
Seong-Jin Cho

PROGRAM

Piano Concerts

January 2018–May 2018

STEINWAY SOCIETY

The Bay Area


ATOS Trio


Yeol Eum Son


Gabriela Martinez


Anna Fedorova


Kenny Broberg

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Letter from the President

Dear Patron,

In his book, *What Makes It Great: Short Masterpieces, Great Composers*, conductor Rob Kapilow asks what makes a piece of classical music great. His answer: memorable melody, rich harmonies, addictive rhythm, influence on other composers, and the work's role in one's life.

Steinway Society is honored to present great music, works created over the centuries, performed by international artists who grace these works with sublime interpretation and dramatic virtuosity.

Our season's second half features six artists judged "best" by prestigious international competitions, by key critics and by enthusiastic audiences. In January 2018, Cliburn Silver Medalist Kenny Broberg steps in for pre-announced Michel Dalberto, who was unable to make his U. S. tour. In February, Anna Fedorova, 1st Prize winner at the Arthur Rubinstein Competition and YouTube sensation, joins us.

In March, the ATOS Trio, 1st Prize winner at the Melbourne International Chamber Music Competition, brings our patrons a different musical experience featuring great piano trio works. In April, brilliant Venezuelan pianist Gabriela Martinez, 1st Prize winner at the Rubinstein International Piano Competition, joins us. In May, back by popular demand is Yeol Eum Son, who was Silver Medalist at both the International Tchaikovsky and the 13th Cliburn Competition. The season closes in late May with a newly added treat: Seong-Jin Cho, winner of the Chopin International Piano Competition.

We believe you will find delight, surprises, and music to help you define for yourself what makes great classical music. If you would like to volunteer to help make all this possible, please email me at office@steinwaysociety.com.

Cordially,

Lorrin Koran

President, Board of Directors
Steinway Society – The Bay Area

Kenny Broberg

January 21, 2018, 2:30 p.m.
Trianon Theatre, San Jose

Silver medalist at the 15th Van Cliburn International Piano Competition, Kenny Broberg began studying piano at age six. A Minneapolis native, he is a graduate student at Park University (Missouri), studying with 2001 Cliburn Gold Medalist Stanislav Loudenitch. His Cliburn performances had "an imaginative shaping of themes, revelation of inner voices, and an unfailing sense of momentum" (*Texas Classical Review*). *Theater Jones* wrote, "This is considered to be the most difficult of Chopin's four ballades, but Broberg tossed it off with élan while still keeping its overall melancholy mood. . . . He was a hit with the audience." Mr. Broberg was also First Prize winner in the Hastings and Dallas Competitions and a medalist in the Sydney, Seattle, Wideman, and New Orleans International Piano Competitions. He has performed with the Royal Philharmonic Orchestra, the Sydney Symphony, the Seattle Symphony, and the Louisiana Philharmonic, among others.

Decca Gold label has just released his second CD, which features some of his Cliburn Competition performances. His first CD (Universal Music) features performances from the 2016 Sydney International Piano Competition.

Kenny Broberg, at the piano, © Ralph Lauer/The Cliburn; portrait, © Jeremy Enlow/The Cliburn

Program

Franck (Arr. Bauer), ***Prelude, Fugue, and Variation***

J.S. Bach, ***Toccata in C minor, BWV 911***

INTERMISSION

Debussy, ***Children's Corner***

I. Doctor Gradus ad Parnassum
II. Jimbo's Lullaby
III. Serenade of the Doll
IV. The Snow Is Dancing
V. The Little Shepherd
VI. Golliwogg's Cakewalk

Liszt, ***Piano Sonata in B minor, S. 178***

Program Notes

Prelude, Fugue, and Variation
César Franck (1822–1890) (Arr. Harold Bauer, 1873–1951)

Despite being a piano prodigy, César Franck did not compose many works for the piano. He withdrew from public piano performance in the mid-1840s, devoting himself instead to composition and to a succession of increasingly important posts as organist. When the three-manual Cavaillé-Coll organ was completed in 1859 at Sainte-Clotilde in Paris, where Franck was choirmaster, he was inspired to compose *Six pièces pour le grand orgue,* completing them in 1862. The third of the pieces, the *Prelude, Fugue, and Variation, Op. 18,* was transcribed for piano in 1910 by the English-born violinist and pianist, Harold Bauer (who coincidentally also performed the world premiere of Debussy's *Children's Corner,* also on today's program).

The plaintive B-minor theme of the Prelude—one of the most haunting that Franck wrote—unfolds over a stately bass in stepwise descending motion. After a short Lento transition, a stark Fugue follows. Although Franck's use of the terms *prelude* and *fugue* pays homage to Bach, the work's themes are firmly set in the Romantic era. The three-voiced Variation returns to the plaintive cantilena of the Prelude, in great reverence and repose closing gently in the parallel major key.

Toccata in C minor, BWV 911

J.S. Bach (1685–1750)

The *Toccata in C minor* bears the hallmarks of a youthful work of a great master. Though Bach's seven toccatas for harpsichord are undated, it is believed that they arose during his years in Arnstadt or after his return to Weimar, thus dating sometime between 1703 and 1717. The work takes as its model the North German style toccatas of Buxtehude, with its alternation between improvisatory passages that display the performer's virtuosity and sections of imitative counterpoint. The first 12 measures exhibit virtuosic display with scales and arpeggios in 16th and 32nd notes. The fugal sections, separated by only a few intermediate bars, lack the greater formality of Bach's later fugal works. The piece ends with a slow section followed by a rapid finale, both in a free-composed form.

[Adapted from Valle N., https://www.allmusic.com/composition/toccata-for-keyboard-in-c-minor-bwv.]

