

BENJAMIN GROSVENOR

PIANO

**JEAN-PHILIPPE
RAMEAU**
(1683-1764)

Gavotte and Variations from Suite in A Minor, RCT 5

Allemande

Courante

Sarabande

Les trois mains (The Three Hands)

Fanfarinette

La triomphante (The Triumphant)

Gavotte et six doubles

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

Sonata No. 4 in E-flat Major, Op. 7

Allegro molto e con brio

Largo con gran espressione

Allegro

Rondo: Allegretto e grazioso

INTERMISSION

FRANZ LISZT
(1811-1886)

Berceuse in D-flat Major, S. 174 (2nd version)

LISZT

Sonata in B Minor, S. 178

Lento assai – Allegro energico

Grandioso – Recitativo

Andante sostenuto

Allegro energico – Andante sostenuto – Lento assai



**BENJAMIN
GROSVENOR**
Piano

BENJAMIN GROSVENOR

British pianist Benjamin Grosvenor is internationally recognized for his electrifying performances, distinctive sound, and insightful interpretations. His virtuosic command over the most arduous technical complexities of the piano underpins the remarkable depth and understanding of his music making. Described as “one in a million...several million” by *The Independent*, his “astounding technical gifts, the freshness of his imagination, his intense concentration, the absence of any kind of show, and the unmistakable sense of poetic immersion directed solely at the realization of music” have been lauded by *Süddeutsche Zeitung*.

Benjamin first came to prominence as the winner of the Keyboard Final of the 2004 BBC Young Musician Competition at the age of 11, and he was invited to perform with the BBC Symphony Orchestra at the First Night of the 2011 BBC Proms at age 19. A pianist of international acclaim, he was the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic in 2016.

Other performance highlights include engagements with the Boston and Chicago Symphony Orchestras, the Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Gürzenich-Orchestra Cologne, Orchestre Philharmonique de Radio France, Hallé Orchestra, Orquesta Nacional de España, Filarmonica della Scala, Orchestra della Svizzera Italiana, London Philharmonic Orchestra, and the London, City of Birmingham, San Francisco, and Washington National Symphony Orchestras, as well as a tour of China with Britten Sinfonia. Recital dates this season include London’s Wigmore Hall, Théâtre des Champs Élysées Paris, Munich’s Herkulessaal, Cologne Philharmonie, and New York’s Peoples’ Symphony Concerts, among many others.

In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician, and the first British pianist in almost 60 years, to sign to the label. Benjamin’s most recent CD on the label, *Homages*, explores works in which celebrated composers pay tribute to their predecessors, and includes Busoni’s transcription of Bach’s great solo

violin Chaconne, Franck's Choral, Prelude, and Fugue, and Liszt's tribute to Italian folk song *Venezia e Napoli*. Named Instrumental Recording of the Month in *BBC Music Magazine*, the disc was also awarded a Diapason d'Or, with Diapason's critic declaring that "his pianistic ingenuity, his lyrical voice, and aristocratic distinction remind one of the young Josef Hofmann or Ignaz Friedman. The whole recital is charged with Romantic élan."

Other highlights of his sensational career include Gramophone's Young Artist of the Year and Instrumental Awards, a Classic Brits Critics' Award, UK Critics' Circle Award for Exceptional Young Talent, and a Diapason d'Or Jeune Talent Award. He has been featured in two BBC television documentaries, *BBC Breakfast* and *The Andrew Marr Show*, as well as in CNN's *Human to Hero* series. The youngest of five brothers, Benjamin began playing the piano at the age of six. He studied at the Royal Academy of Music with Christopher Elton and Daniel-Ben Pienaar, where he graduated in 2012 with the Queen's Commendation for Excellence, and in 2016 was awarded a Fellowship from the institution. Benjamin has been supported since 2013 by EFG International, the widely respected global private banking group.

Benjamin Grosvenor is represented by Arts Management Group.

NOTES

Program Notes © Elizabeth Bergman

IN BRIEF

BORN: September 25, 1683, Dijon, France

DIED: September 12, 1764, Paris, France

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: December 19, 2003, Emanuel Ax, piano

DURATION: 33 minutes

RAMEAU: GAVOTTE
AND VARIATIONS
IN A MINOR

Rameau was tall with a loud voice and bad temper. He had dreadful handwriting and was brusquely dismissive of those who disagreed with him, as evidenced by his involvement in the "Quarrel of the Buffoons," a two-year pamphlet war that found Rameau defending the decorum and restraint

of the French operatic style over the Italian emphasis on virtuosity. As much as he disliked Italian virtuosity, however, his keyboard music, especially the A Minor suite from *Nouvelles suites de pièces de clavecin*, is exceptionally virtuosic, challenging for harpsichordists and pianists alike.

