



FRIENDS OF
CHAMBER
MUSIC
DENVER

SIR ANDRÁS
SCHIFF
PIANO

FEBRUARY 20, 2019

LEOŠ JANÁČEK
(1854-1928)

On an Overgrown Path, Book 1

Our Evenings
A Blown-Away Leaf
Come With Us!
The Madonna of Frydek
They Chattered Like Swallows
Words Fail!
Good Night!
Unutterable Anguish
In Tears
The Barn Owl Has Not Flown Away!

**ROBERT
SCHUMANN**
(1810-1856)

Davidsbündlertänze, Op. 6

INTERMISSION

JANÁČEK

Piano Sonata 1.X.1905, "From the Street"

Presentiment
Death

SCHUMANN

Piano Sonata No. 1 in F-sharp Minor, Op. 11

Introduzione. Un poco Adagio - Allegro vivace
Aria
Scherzo e Intermezzo. Allegrissimo
Finale. Allegro un poco maestoso



SIR ANDRÁS SCHIFF

piano

SIR ANDRÁS SCHIFF

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 recorded the cycle live in the Tonhalle Zurich for ECM Records.

An exclusive ECM Recording Artist, his recordings of works by Schubert, Schumann, Janáček, Beethoven, and Bach have been released to wide acclaim. In 2016 he released his most recent disc, *Encores after Beethoven*, a collection of encores performed after his Beethoven Cycle programs. His newest recording, released in October 2017, 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 as conductor and soloist. In 1999 he created his own chamber orchestra, the Cappella Andrea Barca, which

consists of international soloists, chamber musicians, and friends.

Last fall Sir Andrés Schiff appeared with the New York Philharmonic and the Chicago Symphony Orchestra, serving as both conductor and soloist. In his highly anticipated 2018-2019 North American Tour, Sir Andrés Schiff conducts and plays with the San Francisco and Seattle Symphonies. In recital, Sir Andrés returns to Carnegie Hall's Stern Auditorium, Washington Performing Arts and Benaroya Hall, and appears at the La Jolla Music Society, Chamber Music in Napa Valley, and the Soka Performing Arts Center in Aliso Viejo, CA. Additional concert performances and tours bring him to Europe, Australia, Asia, and South America.

Sir Andrés 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 merite for Sciences and Arts, the Grosse Verdienstkreuz mit Stern der Bunderepublik Deutschland, and was made a Member of the Honour of Vienna Konzerthaus; in December 2013 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 Andrés attracted attention because of his opposition to the alarming political developments in Hungary, and in view of the ensuing attacks on him from some Hungarian Nationalists, he decided not to perform again in his home country. Sir Andrés was knighted in the 2014 Queen's Birthday Honours for services to music. His book, *Musik kommt aus der Stille*, essays and conversations with Martin Meyer, was published in March 2017 by Bärenreiter and Henschel.

NOTES

Program Notes © Elizabeth Bergman

JANÁČEK: ON AN OVERGROWN PATH, BOOK 1

IN BRIEF

BORN: July 3, 1854, Hukvaldy, Czechoslovakia

DIED: August 12, 1928, Ostrava, Czechoslovakia

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Four selections from Book 1 were performed by Jeremy Denk on January 21, 2015.

ESTIMATED DURATION: Approximately 35 minutes

Czech composer Léos Janáček was born into a musical family, and at age 11 was sent to a monastery school in Brno to be a chorister. When he graduated in 1869, he went on to study at the Czech Teachers Institute, and then to become head of a monastery choir himself. He continued to pursue his education in Prague and Leipzig while also conducting various choral ensembles. His ambition later led him to Vienna, the cultural capital of the Habsburg Empire.

Back home in Brno during the summer of 1880, Janáček all but stopped composing, save for a few choruses and songs, because he was too busy directing a school for organists. He also became interested in the riches of Moravian folk song, producing an impressive edition of over 2,000 folk songs and dances. The melodies of folk songs soon began to influence his original compositions. In addition, his purely musical ideas were influenced by the Czech language, which he set in his songs and operas.

The opera *Jenůfa* (1904) brought him some success, but his major achievements as a composer came relatively late in life. In his 60s, Janáček was newly energized by the successful premiere of *Jenůfa* in Prague.

The set of evocative character pieces grouped together as *On an Overgrown Path* dates to around 1900, when half of the works were written, with the second half composed after 1908. (The complete set of fifteen pieces appeared in 1911.)