Children's Corner

Claude Debussy (1862–1918)

Claude Debussy wrote the suite *Children's Corner* in 1908 for his three-year-old daughter, Claude-Emma ("Chou-Chou"), to whom it is dedicated. The title "Doctor Gradus ad Parnassum" alludes to Fux's *Gradus ad Parnassum,* one of the most important treatises on counterpoint, and pokes gentle fun at Clementi's book of exercises of the same name. "Jimbo's Lullaby" recalls an elephant that was briefly a Parisian attraction. A porcelain doll comes to life in "Serenade of the Doll," which employs the pentatonic scale. "The Snow Is Dancing" paints a melancholy portrait of falling snowflakes in hushed, semi-detached notes. "The Little Shepherd" depicts a shepherd playing his flute. "Golliwogg's Cakewalk" evokes a minstrel strutting to ragtime accompaniment, punctuated by the strumming of a banjo; it also contains several short references to the *Liebestod* (love-death) motif from Wagner's *Tristan und Isolde.* (A *golliwogg* is a stuffed black doll with red pants, bow tie, and wild hair, reminiscent of black-face minstrels of the time.)

Piano Sonata in B minor, S. 178

Franz Liszt (1811–1886)

Few musicians would dispute that Liszt's *Sonata in B minor* is one of the 19th century's greatest masterpieces. Liszt dedicated it to Robert Schumann, who, having already been committed to an asylum, never heard it. Clara Schumann received a copy in 1854 shortly after its publication, but loathed the work (and Liszt himself!): "merely a blind noise—no healthy ideas anymore, everything confused, one cannot find a single, clear harmonic progression—and yet I must thank him for [the dedication to Robert]. It really is too awful." The sonata was premiered in 1857 in Berlin by Hans von Bülow, one of the century's greatest pianists; he married Liszt's daughter Cosima that year. The work was received joyfully by many of Liszt's contemporaries; Wagner (himself the future second husband of Cosima) wrote in 1855 that the work was "deep and noble." Critics, however, were sometimes not as complimentary.

Though in one movement, the work follows sonata form, prompting Liszt biographer Alan Walker to call it a "sonata within a sonata." Three of the five main themes are presented early in the first section, providing the pianist a variety of material, from descending scales to staccato octaves to legato melodies. The lack of separation between sections gave rise to much controversy and criticism in the 19th century. The work remains somewhat controversial, in part due to an accretion of performance practices not supported by the score.

Today, the sonata is the source of analysis and debate, not just for its interesting harmonies and compositional techniques, but also for its possible symbols and meaning, with theories ranging from descriptions of the divine and diabolical to portraits of Faust, Gretchen, and Mephistopheles.

Anna Fedorova

February 17, 2018, 7:30 p.m.

Trianon Theatre, San Jose

A superstar among next-generation classical pianists, Anna Fedorova has captivated fans, critics, and the music world. Her performance of Rachmaninoff's *Piano Concerto No. 2* at Amsterdam's Concertgebouw has skyrocketed to more than 14 million YouTube views.

Born into a family of musicians in Kiev, Ukraine, Ms. Fedorova began piano studies at the age of five. A graduate of the Lysenko School of Music in Kiev, she also studied at Italy's Accademia Pianistica Internazionale Incontri col Maestro and at the Royal College of Music (London). She has won many international awards, most notably 1st prize at the 2009 Arthur Rubinstein "In Memoriam," 2nd Prize at the 2004 International Chopin Competition for Young Pianists (Moscow), and 3rd Prize at the 2012 Lyon (France) Piano Competition (along with the Audience Award).

Ms. Fedorova has appeared in many prestigious concert halls in Europe, North and South America, and Asia, and at highly regarded piano festivals in Switzerland (Verbier), Poland, Greece, and New York. Having mastered a formidable concerto repertoire, she has performed with orchestras around the world. Her CDs include her *Rachmaninoff Piano Concerto No. 2* (Piano Classics) performance.

Anna Fedorova at the piano and portrait, © Marco Borggreve

Program

Beethoven, ***Piano Sonata Op. 27, No. 2 in C-sharp minor, "Moonlight"***

I. Adagio sostenuto
II. Allegretto
III. Presto agitato

Chopin, ***Fantasy in F minor, Op. 49***

Scriabin, ***Piano Sonata No. 2 in G-sharp minor, Op. 19 (Sonata-Fantasy)***

I. Andante
II. Presto

INTERMISSION

Mozart, ***Fantasia in D minor, K. 397***

Chopin, ***Piano Sonata No. 3 in B minor, Op. 58***

I. Allegro maestoso
II. Scherzo: Molto vivace
III. Largo
IV. Finale: Presto non tanto

Program Notes

Piano Sonata Op. 27, No. 2 in C-sharp minor, "Moonlight"

Ludwig van Beethoven (1770–1827)

Written in 1801, the *Sonata, Op. 27, No. 2* was already very popular in Beethoven's day, exasperating the composer, who remarked to Czerny, "They are always talking about the C#-minor Sonata—surely I've written better things." More than 200 years later, it remains extremely popular.

Beethoven's title, *"Sonata quasi una fantasia,"* signals in part that the work does not follow Classical sonata structure, with movements in fast-slow-[fast-]fast tempos; the first movement, rather than adhering to Classical sonata form, is a moderately slow movement ("Adagio sostenuto") in A-B-A form. Beethoven instructed that the first movement was to be played entirely *senza sordini* (that is, with the pedal depressed throughout—possible then without the harmonic blur that would occur

on today's instruments), accounting in part for its ghostly and nocturnal character. Critic Ludwig Rellstab remarked in 1832 that the movement reminded him of the reflected moonlight on Lake Lucerne; the work's unofficial title, *Moonlight Sonata,* has adhered to it since that time. The Adagio Sostenuto movement is a comparatively light-hearted and dancelike scherzo and trio—a calm before the fiery storm of the third movement, the weightiest.