Rameau's music puzzled his public, French academics, and rival composers for its eccentricities. He may be considered the Isaac Newton of music history: a rational, cerebral product of the Enlightenment, but the irrational follows the rational like a tail on a cat.

Rameau composed numerous gavottes, some nostalgically recalling the grand decorum of Louis XIV's ballrooms at Versailles, others employing the light, elegant lines of the pastoral, and still others representing celestial ideals of divine harmony. This particular gavotte and its six variations is cosmopolitan in effect, with the metric organization derived from Italian gavottes and decorative details from Handel. As the texture increases in thickness and affective richness, the harmonies, the governing structural element, remain intact.

BEETHOVEN:
SONATA NO. 4
IN E-FLAT MAJOR,
OP. 7

IN BRIEF

BORN: December 1770, Bonn, Germany

DIED: March 26, 1827, Vienna, Austria

PREMIERE: January 27, 1857 in Berlin by Hans von Bülow

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: September 28, 2016, Jonathan Biss, piano

DURATION: 28 minutes

Romanticism in music is considered a reaction to the rationalism of the Enlightenment, and the composer most associated with Romanticism is Ludwig van Beethoven. The gothic horror and fantasy writer ETA Hoffman found a kindred spirit in Beethoven, and the Romantic label—associated with the fantastical, the spiritual, and subjective inwardness in music—has stuck for over two hundred years. Beethoven's piano sonatas and string quartets are thought to elevate emotion over reason and represent the burdens of the soul. Thwarted heroism also proves key.

Beethoven suffered intense personal crises, including failed romances and hearing loss, but the Romantic Beethoven be-

longs to the 19th century, not the 18th. Joseph Haydn recognized and nurtured the young talent, and Beethoven dedicated his Opus 1 trios to him in gratitude. The music of Bach, Bach's sons, and Mozart also influenced the developing composer as he mastered the styles of the day. Beethoven's Piano Sonata No. 4 of 1796 adheres to the clearly and cleanly articulated compositional models of the Enlightenment. The tripartite, sonata-form first movement gives way to the ceremonious second movement; the third movement is basically a minuet—the finale a typical rondo. The ambience is aristocratic, albeit laced with elements of storm and stress including passages of reflection amid exhortations to action. The music comes to a halt in unexpected places, and slips into remote minor regions. The music is not the Beethoven of Romantic legend but a sign of his youthful cheer.

IN BRIEF

BORN: October 22, 1811, Raiding, Austria

DIED: July 31, 1886, Bayreuth, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

DURATION: 9 minutes

LISZT: BERCEUSE
IN D-FLAT MAJOR,
S.174 (2ND
VERSION)

Liszt's career as a Romantic pianist and composer saw him touring throughout Europe at a time when virtuosity was especially prized. (The violinist Niccolò Paganini was a close contemporary.) His extensive concertizing sorely tested his health, and he hoped to abandon performing for the priesthood; however, his mother dissuaded him.

In 1847, Liszt performed in Kiev and there became involved with the Polish-born Princess Carolyne zu Sayn-Wittgenstein, a patron of the arts who convinced him to quit his concert career and devote himself to composition. Married at the time, she appealed to the Russian tsar for a divorce but was refused. Nevertheless, she and Liszt set up house when he received a conducting appointment at the Weimar court. Finally he had time to compose, but his affair with the Princess left him ostracized, and he resigned the post. The couple ended up in Rome, where he devoted himself to composing religious music, while still traveling back to Weimar to teach. He died in 1886, followed by Carolyne the next year.

Liszt is mythologized as the greatest pianist of his and perhaps all time. The three editions of *Transcendental Etudes* set a bar that no other compositions of his time came close to reaching. The first edition appeared in Frankfurt in 1826 under the title “Studies for the Piano in 12 Exercises.” The second was published in 1837 in Paris, Vienna, and Milan, and obliged the pianist to overcome—and thus transcend—the pre-existing technical limitations of the pianist and the piano. In the third edition, in contrast, the music gains refinement and also begins to tell stories. Liszt assigned the pieces programmatic titles like “Eroica,” “Vision,” and “Mazeppa.”