The composer himself described the music as capturing “memories of long ago,” and the music is suffused with the Moravian folk idiom. Elegantly simple melodies are taken up by the right hand, with frequent repetitive ostinatos (short, repeating patterns of notes) below. Titles changed and were added only before publication, yet some seem revealingly personal. “Unutterable Anguish,” for example, was a phrase Janáček used in describing the slow death of his daughter, Olga, in 1903 at just 21 years old. “Perhaps you will sense tears,” Janáček wrote to a friend and critic about the penultimate piece. “During the hot summer nights that angelic person lay in deathly anguish.”

Most notable and characteristic of Janáček's style are the short, fragmentary sounding melodies often built on repeated shapes and gestures. Arching phrases that lift up, then fall gently back down are common. Repeated notes and dissonances capture something of Moravian folk music.

1. Lebhaft (Lively)
2. Innig (Intimate)
3. Mit Humor (With humor)
4. Ungeduldig (Impatient)
5. Einfach (Easy)
6. Sehr rasch (Very fast)
7. Nicht schnell (Not fast)
8. Frisch (Fresh)
9. Lebhaft (Agile)
10. Balladenmässig, Sehr rasch (Massive ballad, very fast)
11. Einfach (Easy)
12. Mit Humor (With humor)
13. Wild und lustig (Wild and funny)
14. Zart und singend (Delicate and singing)
15. Frisch (Fresh)
16. Mit gutem Humor (With good humor)
17. Wie aus der Ferne (As if from afar)
18. Nicht schnell (Not fast)

SCHUMANN:
DAVIDSBÜNDLERTÄNZE,
OP. 6

IN BRIEF

BORN: June 8, 1810, Zwickau, Germany

DIED: July 29, 1856, Endenich, Bonn, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: January 22, 2003, Jonathan Biss, piano.

ESTIMATED DURATION: 33 minutes

In 1834, Robert Schumann (1810-1856) founded a newspaper that is still published today: the New Newspaper for Music (*Neue Zeitschrift Für Musik*) in Leipzig. He wrote music criticism full of Romantic fantasies. His reviews often took the form of narratives—little stories about the lives of an imagined Davidsbund, or “League of David,” which battled the Goliaths of the Philistine press along with the conservative professors at the German music schools. The most important characters are the pair of opposites, Florestan and Eusebius, which represent two sides of Schumann’s own nature. Florestan is passionate and dramatic, whereas Eusebius, named after an early church historian, is introverted with a tendency toward melancholy.

These characters leap off the page and into the score of *Davidsbündlertänze*, a set of eighteen pieces for piano. Each is signed by one of Schumann’s literary alter-egos, either the hot-blooded Florestan or shy Eusebius; both take joint credit for movements 1, 13, and 15-17.

The composer himself linked the piece to his struggle to marry fellow pianist and composer Clara Wieck. Robert hoped to marry Clara against her father’s wishes and found himself involved in an acrimonious lawsuit to win her hand. As he explained to a friend in 1839, “much in my music embodies, and indeed can only be understood against the background of the battles that Clara cost me.”

The first piece in the set is signed by both Florestan and Eusebius and combines their two temperaments. The bold opening is followed by more delicate flourishes and minor-mode inflections. The introspective, minor mode “Innig” (Intimate) captures Schumann (as Eusebius) at his most forlorn. The ensuing, contrasting “Mit Humor” (With humor) falls in ABA form, a favorite design used often in the set (as in Nos. 7, 11, and 14 for example).

No. 4, “Ungeduldig” (Impatient), features wonderful syncopation: the left hand has a simple “oom-pah-pah” accompaniment in triple meter, but the right hand obscures the downbeat, creating the off-kilter feeling that likewise characterizes the breathless “Sehr rasch” (Very fast).

Both Florestan and Eusebius sign No. 13, “Wild und lustig,” (Wild and funny) which again captures the contrasts between the two. The opening is all brash octaves (in the left hand) and chords (in the right) with punchy, ascending gestures; the middle section is almost a chorale, featuring a simple melody. The middle section of No. 15, “Frisch” (Fresh), is positively Chopin-esque with its rolling arpeggios and trills. No. 17, “Wie aus der Ferne” (As from afar), includes a full reprise of No. 2 as its second half, and Eusebius has the final word with No. 18, “Nicht schnell (Not fast).”

IN BRIEF

FIRST PERFORMANCE: January 27, 1906 in Brno, Czechoslovakia

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

ESTIMATED DURATION: 13 minutes

JANÁČEK: PIANO
SONATA 1.X.1905,
“FROM THE STREET”

On October 1, 1905, Czech nationalists swarmed the streets of Brno, demanding the creation of a Czech university. (At the time, Moravia was part of the Austro-Hungarian Empire, which eventually collapsed as a result of World War I.) German-speaking residents of the city fought back; 20-year-old František Pavlík was killed in the melee.