Fantasy in F minor, Op. 49

Frédéric Chopin (1810–1849)

The *Fantasy* is one of Chopin's greatest works for solo piano. It was composed in 1841, when Chopin was 31. In his letters, Chopin noted that he used the term *fantasy* to indicate some freedom from rules and to give the work a Romantic cast. The *Fantasy* begins with a solemn marching theme that eventually plunges into a passionate and virtuosic section in a more triumphant and positive mood. A slow, somber chorale-like section occurs about halfway through the piece before the previous section is restated. After a short, quiet, and sweet interlude, a final flourish ends the piece in the parallel major key.

Piano Sonata No. 2 in G-sharp minor, Op. 19 (Sonata-Fantasy)

Alexander Scriabin (1872–1915)

The *Sonata-Fantas*y is in two movements, with a style that combines Chopin-like Romanticism with an impressionistic touch. It is one of Scriabin's most popular pieces. Following the example of Beethoven's *Moonlight Sonata* of nearly a hundred years before, the opening movement is slow. Scriabin's program note for the piece reads: "The first section represents the quiet of a southern night on the seashore; the development is the dark agitation of the deep, deep sea. The E-major middle section shows caressing moonlight coming up after the first darkness of night. The second movement represents the vast expanse of ocean in stormy agitation." The work was published in 1898 after Scriabin had worked on it for five years.

Fantasia in D minor, K. 397

Wolfgang Amadeus Mozart (1756–1791)

The *Fantasia* was written in 1782, and is one of Mozart's more popular piano compositions despite its being unfinished at his death. The original manuscript has not survived, and the final measures of the piece have been lost or perhaps were never completed. The current ending (the last 10 measures) is believed to have been written by August Eberhard Müller, one of Mozart's admirers. The *Fantasia* is unusual both for Mozart and for the Classical period in that it lacks tight structure and contains unusual rhythms and several tempo changes. It exhibits elements of several historical musical styles: Baroque (cadenza-like bridges between sections), Classical (periodic structure), and Romantic (agitated rhythm and thicker musical texture).

Piano Sonata No. 3 in B minor, Op. 58

Frédéric Chopin (1810–1849)

The *Sonata No. 3 in B Minor,* the last piano sonata that Chopin composed, is his most extended in structure and advanced in technical difficulty. Moments of drama and darkness appear throughout the four movements before peaceful, *bel canto*-like melodies clear the air, often in the key of B major. The Scherzo movement is unexpectedly short and gives way to a longer, mellow Largo that balances the Scherzo's unusual brevity. The Finale builds tension in the tonic minor key before a second theme interrupts; the returning main theme reaches a rousing climax, followed by an ecstatic coda in the parallel major key.

ATOS Trio

March 4, 2018, 2:30 p.m.
Trianon Theatre, San Jose

The ATOS Trio's name is an acronym formed from the artists' names: violinist Annette von Hehn, pianist Thomas Hoppe, and cellist Stefan Heinemeyer. They have been performing since 2003 in the world's major concert series. Praised for warmth of sound, pitch-perfect unanimity of phrasing, and dynamic interpretations, the Trio impresses audiences and critics alike: "... a true ensemble with an admirable fusion of voices and the gift of finding an expressive depth in their performances" (*The Age,* Melbourne); and, "... One of the elite Piano Trios playing before the public today" (*Washington Post*). The ATOS Trio performs regularly at such venues as Carnegie Hall; the Concertgebouw, Amsterdam; Wigmore Hall, London; and at noted festivals worldwide, including Budapest Spring, City of London, and Enescu in Bucharest. Awards and prizes include the prestigious Kalichstein-Laredo-Robinson International Trio Award, a Borletti-Buitoni Trust Special Ensemble Award in 2012, and First Prize, Grand Prize, Musica Viva Tour Prize, and Audience Prize, all at the 5th Melbourne International Chamber Music Competition. The Trio was a BBC New Generation Artist for 2009–11. Their highly praised CD recordings cover a wide range of repertoire.

ATOS Trio, © Frank Jerke

Program

Turina, ***Piano Trio No. 2 in B minor, Op. 76***

I. Lento – Allegro molto moderato
II. Molto vivace
III. Lento – Andante mosso – Allegretto

Mendelssohn, ***Piano Trio No. 2 in C minor, Op. 66***

I. Allegro energico e con fuoco
II. Andante espressivo
III. Scherzo: Molto allegro quasi presto
IV. Finale: Allegro appassionato

INTERMISSION

Schubert, ***Piano Trio No. 2 in E-flat major, D. 929***

I. Allegro
II. Andante con moto
III. Scherzo: Allegro moderato
IV. Allegro moderato

Program Notes

Piano Trio No. 2 in B minor, Op. 76
Joaquín Turina (1882–1949)

Joaquín Turina was born in Seville; he first studied music in Seville and later in Madrid. Fellow Spanish composer Isaac Albéniz provided the introductions for Turina to study in Paris, where he remained from 1905 to 1914. In Paris, he took composition lessons from Vincent d'Indy and studied piano with Moritz Moszkowski. Like his countryman and friend, Manuel de Falla, he got to know the impressionist composers Debussy and Ravel, and also Fauré; these musical contacts had an influence on his works. Turina's chamber works include several piano trios, string quartets and sonatas, a piano quartet, a piano quintet, and a piano sextet.