Still, among all of the Mephistophelean striving (Liszt had an occult streak), there are works of nostalgic innocence and charm, including lullabies like the Berceuse. He composed one for the Austrian Empress in 1854, commenting that “the thing ought properly to be played in an American rocking-chair.” He added, cheekily, that performers should pretend to nod off, “rocked by the regular movement of the chair rhythm.” His revised Berceuse comes with an invitation to the audience: “Do you care to join my dreams?”

LISZT: SONATA IN B MINOR, S. 178

IN BRIEF

FIRST PERFORMED: January 27, 1857 in Berlin by Hans von Bülow

DEDICATION: The Sonata was dedicated to Robert Schumann in return for Schumann’s dedication of his *Fantasie* in C Major, Op. 17 (published 1839) to Liszt.

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: October 24, 2007, Markus Groh, piano

DURATION: 30 minutes

In 1848 Liszt retired from his busy performing career and settled into a position at the court in Weimar. There he composed what is generally regarded as his greatest work for piano solo, the B Minor Sonata, the piece that sealed his reputation as a composer. Composed in 1853, the Sonata is dedicated to Robert Schumann, although it owes more in terms of its remarkable form to the example set by Franz Schubert in his “Wanderer” Fantasy.

According to textbooks, the distinguishing feature of the Sonata is that it unfolds as a single movement comprising the four movements of a traditional sonata. The development contains the slow movement and scherzo; the recapitulation serves as a finale. Even more striking than this formal innovation, however, is the degree of thematic integration in the piece. Just five basic themes fill this entire, elaborate structure—three of which are heard at the outset. The descending chords function here as an introduction (and elsewhere in the piece as transitions), whereas the leaping octave and repeated notes are the essential stuff of the Sonata, to be combined, elaborated, and varied throughout.

This description hardly accounts for the unprecedented controversy surrounding the composition. Clara Schumann, spouse of the sonata's dedicatee, called it "dreadful," "nothing but sheer racket—not a single healthy idea, everything confused, no longer a clear harmonic sequence to be detected there." She concluded, "It's really awful." Clara was herself was a fine composer, but she rejected what Liszt inaugurated: a loosening of harmonic pillars, the privileging of augmented chords, motoric ostinato patterns, and the incorporating of unusual, folksong-derived scales.

Scorn is the price of innovation, and Rameau and Beethoven could have both reassured Liszt that misperception begets mythologization. Liszt's B Minor Sonata is the subject of articles, books, poems, and novels. To this day, it remains a cipher, a work that critics mine for allegories, symbols, secret codes, and hidden meanings. Liszt abetted the search by refusing to explain his intentions. The music does the talking, but we don't quite know what it's saying. Critics of Liszt's day speculated that it was a musical self-portrait, or a representation of Goethe's Faust, Dante's Inferno, Milton's Paradise Lost, and the Bible (Adam and Eve being exiled from the Garden). But like all masterpieces, especially Romantic masterpieces, it rebels against any single interpretation.



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"MUSIC WITH FRIENDS"

TUE, MAR 24, 2020 | 6:00 PM

Ensemble Fauchaux

Broadway Roxy

554 S. Broadway, Denver

For our March "Music with Friends" we present Ensemble Fauchaux with a program of string quartets inspired by Ludwig van Beethoven's 250th anniversary year: Beethoven's Op. 18 No. 6, Caroline Shaw's *Blueprint*, and Mohammed Fairouz's *The Named Angels*. Concert is free to the public.



"MUSIC IN THE GALLERIES"

SUN, APR 19, 2020 | 1:00 & 2:00 PM

Moxie String Quartet

Clyfford Still Museum

1250 Bannock Street, Denver

Join us for our final "Music in the Galleries" of the season featuring the Moxie String Quartet, performing Beethoven's String Quartet No. 2 in G Major, Op. 18, no. 2 and Radiohead's *Paranoid Android*. The Moxie String Quartet is an ensemble of professional, locally based musicians Nina Fronjian and Brune Macary, violins; Aniel Cabán, viola; and Joseph Howe, cello.

"Music in the Galleries" is offered in partnership with the Clyfford Still Museum. Music is free with admission to the galleries. \$5 tickets available in advance.

Visit www.friendsofchambermusic.com for link to purchase discounted tickets.



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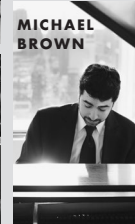
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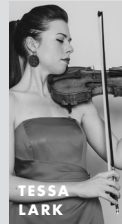
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