORCHESTRA  
PRINCETON UNIVERSITY GLEE CLUB  
GUSTAVO DUDAMEL, Conductor\***  
SCHUBERT, PROKOFIEV, MENDELSSOHN

ALL IN THE FAMILY

 Saturday, Nov. 3, 2018 1PM  
**BABY GOT BACH**  
"Bring on the Brass"  
**Orli Shaham, Host/Piano** with special guests  
**The Westerlies Brass Quartet\***

 Saturday, Mar. 23, 2019 1PM  
**MEET THE MUSIC**  
"The Girl Who Loved Wild Horses"  
**The Chamber Music Society of Lincoln Center,**  
**Bruce Adolphe, host** with special guests  
**The Princeton Girlchoir**

CROSSROADS

A new series draws musicians and music from around the globe, distilling chamber music to its purest and most elemental form and highlighting music's steadfast intimacy and uncanny capacity to tell stories and spark new conversations. It's a celebration of PUC's expansion of all that "chamber music" can encompass.

Thursday, Nov. 8, 2018 7:30PM  
"Beijing Meets Banjo"  
**ABIGAIL WASHBURN, Banjo**  
**WU FEI, Guzheng\***

Thursday, Feb. 14, 2019 7:30PM  
"8980: Book of Travelers"  
**GABRIEL KAHANE, Vocalist/Composer\***

Tuesday, Apr. 16, 2019 7:30PM  
"Avital meets Avital"  
**AVI AVITAL, Mandolin\***  
**OMER AVITAL, Bass\***

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**RICHARDSON CHAMBER PLAYERS**  
Sunday, Nov. 11, 2018  
Sunday, Feb. 10, 2019

Subscriptions to the 2018-2019 season will go on sale in May  
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one wouldn't expect (especially in No. 5), and a special singing quality we can't find in the works of any other composer.

English Suite No. 6 in D Minor, BWV 811

**JOHANN SEBASTIAN BACH**

(1685-1750)

Musicians have been talking about the six English and six French suites since J. N. Forkel published the first Bach biography in 1802, but the names have nothing to do with the composer. Both sets are essentially series of dances (mostly of French courtly origin), with the fundamental difference that the English suites begin with extended preludes which the French suites lack. Some scholars think that Bach considered the opening preludes an English feature, having encountered them in a set of suites by Charles Dieupart, a French composer active in England.

The Baroque suite normally consists of at least four movements (Allemande—Courante—Sarabande—Gigue) to which one or more additional shorter dances (in the case of the suite we are going to hear, a pair of Gavottes) may be added. With their weighty preludes, the English suites add a whole different dimension to the composition, and the D-Minor suite,

the sixth and last in the set, is the most monumental of all. Rarely if ever did Bach use as much contrapuntal writing in a set of dances as he did here; the dances almost become “dance-fantasies” as their phrase structures and harmonic progressions get increasingly complex.

The prelude is, in reality, a prelude and fugue. The opening section grows out of a single arpeggio (broken chord) figure, followed by a gigantic three-part fugue in perpetual motion, filled with virtuoso figurations and many surprising harmonic turns. It is a movement of astonishing complexity, exceptionally challenging to play: it almost explodes the bounds of the set of stylized dances it serves to introduce.

In Bach's hands, the Allemande (“German dance”) has all but lost its original dance character and become a precursor of later sonata movements, with their organization in two halves that elaborate on the same thematic material in different ways. The Allemande of the last English suite is no different, except for the extensive counterpoint and some surprising melodic leaps that sound remarkably “modern” in this context.

In the fast-paced Courante, Bach plays some elaborate games with the typical



melodic formulas of the dance, arranging them in irregular patterns.

The Sarabande is a stately, slow dance, based, in this instance, on a poignant, chromatically descending bass line. Because of the slow tempo, each half of a Sarabande is normally ornamented at the repeat. These ornaments are usually unwritten, but in this case, Bach provided his own lavishly embellished version, marked as “Double” in the score.

Of the two Gavottes, David Schulenberg notes in his informative book *The Keyboard Music of J. S. Bach*: “The phrasing grows irregular [in the second half], and by bar 14 the dance’s normal meter seems to have vanished....The normal rhythm is brusquely rejected in the final cadence, which seems to be of a type unprecedented (and quite improper) in a gavotte.” Schulenberg thinks that in the second Gavotte, “the trill in thirds...is surely an imitation of rustic music-making.”