Written in 1933, Turina's *Piano Trio No. 2* is lively, sparkling, evocative, and concise. It is associated both with the Classical and Romantic piano-trio traditions and the harmony, color, and relaxed form of early 20th-century French and Spanish classical music. Spanish elements pervade the work's melodic intervals, chord progressions, and rhythmic patterns.

The first movement presents clear, contrasting themes, first in minor, then major keys, followed by fresh melodies in a development section. The second movement is a brief scherzo based on a spicy dance rhythm and a bright countermelody, followed by a languid trio. The finale is a majestic landscape miniature, with all the poetry and perfume of great Spanish music. A rondo, it visits several vivid scenes between dark recurring refrains. Using a technique that Turina likely acquired in his French schooling, the piece takes a cyclic look backward in the final episode, recalling the themes from previous movements before a dazzling entrance into the concluding, wonderfully elaborated refrain.

[Adapted from Joaquin Turina, by Kai Christiansen, Earsense, http://www.earsense.org/chamberbase, accessed October 22, 2017]

Piano Trio No. 2 in C minor, Op. 66

Felix Mendelssohn (1809–1847)

Mendelssohn composed his *Trio No. 2* in 1845; it was the last chamber work he lived to see published. The opening movement's first theme has a rather foreboding, dark, and almost stormy emotional tone. The movement is indicative of Mendelssohn's rich harmonic language, constantly shifting and unfolding in unexpected ways. The opening's intensity is allayed by a delicate and tuneful second theme, and Mendelssohn readily shifts between the two themes masterfully and dramatically.

Simple, lyrical, and beautiful, the second movement serves as a much-needed respite from the wild harmonic explorations and dramatic outbursts of the first.

The Scherzo flashes in a characteristically Mendelssohnian style—swift, light, and nimble. A tour-de-force, it is equally challenging for each player. The intricate counterpoint and constant trading of lines among the trio members endow this movement with kinetic force.

The rollicking, fast final movement features three ideas in rondo form, and is laced with great lyrical beauty. Gravitas is also present due to Mendelssohn's quotation of the chorale melody known as "Old Hundredth" because of its association with Psalm 100. (The Old Hundredth is commonly sung to the 1674 text, "Praise God from whom all blessings flow," known as the Doxology). In some sense, the final movement is an amalgam of the kinds of writing exemplified in the first three. There are technical demands; very beautiful, singing moments; and not a small amount of the minor-mode angst of the work's opening.

Mendelssohn marshals these multiple elements elegantly. Near the end, the chorale tune returns, now in a triumphant C major, as if to dispel the storm of the beginning.

[Adapted from Suter, A. https://www.redlandssymphony.com/pieces/piano-trio-no-2-in-c-minor-op-66, accessed October 26, 2017]

Piano Trio No. 2 in E-flat major, D. 929

Franz Schubert (1797–1828)

The *Trio No. 2,* dated November 1827, was one of the last compositions Schubert completed. It is among his few late works that he heard performed before his death. Robert Schumann described the work as "spirited, masculine, and dramatic."

The first movement opens with an assertive gesture, which, although it gives way to gentler material, sets the tone for much of the movement. After a very traditional idea, Schubert moves to the extremely distant key of B minor for an impish second subject, defined by an incessant *ostinato* (continually repeated) rhythm. A third melody seems to appear in a new key, but is in fact an extension of a little pendant to the first theme. Still, this third subject rounds off the exposition and occupies the players throughout the entire development section.

According to one of Schubert's friends, the second movement owes its songful melody to Schubert's encounter with a Swedish folk singer shortly before, or during, the work's composition. The movement opens with a funereal march-like theme and unfolds canonically; even when the exact imitation evaporates, the spirit of friendly emulation remains intact. The movement's second theme is gentler, but reaches two intense climaxes before the first theme returns to end the movement with raw passion that seems unsure whether its final destination is transcendent or tragic. One of Schubert's most gorgeous works, it has been featured on the soundtracks of several films.

The trio section is a robust country dance that includes a reference to a first-movement theme.

The finale is complex; the move from the bright opening theme to the more dark-spirited second subject occurs with little transition. After the second subject runs its course, we get something astonishing: a reprise of the melody from the second movement, doctored to suit the new tempo and context, and ushering in the development section. The movement ends with a brilliant short statement of its opening theme.

[Adapted from Johnston, Blair: https://www.allmusic.com/composition/piano-trio-no-2-in-e-flat-major-d-929-op-100]

Gabriela Martinez

April 15, 2018, 2:30 p.m.
Trianon Theatre, San Jose

Versatile, daring, and insightful, Venezuelan pianist Gabriela Martinez has established an international reputation for brilliant technique, aesthetic sensitivity, interpretive acumen, and emotional impact: "Martinez has technique to burn, she brings a clear sense of where she wants each piece of music to go, and she knows how to bring a wide range of expression to the instrument without ever making her interpretations come across as forced or contrived" (*Musical Toronto*). She won First Prize at the Anton Rubinstein International Piano Competition (Dresden), and was a semifinalist at the 12th Van Cliburn International Piano Competition, where she received the Jury Discretionary Award. She earned her Bachelor and Master of Music degrees at Juilliard. Ms. Martinez was a fellow of Carnegie Hall's The Academy, and a member of its celebrated Ensemble Connect. She has played with such distinguished orchestras as the San Francisco, Chicago and Houston Symphonies, and Germany's Stuttgart and Nuremberg Philharmonics. She has performed throughout the United States, Canada, Europe, Japan, and Venezuela.

Her debut CD, *Amplified Soul* (Delos), includes works by Beethoven, Rachmaninoff, Szymanowski, and Visconti's *Amplified Soul*, written for her.

