

CONTACT:
Christina Kellogg 510.643.6714
ckellogg@calperfs.berkeley.edu
Joe Yang 510.642.9121
scyang@calperfs.berkeley.edu

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**THE FIERY PIANIST NICOLAS HODGES
PLAYS BEETHOVEN AND STOCKHAUSEN
ON SUNDAY, DECEMBER 12 AT 3:00 P.M. IN HERTZ HALL**

BERKELEY, November 3, 2010—Pianist **Nicolas Hodges**, “a vital personality in the British new music scene” (*The Guardian*) will play a recital that juxtaposes a late **Ludwig van Beethoven** piano sonata with an avant-garde work by **Karlheinz Stockhausen** on **Sunday, December 12 at 3:00 p.m. in Hertz Hall**. Hodges is known for his flexibility in performance; though he performs a great deal of modern music and has had many works written for him by renowned contemporary composers, he is also at home playing standard classical repertoire. “Fiery...Mr. Hodges brought considerable energy to everything on the program,” wrote *The New York Times* of a Hodges recital that, like his Cal Performances recital, paired Beethoven with contemporary music.

PROGRAM

Hodges will open his recital with the **Piano Sonata No. 29 in B-flat major, Op. 106**, by Beethoven (1770–1827). Known as the “Hammerklavier” and “the Grand Sonata,” the composition was completed in 1818 and dedicated to Archduke Rudolf of Austria. Beethoven wrote 32 sonatas, this being his 29th; it runs about 50 minutes long and is structured in four movements. The sonata is notoriously difficult to play, a fact Beethoven himself acknowledged. He wrote, “Here is a sonata that will bring much trouble to pianists and that will be performed only fifty years from now.” The final fugue, in particular, is technically demanding and musically dense, and is considered one of the composer’s great works of counterpoint. In reviewing a performance by Hodges of another late Beethoven piano sonata, *The Guardian* wrote: “Hodges played with an intelligence and insight that suggests he ought to be heard more in the 19th-century repertoire.”

The second work on the recital, *Klavierstück X* (literally “piano piece”) by Stockhausen (1928–2007), premiered in 1962. The work is a massive span of music which makes

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considerable demands on any pianist. Stockhausen, a member of the influential Darmstadt School of composers, planned 21 *Klavierstücke* (and wrote 19) from 1952 to 2003. The pieces range in length from less than 90 seconds to around half an hour; in the fifth through tenth pieces, the composer explored various modes of instrumental attack, paired strict meter with subjective time, and experimented with performance techniques that Stockhausen collectively called “variable form.” In *Klavierstück X*, the pianist’s entire forearms are used to sound chords, and fingerless gloves are often employed to protect the musician’s hands from the force of striking the keyboard.

NICOLAS HODGES

Pianist **Nicolas Hodges** was born in London in 1970. He studied at Christ Church Cathedral School in Oxford, England; at Winchester College, where he studied with Robert Bottone; and the University of Cambridge. He also studied piano with Susan Bradshaw and Sulamita Aronovsky and composition with Michael Finnissy and Robin Holloway.

Hodges’ performance career, while often noted for his presentation of contemporary music, encompasses interpretations of Classical, Romantic, and 20th-century music as well. “Hodges played this difficult music...with uncanny confidence,” said the *Los Angeles Times* of a typically varied Hodges recital. His playing has been praised for its “impressive fluidity” (*The New York Times*), and he has been described as a “committed champion of new music” (*Boston Globe*). In addition to recital performances, Hodges has performed piano concerti with the Chicago Symphony, the BBC Symphony, the Stockholm Philharmonic, the Tokyo Philharmonic, and many other renowned orchestras. He has performed under dozens of leading conductors including Daniel Barenboim, Hans Graf, James Levine, Tadaaki Otaka, David Robertson, Leonard Slatkin and Hans Zender.

Contemporary composers including Elliott Carter, Beat Furrer, Wolfgang Rihm and Salvatore Sciarrino have written works for Hodges, and the pianist has worked closely with other composers, including John Adams, Oliver Knussen, Olga Neuwirth and Stockhausen. He has said that one of his goals is to help young composers demystify the complexities of writing for the piano. Hodges’ discography, while skewed toward contemporary music, is similarly broad and

challenging. It includes seven solo recital discs, ranging from a 2000 release of the complete piano works of Bill Hopkins to a 2006 recording of all of Sciarrino's piano compositions. Hodges has also contributed to seven other recordings, encompassing works by Adams, Konrad Boehmer, Carter, Brian Ferneyhough and Neuwirth.

In addition to his active performance career, Hodges is professor of piano at the Musikhochschule in Stuttgart, Germany, where he educates young pianists on the relationship between performance of standard repertoire and contemporary works. His website is www.nicolashodges.com.

TICKET INFORMATION

Tickets for **Nicolas Hodges, piano, on Sunday, December 12 at 3:00 p.m.** in Hertz Hall are priced at **\$38.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperformances.org.

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced three hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush ticket sales are limited to one ticket per person; all sales are cash only. Rush ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20.00 for all other community members. Information is available on Cal Performances' Facebook page and at 510-642-9988, press 2 for the rush hotline, three hours prior to a performance only.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Sunday, December 12 at 3:00 p.m.

Hertz Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

Recital

Nicolas Hodges, piano

Program:

Beethoven/Piano Sonata No. 29 in B-flat major, Op. 106, *Hammerklavier*

Stockhausen/*Klavierstück X*

Tickets: \$38.00; available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; and at the door.

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