The final Gigue, once again, takes the form of a fugue, and a particularly strict one at that, where the fugue theme is inverted (turned upside down) in the second half of the piece. This contrapuntal tour de force anticipates *The Art of Fugue*, the masterpiece Bach composed late in life.

In the final measures, both the original and the inverted forms briefly appear at the same time.

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## ABOUT THE ARTIST



**SIR ANDRÁS  
SCHIFF**  
*Piano*

Sir András Schiff was born in Budapest, Hungary in 1953 and started piano lessons at the age of five with Elisabeth Vadász. Subsequently he continued his studies at the Franz Liszt Academy with Professor Pál Kadosa, György Kurtág and Ferenc Rados, and later in London with George Malcolm.

Recitals and special cycles, including the major keyboard works of J.S. Bach,

Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, and Bartók form an important part of his activities. Since 2004 he has performed complete cycles of the 32 Beethoven Sonatas worldwide and the cycle in the Tonhalle Zurich was recorded live for ECM Records.

An exclusive ECM recording Artist, his recordings of works by Schubert, Schumann, Janáček, Beethoven, and Bach, have

been released to the highest of critical acclaim. The most recent disc, “Encores after Beethoven” was released in 2016: a collection of encores performed after his Beethoven Cycle programs. His newest recording, released in October, includes sonatas for violin and piano by Bach, Busoni, and Beethoven with violinist Yuuko Shiokawa.

Sir András has worked with most major international orchestras and conductors, but in recent years has performed mainly as a conductor and soloist. In 1999 he created his own chamber orchestra, the Cappella Andrea Barca, which consists of international soloists, chamber musicians and friends. In addition to international tours with this orchestra, he works with the Chamber Orchestra of Europe. He appears as conductor and soloist with the New York Philharmonic and Chicago Symphony this season, in addition to over a dozen recitals in two North American visits. His other concert performances bring him to Europe, Australia, Japan, China, and South America. His projects and cycles can be heard in musical centers around the world.

Since childhood he has enjoyed playing chamber music and from 1989–1998 was

Artistic Director of the internationally highly praised “Musiktage Mondsee” chamber music festival near Salzburg. In 1995, together with oboist Heinz Holliger, he founded the “Ittinger Pfingstkonzerte” in Kartause Ittingen, Switzerland. In 1998 Sir András started a similar series, entitled “Hommage to Palladio” at the Teatro Olimpico in Vicenza. He has been, Pianist-in-Residence of the Berlin Philharmonic, a Perspectives Artist at Carnegie Hall, and Pianist-in-Residence of the Kunstfest Weimar.

Sir András has been awarded numerous international prizes. In 2006 he became an Honorary Member of the Beethoven House in Bonn in recognition of his interpretations of Beethoven’s works; in 2008 he was awarded the Wigmore Hall Medal in appreciation of 30 years of music-making at Wigmore Hall; in 2009 he was made a Special Supernumerary Fellow of Balliol College (Oxford, UK); in 2011 he received the Schumann Prize, the Golden Mozart-Medaille by the International Stiftung Mozarteum, the Order Pour le Mérite for Sciences and Arts, the Grosse Verdienstkreuz mit Stern der Bunderepublik Deutschland, and was made a Member of the Honour of Vienna Konzerthaus; he was given the Royal Philharmonic Society’s

Gold Medal; in July 2014 he was awarded an Honorary Degree of Doctor of Music by the University of Leeds.

In the spring of 2011, Sir András attracted attention because of his opposition to the alarming political development in Hungary and in view of the ensuing attacks on him from some Hungarian Nationalists, decided not to perform again in his home country. In June 2014 he was bestowed a knighthood for services to music in the Queen's Birthday Honours List. Sir András Schiff's book, *Musik kommt aus der Stille*, ("Music Comes From Silence") essays and conversations with Martin Meyer, was published in March 2017 by Bärenreiter and Henschel.

This concert marks Sir András Schiff's Princeton University Concerts debut. The piano he is playing on is a Bösendorfer 280VC concert grand piano, generously provided by Yamaha Artist Services in New York City.



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