Janáček’s sonata was composed in outrage to honor Pavlík’s death. The dedication of the published score reads: “The white marble staircase of the Besední dům in Brno. A simple worker František Pavlík fell there, stained with blood. He only came to demonstrate his enthusiasm for higher education and was killed by cruel murderers. In memory of a worker bayoneted during demonstrations for the university in Brno.”

The sonata premiered in 1906 with a funeral march as its third movement. But the composer destroyed the closing march, and after another performance of the remaining two movements in 1907 tossed the entire score into the Vltava River. Only on the occasion of his seventieth birthday in 1924 did the pianist at the very first performance, Ludmila Tučková, reveal that she had made her own personal copy of the sonata. Janáček finally allowed the sonata to be performed and published.

The first movement captures the hopes of Czech nationalists in an almost cinematic, moving melody as well as the violence of the protests in climactic, pounding chords. These two themes are presented, developed, and then revisited following the general form of a traditional sonata-allegro. A single, arching motto haunts the second movement, cast in ABA form, with a repeated five-note fragment. The emotional highpoint comes in the tempestuous central section, and the movement ends with tolling bells.

SCHUMANN:
PIANO SONATA
NO. 1 IN F-SHARP
MINOR, OP. 11

IN BRIEF

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

ESTIMATED DURATION: 31 minutes

The full title of this piano sonata tells us everything we need to know about its inspiration and its context: “Piano Sonata, Dedicated to Clara by Florestan and Eusebius.” Recall that Florestan and Eusebius are Schumann’s own literary creations meant to represent two sides of his personality: shy Eusebius contrasts with brash Florestan. Clara is again the inspiration, and the music of the sonata has been described as “the aesthetic analogue to the flirtatious exchanges in which Robert and Clara must have indulged in the summer of 1835.” Thus the Sonata No. 1 is truly a love note from the composer to his lover.

Clara was more than just a muse. She was an accomplished pianist and gifted composer in her own right. And indeed, Robert borrows a theme of her own invention for his first movement. “Your theme appears in every possible form,”

he wrote to her, explaining that the sonata was “a cry from my heart.” Boldness seizes the day here as Florestan’s personality shines through in the jarring accents of the Scherzo and thrill-seeking virtuosity of the finale. The second movement Aria is pure Eusebius and speaks to both Robert’s and Clara’s talents as composers of songs—especially coded, intimate love songs that trade musical quotations back and forth as tokens of affection.

MASTER CLASS WITH MARK PADMORE

Prior to his January 16 recital on our Chamber Series, tenor Mark Padmore coached a master class for vocal students from the Lamont School of Music. The class began with mezzo-soprano Valeria De Luna-Kent singing “Let Beauty Awake” from Ralph Vaughan Williams’ *Songs of Travel*. Oliver Poveda, bass, performed Hugo Wolf’s “Fühlt meine Seele.” Soprano Audrey Harmon performed “Prendi, per me sei libero” from Gaetano Donizetti’s *L’elisir d’amore*. “It was a wonderful day,” stated Sara Bardill, Chair of the Vocal Arts Department at the Lamont School of Music. “We appreciate the support of Friends of Chamber Music, helping to make this experience possible for our students.”

Pictured below, Mr. Padmore coaches Zoe Spangler, soprano, as she sings Mozart’s “Vedrai, carino” from *Don Giovanni*.





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MUSIC IN THE GALLERIES

**Clyfford Still Museum
1250 Bannock St., Denver**

SUNDAY, MARCH 10, 2019

1:00 & 2:00 PM

Violamore Duo

Join us for “Music in the Galleries” featuring the Violamore Duo with the husband-wife duo of violinists Koko Dyulgierski and Leah Kovach. Their program will include works by Garth Knox, Kenji Bunch, and Paul Colette.

COFFEE HOUSE CONCERT

East meets....SOUTH!!

Free to the Public

TUESDAY, MARCH 5, 2019

6:30 – 8:30 PM

South High School

1700 E. Louisiana Ave., Denver

Trio Arabica, joined by an ensemble from Tafelmusik, will perform music from 18th-century Damascus coffee houses, performed on traditional Arabic instruments. Special performance by the South High School Orchestra, followed by coffee and sweets.

2018-19 PIANO SERIES

JOIN US FOR OUR LAST PIANO SERIES
CONCERT OF THE SEASON!



