The Masters Series Concerts (2011-12)

Sundays* at 3:00pm, at Studio Hollywood (*unless otherwise noted) Programs, Notes & Seating charts for reservations available at: <u>www.studio-hollywood.com</u>

Alan Murray, piano

Chopin – The Piano Music the Etudes (& sel. Nocturnes & Mazurkas) Oct 2 the Scherzos Oct 30 the Preludes " Oct 16 the Sonatas Nov 6 the Polonaises " Oct 16 the Impromptus Nov 16 the Polonaises " Oct 16 the Impromptus Nov 16 the Ballades " Oct 23 the Waltzes Nov 13 Threaduction & Rondo, Fantasy, Berceuse, Bacrarolle, Andante Spianato & Grande Polonaise Dec 17* Schumann – The Piano Music Nov 13 Kreisleriana, Toccata, Blumenstück, Symphonic Etudes Nov 20 Sonata #1 in F.sharp minor, Kinderszenen (Scenes fr Childhood) Dec 4 Sonata #3 in F. minor ("Concerto w/o Orchestra"). Fantasiestücke, Gesänge der Frühe, Novellette #2 Dec 18 The French & Spanish Masters Ravel – The Piano Music Gaspard de la Nuit, Jeux d'eau, Sonatine, Pavane, Valses Nobles et Sentimentales, Jan 8 Le Tombeau de Couperin, Sérénade Grotesque, Menuet-Haydn, Menuet Antique, Miroirs, Jan 15 Debussy – The Piano Music Feb 5 Images, Children's Corner, Suite Bergamasque, Pour le Piano, Arabesques, Danse, Masques, Feb 12 Granados – Goyeccos, El Peele Albéniz – Ibérin, Navara Feb 19 & Mar 4 Beet	Program					D	ate	
The Fludes (is set. NotUtilities & Madulikas) Ott 2 Inter Scherkoss Nov 6 the Proludes " Oct 9 the Scherkoss Nov 6 the Proludes " Oct 23 the Mattress Nov 6 the Ballades " Oct 23 the Mattress Dec 3* Introduction & Rondo, Fantasy, Berceuse, Barcarolle, Andante Spianato & Grande Polonaise Dec 17* Schumann – The Piano Music Nov 13 Fantasy, Arabeske, Carnaval Nov 13 Kreilseriana, Toccata, Blumenstück, Symphonic Etudes Nov 20 Sonata #1:n F-sharp mior, Kinderszenen (Scenes fr.Childhood) Dec 4 Sonata #2 in G minor, Waldszenen, Papillons ("Butterflies"), Humoreske Dec 11 Sonata #1:n F minor ("Concerto w/o Orchestra"): Fantasiestücke, Gesänge der Frühe, Novellette #2 Dec 18 The French & Spanish Masters Ravel – The Piano Music Gaspard de la Nuti, Jeux d'eau, Sonatine, Pavane, Valses Nobles et Sentimentales, Jan 15 Debussy – The Piano Music the Erdudes (Books 14) Mar 18 (5) Sonatas #12-8 Pavel 4 Images, Children's Corner, Suite Bergamasque, Pour le Piano, Arabesques, Danse, Masques, Feb 12 Granados – Goyescos, El Pelele Albéniz – Iberia, Navarra Feb 19 & Mar 4. Beethoven –	Chopin – The Pia	no Music						
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The Balades Dec 3 ⁻¹ Introduction & Rondo, Fantasy, Bercuso Le Aarcarolle, Andante Spianato & Grande Polonaise Dec 3 ⁻¹ Schumann – The Piano Music Earcarolle, Andante Spianato & Grande Polonaise Dec 17 * Schumann – The Piano Music Nov 13 Nov 13 Fantasy, Arabeske, Carnaval Nov 20 Faschingsschwank aus Wien (Carnival of Vienna), Davidsbündlertänze, Romances Nov 27 Sonata #1 in F-sharp minor, Kinderszenen (Scenes fr Childhood) Dec 4 Sonata #3 in F minor ("Concerto w/o Orchestra"), Fantasiestücke, Gesänge der Frühe, Novellette #2 Dec 18 The French & Spanish Masters Ravel – The Piano Music Gaspard de la Nuit, Leux d'eau, Sonatine, Pavane, Valses Nobles et Sentimentales, Jan 8 Le Tombeau de Couperin, Sérénade Grotesque, Menuet-Haydn, Menuet Antique, Miroirs, Jan 15 Debussy – The Piano Music the Preludes (Books 18 II) Images, Children's Corner, Suite Bergamasque, Pour le Piano, Arabesques, Danse, Masques, Feb 12 Granados – Goyescos, El Pelele Albéniz – Iberia, Navarra Feb 19 & Mar 4 Beethoven – The 32 Sonatas & Diabelli Variations (1wk Series; M-F at 7:00pm; S/S at 3:00) (1) Sonatas #1-16 (b) Mar 20 (7) Sonatas #22-26 (d) Mar 23 (2) Sonatas #11-15 (b) Mar 19 <td< td=""><td>the Polonaises "</td><td>"</td><td>Oct</td><td>16</td><td></td><td>" N</td><td>ov 19*</td></td<>	the Polonaises "	"	Oct	16		" N	ov 19*	
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Gershwin Rhapsody in Blue, Barber Sonata, Jul 1 Works by Ives, Copland, Carter, Bolcom, others - Jul 8			Sonata,	- Jul 1	Works by Ives, Copland, Ca	r ter, Bolcom , oth	ers - Jul 8	