Gabriela Martinez, at the piano, © Jacob Belcher; portrait, © Lisa-Marie Mazzucco

Program

Granados, ***Selections from Goyescas, Op. 11***

Beethoven, ***Bagatelles, Op. 33***

1. Andante grazioso quasi allegretto in E-flat major
2. Scherzo: Allegro in C major
3. Allegretto in F major
4. Andante in A major
5. Allegro ma non troppo in C major
6. Allegretto quasi andante in D major
7. Presto in A-flat major

Visconti, ***Amplified Soul***

INTERMISSION

Adam Schoenberg, ***Picture Etudes (2013)***

I. Three Pierrots
II. Miró's World
III. Olive Orchard
IV. Kandinsky

Lecuona, ***La Comparsa***

Ginastera, ***Danzas Argentinas, Op. 2***

1. Danza del viejo boyero ("Dance of the Old Herdsman")
2. Danza de la moza donosa ("Dance of the Beautiful Maiden")
3. Danza del gaucho matrero ("Dance of the Arrogant Cowboy")

Program Notes

Selections from Goyescas, Op. 11
Enrique Granados (1867–1916)

Goyescas, subtitled *"Los majos enamorados"* (The Gallants in Love), is a piano suite of six Romantic character pieces that Granados completed in 1911; he added a seventh piece in 1914. Many people link this work with the paintings of Francisco Goya, comparing the balance between ornamentation and subtlety with the old and new styles the painter brought to the art world. The fourth piece, "Quejas ó la maja y el ruiseñor" (Laments or the Maiden and the Nightingale)—perhaps the most famous of the suite—is a delicate nocturne with figurations and trills designed to emulate the gentle fluttering of a bird and to challenge the pianist's technique.

Bagatelles, Op. 33

Ludwig van Beethoven (1770–1827)

Beethoven composed the *Bagatelles, Op. 33* in 1801–1802. This was his first published set of bagatelles, but he continued to compose them throughout his career. The seven pieces are typical examples of his early style. They contain many classical elements, including a well-delineated melodic line and an accompaniment that preserves the clarity of the texture. The first bagatelle's main theme is jaunty and playful, while the brief middle section is a bit weightier. The last bagatelle exhibits characteristic Beethovenian mischief and restlessness, shifting from one idea to the next imaginatively, and then moving back.

Amplified Soul

Dan Visconti (b. 1982)

Visconti writes that this composition, written in 2014, is inspired by "the primal sound of early medieval music and the beauty with which a simple, chant-like melody becomes beautiful and complex when resonating in a large space. . . . The way in which acoustic resonance can amplify a musician's true soul seemed like a fitting metaphor as I composed a new work for pianist Gabriela Martinez, a musician who pours all of her spirit into every performance."

Picture Etudes (2013)

Adam Schoenberg (b. 1980)

In the same vein as Modest Mussorgsky's *Pictures at an Exhibition,* Adam Schoenberg's *Picture Etudes* (2013) is a set of piano pieces modeled after various paintings. It differs in being an interpretation of paintings through 21st-century eyes and by including pictures by more than one artist. The source material comes from Bloch, Miró, Van Gogh, and Kandinsky and ranges from perplexing to bubbly, colorful, and intense.

La Comparsa

Ernesto Lecuona (1895–1963)

A *comparsa* is a group of singers, musicians, and dancers who take part in carnivals and other festivities in Spain and Latin America. This piece by Ernesto Lecuona, one of Cuba's greatest composers, tells a brief story: a carnival procession is approaching from the distance. A syncopated drum rhythm sets the scene with a buoyant Afro-Cuban beat; the two-bar rhythmic pattern is repeated throughout with an infectious effect. A joyous melody is heard as the procession passes directly in front of the listener; and the music fades away as the group recedes, leaving only a last echo of the original drum beat. This work has been adapted and transcribed many times for various instruments and arrangements.

Danzas Argentinas, Op. 2

Alberto Ginastera (1916–1983)

Alberto Ginastera, a leading 20th-century Latin American composer, drew upon musical elements and styles of his native Argentina throughout his career. When he wrote *Danzas Argentinas* in 1937, during his Objective Nationalism period, he used folk themes fairly directly. The sharply rhythmic first piece is unusual in that the left hand plays only black notes while the right plays only white, resulting in competition between two tonal modes. The second piece, a gentle dance, softens the mood, with a piquant first melody, an expansive middle section, and an enriched close. A wild, furious, and dissonant third dance, capturing the jubilance and bluster of the title's arrogant cowboy, rounds out the set.

Yeol Eum Son

May 6, 2018, 2:30 p.m.
Trianon Theatre, San Jose

A leading international artist possessing penetrating interpretative powers, Korean pianist Yeol Eum Son had patrons standing and cheering when she performed in our 21st season. She possesses "a kind of superhuman éclat that can easily remind you of Hoffmann or Lhevinne in its supremely clear, neat and even brilliance" (*New York Concert Review*). The highly popular artist was the Silver Medalist at both the 14th International Tchaikovsky Competition (Moscow) and the 13th Van Cliburn International Piano Competition, and First Prize winner at the 53rd Viotti International Music Competition (Italy). She performs with notable orchestras including the New York Philharmonic, Rotterdam Philharmonic, Israel Philharmonic, Tokyo Philharmonic, and Academy of St. Martin in the Fields. She began piano studies at age three and one-half. She holds a degree from the Korean National University of Arts, and currently studies at the Hochschule für Musik und Theater in Hannover, Germany. She is an honorary ambassador of the Seoul Arts Center.