PIOTR ANDERSZEWSKI

WED, APR 10, 2019 | 7:30 PM

Polish pianist and composer Piotr Anderszewski has been singled out for high profile awards throughout his career. He will be performing Beethoven's *Diabelli Variations* for the first time in FCM's 65-year history. "Every one of the 33 variations seemed freshly imagined, with their dizzying contrasts of wit and pathos, explosive energy and communing stillness . . ."

- THE GUARDIAN

PROGRAM:

Program features selections from Bach's Well-Tempered Clavier and Beethoven's *Diabelli Variations*.

TICKETS:

Single tickets available at www.friendsofchambermusic.com
or Newman Center Box Office | 303-871-7720 | www.newmantix.com



Pre-Concert Happy Hours at the Pioneer!

Join us prior to each concert for tacos, margaritas, and conversation at the Pioneer Bar, 2401 S. University Blvd., just around the corner from the Newman Center. We will have an area reserved for Friends of Chamber Music to gather for food and drinks beginning at 6:00 p.m. Whether you are a new subscriber or a longtime supporter, we hope you will stop by for a chance to get to know your fellow concert-goers.

LEGACY GIFTS

For those who want to leave a musical legacy, a planned or deferred gift to Friends of Chamber Music is a meaningful way for you to help ensure our future artistic excellence and stability while potentially providing enhanced tax benefits. Visit our website for more information.



BRINGING MUSIC TO LIFE

Bringing Music to Life Presents 2019 Instrument Drive, March 11-23

From March 11th through the 23rd, Bringing Music to Life will hold their 2019 Instrument Drive, collecting donations of gently-used band and orchestra instruments that will be repaired and awarded to deserving music programs throughout the state.

It has been proven time and again that learning to play an instrument can have a profound, positive impact on a child, teaching valuable life skills as well as boosting confidence and self-esteem.

Over the past eight instrument drives, more than 4,200 instruments have been awarded to more than 200 elementary, middle and high schools throughout the state. But there are still many more children who want to learn to play but can't afford to rent or buy an instrument. If you have an instrument you can donate, please do so beginning March 11th.

Even if you don't have an instrument, you can help by contributing to Bringing Music to Life's repair fund. \$155 is all it takes to repair a donated instrument and put it in the hands of a child. Complete information about the upcoming drive, including drop off locations, is available at www.bringmusic.org.



Photo credit: Brandon Marshall

MUSIC WITH FRIENDS

Free Concert featuring Ensemble Faucheux

Performing inventive music for percussion and strings

TUESDAY, FEBRUARY 26, 2019

6:00 - 7:00 pm

**Syntax Physic Opera
554 S. Broadway, Denver**

Join us on February 26 for our next “Music with Friends” concert with Ensemble Faucheux, featuring Robyn Julyan and Ben Tomkins, violins, Catherine Beeson, viola, Jennifer Choi, cello, and Julie Strom, percussion. Program will include surprising, inventive, and thoroughly engaging music for percussion and strings by some of the most exciting young composers of our time.

Program:

Angelica Negrón: *Bubblegum Grass/Peppermint Field*

Christian Woehr: *Djembach*

Caroline Shaw: *Limestone & Felt*

Nico Muhly: *Big Time*

Concert is free to the public. Seating is limited – come early to grab a seat and enjoy some great happy hour food and drink specials. Questions? Call 303-388-9839 or email tickets@friendsofchambermusic.com.

THE FOLLOWING FRIENDS have made gifts in the last 12 months. Your generous support is invaluable in assuring our continued standard of excellence. Thank you!

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CHAMBER SERIES

Tafelmusik

Wednesday, March 6, 2019

Tetzlaff-Tetzlaff-Vogt Trio

Tuesday, April 30, 2019

Emerson String Quartet

Wednesday, May 15, 2019

PIANO SERIES

Piotr Anderszewski, piano

Wednesday, April 10, 2019

*All Chamber and Piano Series
concerts begin at 7:30 pm at Gates
Hall, 2344 E. Iliff Avenue, Denver*

SPECIAL EVENTS

“Music with Friends”

Ensemble Fauchaux

Tuesday, February 26, 2019

6:00 PM

Syntax Physic Opera

554 S. Broadway, Denver

Coffee House Concert

Trio Arabica

Tuesday, March 5, 2019

6:30 - 8:30 PM

South High School

1700 E. Louisiana Ave., Denver

“Music in the Galleries”

1:00 & 2:00 PM

Clyfford Still Museum

1250 Bannock St., Denver

Violamore Duo

Sunday, March 10, 2019

Altius Quartet

Sunday, May 12, 2019

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