The Masters Series Concerts (2011/12)

at Studio Hollywood, Hastings-on-Hudson

Sunday, December 4, 2011 at 3:00pm

Robert Schumann – The Piano Music

Kinderscenen, Op. 15 (Scenes from Childhood)

Von fremden Ländern und Menschen (Of foreign lands and peoples) Kuriose Geschichte (Curious story) Haschemann (Blind man's bluff) Bittendes Kind (Pleading child) Glückes genug (Happy enough) Wichtige Begebenheit (Important event) Träumerei (Dreaming) Am Kamin (At the fireside) Ritter vom Steckenpferd (Knight of the hobby-horse) Fast zu ernst (Almost too serious) Fürchtenmachen (Frightening) Kind im Einschlummern (Child falling asleep) Der Dichter spricht (The poet speaks)

Intermission

Sonata No. 1 In F-sharp minor, Op. 11

Introduzione (un poco Adagio) – Allegro vivace Aria Scherzo e Intermezzo: Allegrissimo – Intermezzo – Tempo I

Finale: Allegro un poco maestoso – Presto – Più Allegro

Alan Murray, piano

The Masters Series Concerts (2011-12)

The *Masters Series Concerts (2011-12)* comprise a series of approximately 50 mostly Sunday afternoon programs at *Studio Hollywood (<u>www.studio-hollywood.com</u>), spanning the cycles of piano music of most of the great composers for the instrument, from Bach and the Classical and Romantic masters, to great composers of the 20th Century. The programs are intended to provide guests with 1-2 hours of quality weekly listening in a contemplative setting, surround-ded by the natural beauty that is visible from the recital hall. The performances are intended to be informal but well-prepared offerings, as an interim step toward full concert preparation.*

Schumann: Kinderszenen & Sonata No. 1 in F-sharp Minor

It is possible without exaggeration to describe Robert Schumann's early piano music as original, novel, poetic and, to a large extent, autobiographical. Many of these pieces have a personal character and owe their creation to personal experience. Many take as their subject Schumann's relationship with Clara Wieck, his passionate love for her, and actually turn this love into a theme, using it to give musical expression to experiences, longings, anxieties, hopes and expectations, visions, dreams and fantasy images. Schumann himself confirmed this in a letter of 5 September 1839 to his former teacher Heinrich Dorn: "Certainly my music contains some the struggles Clara has cost me, and certainly it can be understood by you as such. She was practically my sole motivation for writing the *Concerto* (w/o Orchestra; i.e. the Sonata #3) the *Sonata* #2, the *Davidsbündlertänze*, the *Kreisleriana* and the *Novellettes.*" The five works mentioned by Schumann were largely composed in the years 1836-38, a time of extraordinary emotional distress. All these works, as well as the *Fantasy* Op. 17 of 1836, were written for Clara: she is their addressee, even though each was dedicated to someone else.