Her discography includes CDs (Universal Music Korea) devoted to Chopin. Since May 2010 she has written a monthly column for one of Korea's most widely read newspapers, *JoongAng Ilbo*.

Yeol Eum Son, playing, © Shin-Joong Kim; by the piano, © Marco Borggreve

Program

Mozart, ***Nine Variations on the French Song "Lison dormait," K. 264***

Pärt, ***Variations for the Healing of Arinushka***

Ravel, ***Valses nobles et sentimentales***

1. Modéré – très franc
2. Assez lent – avec une expression intense
3. Modéré
4. Assez animé
5. Presque lent – dans un sentiment intime
6. Vif
7. Moins vif
8. Épilogue: lent

Schubert-Liszt, ***Valse-caprice No. 6 from "Soirées de Vienne"***

INTERMISSION

Rachmaninoff, ***Preludes, Op. 32***

No. 1 in C major (Allegro vivace)
No. 2 in B-flat minor (Allegretto)
No. 3 in E major (Allegro vivace)
No. 4 in E minor (Allegro con brio)
No. 5 in G major (Moderato)
No. 6 in F minor (Allegro appassionato)
No. 7 in F major (Moderato)
No. 8 in A minor (Vivo)
No. 9 in A major (Allegro moderato)
No. 10 in B minor (Lento)
No. 11 in B major (Allegretto)
No. 12 in G-sharp minor (Allegro)
No. 13 in D-flat major (Grave – Allegro)

Gulda, ***Play Piano Play***

I. Moderato
II. Presto possibile

Program Notes

Nine Variations on the Arietta "Lison dormait," K. 264

Wolfgang Amadeus Mozart (1756–1791)

Mozart composed this set of nine variations in 1778 while in Paris, after watching a production of *Julie,* an *opéra-comique* (a genre of French opera that intermingles spoken dialogue and arias) by the now little-known composer Nicolas Dezède (1738–92). The introduction, an Andante, is a statement of a playful theme from one of the work's ariettas. The variations take on different forms and exploit different registers. The delightful first variation contains right-hand passagework, which the second variation answers in the left hand. The third is energetic; the fourth jovial, featuring extended trills on the dominant, first in the right hand and then in the left; and the fifth, the only variation in a minor key, more serious. The sixth variation features pyrotechnic broken octaves in the right hand, which the seventh variation echoes in the left hand. The eighth variation, an Adagio and the longest variation of the set, shows sparkling lightness with 64th notes and rapid passagework. The ninth, the only variation in triple meter, sings out in joy, and contains a free-form unbarred cadenza that features arpeggiated diminished 7th chords. The last bars feature a brief return of the opening theme.

Variations for the Healing of Arinushka

Arvo Pärt (b. 1935)

When his 12-tone works were condemned by Soviet censors, Estonian composer Arvo Pärt immersed himself in the study of early music such as Gregorian chant, plainsong, and the choral polyphonic works of the Renaissance. He emerged with a mystic and minimalist style that he called *tintinnabuli,* which featured unadorned notes of the triad in simple rhythms, as in the ringing of church bells. The *Variations for the Healing of Arinushka* (1977) exemplifies this style, with hypnotic anapests (short-short-long rhythms) throughout, often with single slow-moving notes over soundlessly depressed chords, creating meditative, cathedral-like echoes and forming simple harmonies. The first three variations have an aeolian modal resonance; the last three variations move to the relative major. The set ends with a surprising arpeggiated chord.

Valses nobles et sentimentales

Maurice Ravel (1875–1937)

The suite's title honors Franz Schubert, who wrote a collection of waltzes called *Valses sentimentales* in 1823; another set, his *Valses nobles,* is believed to have been written in 1827. Ravel's music, however, makes no attempt to imitate Schubert's style. *Valses nobles et sentimentales* (1911) is a suite of eight waltzes, some more noble and others more sentimental in character, with piquant and sensuous harmonies, and frequently exhibiting Ravel's characteristic evocations of nostalgia. The suite contains an eclectic blend of impressionistic and modernistic music, which is perhaps more evident in his orchestral transcription of the work the following year.

Valse-caprice No. 6 from "Soirées de Vienne"

Franz Schubert (1797–1828)/Franz Liszt (1811–1886)

Franz Liszt composed his set of nine pieces, the *Soirées de Vienne: Valses-caprices d'àpres Schubert,* between 1846 and 1852, when the first edition was published. The pieces appeared in numerous editions; Liszt made several corrections and small additions to several of the pieces, and in 1882, he considerably reworked and expanded the sixth piece. Based on several collections of waltzes that Schubert wrote between 1818 and 1826, *Soirées de Vienne* is not a set of transcriptions, but rather a set of paraphrases, with Liszt adding interludes, changing harmonies, creating original materials, and changing many other details. Liszt often included the set in his programs. The balance between dramatic chordal sections and graceful, intimate passages in the *Valse-Caprice No. 6* makes it a delight to hear. It was a special favorite of Listz's; he played it as the final number in his last public performance in July, 1886.

Preludes Op. 32

Sergei Rachmaninoff (1873–1943)

Like Chopin, Alkan, and Scriabin before him, Rachmaninoff wrote 24 preludes, one in each major and minor key. (Bach did so twice: once in each of the two books of his *Well-Tempered Clavier.*) Rachmaninoff wrote his final set of preludes, the 13 preludes of Op. 32, in 1910, shortly after he completed his *Piano Concerto No. 3.* He wrote his first prelude, the C-sharp minor, Op. 3, No. 2, in 1892 when he was 19; it haunted him throughout his performance career by constantly being requested as an encore. He wrote the 10 preludes of Op. 23 in 1904.

Each prelude is a treasure; none in Op. 32 is more beautiful than No. 5, a gentle and lyrical nocturne in G major, and none more haunting than No. 10, an epic and mournful elegy in B minor. Perhaps the most famous is the shimmering No. 12 in G-sharp minor, a favorite encore of Horowitz's. The thundering prelude No. 13 in D-flat major forms a fitting capstone to the magnificent collection.

Play Piano Play, Nos. 1 and 6
Friedrich Gulda (1930–2000)

Friedrich Gulda, an Austrian pianist and composer, became famous in 1946 when he won the Concours de Genève at age 16. Coincidentally, 11 years later, his most famous pupil, Martha Argerich, who referred to Gulda as her most important influence, won the same competition, also at age 16. In 1950, Gulda played at Carnegie Hall for the first time, and shortly thereafter began dedicating himself more to jazz and to improvisation. In the 1980s, he played with Chick Corea and Herbie Hancock.

The ten pieces in Gulda's collection *Play Piano Play,* published in 1971 and dedicated to his wife Yuko, are designated in the score as *Übungsstücke* (exercise pieces) that he nonetheless intended for the enjoyment of both the performer and the audience. The more advanced the performer, the more Gulda encouraged improvisatory changes during the performance, as he stated in the Foreword to the set. The pieces can be considered guides to helping classically trained pianists learn to play with jazz "swing." No. 1, Moderato, is a playful short piece with syncopations and off-beat accents, to be performed with eighth notes *inégales,* that is, unequally—not strictly as notated. No. 6, to be performed *Presto possibile,* is a tour-de-force of left-hand stride-piano jumps, repeated notes in alternating hands, and syncopated rhythms guaranteed to set toes a-tapping.

Seong-Jin Cho

May 28, 2017, 2:30 p.m.

California Theatre, San Jose

Seong-Jin Cho was brought to world attention in 2015 when he won First Prize at the Chopin International Piano Competition in Warsaw. Four years before, aged only 17, he had won 3rd Prize at the Tchaikovsky Competition (Moscow). With his overwhelming talent and natural musicality, he is considered one of the most captivating artists of his generation. Born in 1994 in Seoul, Seong-Jin began studying piano at age 6. In 2008, aged 14, he won 1st prize at the Moscow International Frederick Chopin Competition, and in 2009 the First Prize at Japan's Hamamatsu International Piano Competition (the youngest winner ever).

Seong-Jin has performed with distinguished orchestras including the Royal Concertgebouw, Mariinsky, Munich Philharmonic, Czech Philharmonic, Russian National Orchestra, and Radio France Philharmonic, under renowned conductors such as Lorin Maazel and Vladimir Ashkenazy. He recently toured with the Berlin Philharmonic and conductor Sir Simon Rattle.

Future engagements include concerts with the St. Petersburg Philharmonic, Accademia Santa Cecilia di Roma, Tokyo Philharmonic, and Orchestre de Paris. Seong-Jin's upcoming debut recitals include Amsterdam's Concertgebouw, London International Piano series, Tokyo's Suntory Hall, Prague Spring Festival, Klavier Festival Ruhr, and Carnegie Hall.

Program

Schumann, ***Fantasiestücke, Op. 12***

1. Des Abends (“In the Evening”) in D-flat major
2. Aufschwung (“Soaring”) in F minor
3. Warum? (“Why?”) in D-flat major
4. Grillen (“Whims”) in D-flat major
5. In der Nacht (“In the Night”) in F minor
6. Fabel (“Fable”) in C major
7. Traumes Wirren (“Troubled Dreams”) in F major
8. Ende vom Lied (“End of the Song”) in F major

Beethoven, ***Piano Sonata No. 8 in C minor, Op. 13 (Pathétique)***

I. Grave – Allegro di molto e con brio
II. Adagio cantabile
III. Rondo: Allegro

INTERMISSION

Debussy, ***Images, Book 2***

1. Cloches à travers les feuilles (“Bells through the leaves”)
2. Et la lune descend sur le temple qui fut (“The moon descends on the temple that is no more”)
3. Poissons d’or (“Goldfish”)

Chopin, ***Piano Sonata No. 3 in B minor, Op. 58***

I. Allegro maestoso
II. Scherzo: Molto vivace
III. Largo
IV. Finale: Presto non tanto

Program Notes

Fantasiestücke, Op. 12

Robert Schumann (1810–1856)

Schumann wrote the *Fantasiestücke,* Op. 12, in 1837, during the years of his most prolific writing for the piano. He was separated by many miles from Clara Wieck, who was not to become his wife for another three years. The eight pieces are filled with passionate longing, nocturnal reveries, and dramatic outbursts. The title was inspired by *Fantasiestücke in Callots Manier* (1814–15), a collection of fantastic novellas and writings about music by E.T.A. Hoffmann (1776–1822), one of the most remarkable

polymaths of the 19th century (perhaps best known today as the author of “Nutcracker and the King of Mice,” the novella that inspired Tchaikovsky’s ballet). Of the 17th-century engraver Jacques Callot, Hoffmann wrote “No master has known so well . . . how to assemble together in a small space such an abundance of motifs, emerging beside each other, even within each other,” a description well suited to Schumann’s fantasy pieces themselves.