Kinderscenen (Scenes from Childhood) - During the unhappy months when Friedrich Wieck's objections kept his daughter Clara and Robert apart, music was the chief means of communication between them. As Schumann wrote to her at Easter 1838: "It's very curious, but if I write much to you, I can't compose. The music goes all to you." His Kinderscenen (Op. 15), like his Kreisleriana (Op. 16) which followed, was inspired by Clara, although they are very different in character. The Kinderscenen are tiny genre pieces suggested by a remark of Clara's that Schumann sometimes seemed to her like child. In this work, Schumann narrates his adult reminiscences of childhood. Schumann had originally written 30 movements for this work, but chose 13 for the final version. The Kinderscenen are so well known that the skill with which they are composed and linked into a series is easily overlooked. Schumann declared that the titles came to him after the music, indicating that musical ideas and contrasts were most important. No. 1 (Of foreign lands and peoples) conjures up the imaginative landscape - it is the story-teller's 'Once upon a time...' and only with the final piece (*The poet speaks*) does the author of these imaginings step forward. In between comes enchanting variety. Some, such as No.5 (Happy enough) briefly explore a single phrase and figuration. Others, like No.11 (Frightening) deal in succinct contrasts of mood and tempo. Some are playful without ever being arch, such as No.3 (Blind man's bluff) and No.9 (Knight of the hobby-horse) and about as many are reflective without ever being sentimental, like the most famous, Träumerei (Dreaming).

As Harold C. Schonberg would write of Schumann in his <u>The Lives of the Great Composers</u>: "He (viz. Schumann) himself often did not know what his music meant. Some of it was written in what amounted to a trance. First he wrote it. Then he looked it over, giving the work a title. That was his standard practice, and nearly all of his pieces were named after they were written. Schumann's rich, complicated harmony did indeed have a strong polyphonic texture, a fact not generally appreciated, and his careful indications of secondary and inner voices often pass largely unnoticed. The *Träumerei* is a classic example: far from being uncomplicated, as a casual listening might suggest, it is actually a strict piece of four-part writing, so rich in its polyphony that it "could easily be given to a string quarter, or wind ensemble, or even to the four singing voices" wrote Alban Berg decades later."

Sonata No. 1 in F-sharp minor – All three of Schumann's piano sonatas were begun in 1833, but were completed in various years from 1835-38. Thus, their creation is superimposed upon that of the Fantasy and Schumann's principal piano cycles during his first active phase. This means that he felt a need to confront the sonata "problem" during the same period in which he was exploring possibilities offered by alternative formal concepts. The sonata was a problem because "... it seems that the form has outlived its life-cycle. This is, of course, in the natural order of things: we ought not to repeat the same statements for centuries, but rather to think about the new as well. So let's write sonatas or fantasies (what's in a name?), but let's not forget about music..." wrote Schumann in 1839. This statement, however, didn't mean Schumann believed one should escape from the difficult task of measuring oneself against history. The Classical, problematic, "worn-out" sonata form required re-thinking and expansion; it needed to be bent to new expressive meanings.

The relationship between the Introduction and the Allegro vivace is not the only unusual aspect of the first movement. The Allegro vivace is dominated by its first theme, of which Schumann speaks in his diary: he defines it as a "fandango idea" and says that it came to him in a sudden inspiration on 30 May 1832 (It is preceded by a motive in the bass register, derived from Clara's juvenile "Scène fantastique", Op. 5). Despite Schumann's definition, the theme is not a "fandango idea", property speaking: it gives the impression, rather, of a restless, feverish dance, characterized by nervous tension but not categorizable according to any codified dance type; and it becomes calmer in some sections. The second theme is a lyrical subject. Its function seems to be to create a brief respite amid the incessant forward push of the predominant rhythm. The structure of the movement is a rethinking of the Classical sonata form. The second movement, denoted "Aria", is intensely lyrical and is written in a simple three-part form; its opening melody is related to the *Introduction* of the first movement. The formal plan of the "Scherzo e Intermezzo" is more complicated: an impetuous Scherzo with a restless Trio in the middle seems to be headed towards a normal conclusion when, suddenly, an Intermezzo breaks in at a slower tempo, accompanied by the indication "jokingly, but pompous" (alla burla, ma pomposo). The recitative-like cadenza, which serves as a bridge back to the final repetition of the Scherzo, seems to allude to the cello and double-bass recitative in the fourth movement of Beethoven's Ninth Symphony.

The extended *Finale* is written in a sweeping virtuoso style and in sonata-rondo form, without a development section. The long, extraordinarily rich exposition is followed by an altered repetition and a coda. In a compelling inventive outburst, Schumann bends the formal plan to permit a free flow of ideas and situations of great imagination variety.

Notes: M Struck (DG410653-2; Kinderscenen), P Petazzi (Sonata No. 1), edited with additional text by A. Murray

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