Although he does not name them in the score, Schumann seemingly composed the pieces as if they had been written by his fictive characters, Florestan (the passionate one) and Eusebius (the romantic dreamer)—dual aspects of Schumann’s personality. “Des Abends” (In the Evening) is a calming picture of dusk; it moves in tranquil stepwise motion. “Aufschwung” (Soaring) depicts a passionate outburst. “Warum?” (Why?) seems to be asking “Why, beloved, are you so far away?”—but whatever the question, it remains unanswered, for the piece ends exactly as it begins. The syncopated and dancelike “Grillen” (Whims) perhaps represents Florestan’s eccentricities. There is little that is nocturnal in “In der Nacht” (In the Night), except in a short central F-major interlude, but even it is interrupted by the angry outbursts that dominate the rest of the piece—are Florestan and Eusebius perhaps having a heated exchange? In “Fabel” (Tale), Florestan seems to be relating a humorous anecdote, but Eusebius can only daydream in response. It’s difficult to imagine that anyone could sleep through the “troubled dreams” of “Traumes Wirren,” except perhaps in the calmer, chorale-like central section. Of “Ende vom Lied” (End of the Song), to be played “Mit gutem Humor,” Schumann wrote to his future wife: “in the end it all resolves itself into a jolly wedding. But at the close, my painful anxiety about you returned.”

Piano Sonata No. 8 in C minor, Op. 13 (Pathétique)

Ludwig van Beethoven (1770–1827)

Begun in 1798 when Beethoven was 27 years old, and finished and published the following year, the *Grande Sonate Pathétique*—so named because of its tragic and heartfelt tone—remains one of the composer’s most beloved works. Today the sonata is commonly referred to more simply as the “Pathétique.”

The introductory first section, Grave, of the first movement opens with a dotted figure of intense energy. The exposition proper, Allegro di molto e con brio, in cut time (*alla breve*) begins with tremolo octaves in the left hand and rising staccato chords in the right. Its stormy vehemence gives way to a somewhat calmer second theme, marked piano, in the unusual and distant key of E-flat minor rather than the relative major, E-flat, that would be expected. (Beethoven loved to shock his contemporaries

with unexpected key changes and unusual forms, experimenting with both even during this so-called Early Period.) A third theme, featuring an Alberti bass (a broken-chord accompaniment with notes repeatedly played in the pattern: lowest, highest, middle, highest), appears, followed by a codetta with a lyrical theme in stepwise motion that completes the exposition. The themes return in the development and recapitulation—for the movement is in sonata-allegro form—but again sometimes in unexpected keys. A coda of dramatic staccato chords ends the movement. The A-flat major Adagio cantabile second movement, one of Beethoven's most beautiful works, is marked by a lyrical nobility and reflective mood. Beethoven again modulates to unexpected keys, e.g., A-flat minor and the very distant E major (with four sharps!). The third movement, a tense and anxious rondo, brings together elements from the first two movements. The beginning of the main theme comes directly from the first movement's second theme, although now in the tonic minor. The contemplative aura of the second movement returns in the central episode and again briefly just before the final fortissimo cadence.

The sonata became popular almost immediately, and helped to cement Beethoven's reputation both as a pianist and as a composer.

Images, Book 2

Claude Debussy (1862-1918)

Debussy completed his *Images, 2e série pour piano seul*, in 1907, two years after completing Book 1. The three pieces of Book 2, unlike those in Book 1, are written on three staves, making it easier to follow their multiple layers of sounds, and an indication of their greater complexity. Each piece has a different dedicatee.

"Cloches à travers les feuilles" (Bells through the Leaves) was inspired by the bells of the church in the village of Rahon, some 290 miles southeast of Paris and the hometown of the critic, musicologist, and teacher at the Paris Conservatory, Louis Laloy, a close friend of Debussy and eventually his first biographer. The piece begins with a descending and then ascending whole-tone passage in the left hand, soon answered by the right; whole-tone passages figure throughout. A central pianissimo section, marked *"comme une buée irisée"* (like an iridescent mist) is hushed and mysterious before complex harmonies, perhaps signaling the overtones generated by clashing bells, return. One final and haunting triple-pianissimo distant peal of the bells ends the piece.

"Et la lune descend sur le temple qui fut" (And the moon descends on the temple that is no more), a hushed and atmospheric piece whose

dynamics never rise above a *piano,* was dedicated to Laloy. The title, which evokes images of a mysterious and abandoned temple, was suggested by Laloy, who, in addition to his many other talents, was a sinologist. The piece features reverberant and floating sonorities occasionally punctuated by piquant but hushed dissonances.

"Poissons d'or" (Goldfish), which begins with shimmering 32nd notes notated in F-sharp major, is the most technically demanding piece of the set. It may have been inspired by a small Chinese lacquer, which Debussy owned, depicting two goldfish, or by a Japanese print, or perhaps by the swimming of actual goldfish. Sudden clashes of sound seem to indicate the darting of fish in the water. Trills and tremolos, evocative of rippling water, are featured throughout. The piece was dedicated to the virtuoso Catalonian-born pianist, Ricardo Viñes, who premiered many works of the greatest composers of the time, including Ravel's; Poulenc, the most famous pupil of Viñes, said of him that no one could create shimmering pedal effects as he could, making him an ideal interpreter of Debussy.

Piano Sonata No. 3 in B minor, Op. 58

Frédéric Chopin (1810–1849)

The S*onata No. 3 in B Minor,* the last piano sonata that Chopin composed, is his most extended in structure and advanced in technical difficulty. Moments of drama and darkness appear throughout the four movements before peaceful, *bel cant*o-like melodies intervene, more than once in B major. The Scherzo movement, beginning in the distant key of E-flat major, is unexpectedly short and gives way to a longer, mellow Largo that balances the Scherzo's unusual brevity. The Finale builds tension in the tonic minor key before a second theme interrupts; the returning main theme reaches a rousing climax, followed by an ecstatic coda in the parallel major key.

Special thanks to Don Wright and Yuanyuan Pao for this booklet's Program Notes.

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