

Sunday, March 11, 2012, 3pm
Zellerbach Hall

Murray Perahia, *piano*

PROGRAM

- Johann Sebastian Bach (1685–1750) French Suite No. 5 in G major, BWV 816
- Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue
- Ludwig van Beethoven (1770–1827) Piano Sonata No. 27 in E minor, Op. 90 (1814)
- Mit Lebhaftigkeit und durchaus mit
Empfindung und Ausdruck
Nicht zu geschwind und sehr
singbar vorgetragen
- Johannes Brahms (1833–1897) Klavierstücke, Op. 119 (1892–1893)
- No. 1: Intermezzo in B minor
No. 2: Intermezzo in E minor
No. 3: Intermezzo in C major
No. 4: Rhapsody in E-flat major

INTERMISSION

Funded by the Koret Foundation, this performance is part of Cal Performances' 2011–2012 Koret Recital Series, which brings world-class artists to our community.

Cal Performances' 2011–2012 season is sponsored by Wells Fargo.

- Franz Schubert (1797–1828) Piano Sonata in A major, Op. 120, D. 664 (1819)
- Allegro moderato
Andante
Allegro
- Frédéric Chopin (1810–1849) Polonaise in C-sharp minor, Op. 26, No. 1 (1834–1835)
- Chopin Prelude in F-sharp minor, Op. 28, No. 8 (1836–1838)
- Chopin Mazurka in C-sharp minor, Op. 30, No. 4 (1836–1837)
- Chopin Scherzo No. 3 in C-sharp minor, Op. 39 (1839)

Johann Sebastian Bach (1685–1750)
French Suite No. 5 in G major, BWV 816

From 1717 to 1723, Bach was director of music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, 24 years old at the time he engaged Bach. (Bach was 32.) Leopold was fond of travel and books and paintings, but his real passion was music. (Reports had it that Leopold spent a whopping 20 percent of the court's annual budget on his musical establishment.) The Prince was an accomplished musician who not only played violin, viola da gamba and harpsichord well enough to join with the professionals in his household orchestra, but he also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment, the ensemble had grown to nearly twenty performers equipped with a fine set of instruments. It was for these musicians that Bach wrote many of his outstanding instrumental works, including the *Brandenburg* Concertos, *Orchestral Suites*, *Violin Concertos* and much of his chamber and keyboard music. Leopold appreciated Bach's genius, and Bach returned the compliment when he said of his Prince, "He loved music, he was well acquainted with it, he understood it."

The first four of the so-called "French" Suites must have been composed at Cöthen, since they appear in a manuscript collection of six such works dating from 1723, the year Bach left Cöthen for Leipzig. The last two suites in the 1723 set—now known independently as BWV 818 and 819—had been replaced with the French Suites Nos. 5 and 6 by 1725, when the collection, much revised, reached its definitive state. The six French Suites (BWV 812–17) form a pendant to the earlier English Suites, though they are smaller in scale (they eschew the elaborate opening Preludes of the English Suites), more melodic in character, and lighter in texture. The source of the term "French" in the title is unknown. The heading of the 1725 manuscript was written in French, but so was

that for the English Suites, and neither one mentioned "French" or "English" in its title. The composer's first biographer, Johann Nicolaus Forkel, suggested that the works were "written in the French taste," but the 19th-century Bach scholar Philipp Spitta countered that "there is no idea of imitating or carrying out any specially French characteristics." What is certain about the title of the French Suites is that it was not authentic with Bach and that it provides a convenient means of identifying the pieces.

The French Suites follow the standard succession of stylized dances that comprise the Baroque form, established in German practice with the works of Johann Jakob Froberger around 1650: *Allemande*, *Courante*, *Sarabande*, *Gigue*. In the French Suites, two to four additional dances of differing character (*Bourrée*, *Gavotte*, *Menuet*, *Air*, *Loure*, *Polonaise*, *Anglaise*) are inserted before the *Gigue*. The Fifth Suite includes a *Gavotte*, *Bourrée* and *Loure*. The moderately paced *Allemande*, if its French name is to be trusted, originated in Germany in the 16th century. French composers found it useful for displaying their most elaborate keyboard ornamentations, and passed it back to German musicians in that highly decorated form. The *Courante* was an old court dance accompanied by jumping motions that was frequently paired with the smoothly flowing *Allemande*. When the *Sarabande* emigrated to Spain from its birthplace in Mexico in the 16th century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably more tame when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Bach by 1700. The *Gavotte* is a dance of moderate liveliness whose ancestry traces back to French peasant music. The *Bourrée* was a French folk dance which was adopted by the court as early as the 16th century. It is joyful and diverting in character, and, when danced, was begun with a brisk leap, which is mirrored in Bach's quick upbeat pattern. The *Loure* was derived from a 17th-century country dance originally accompanied

by rustic instruments. ("*Loure*" is an obsolete French name for the bagpipe.) The lively *Gigue* arose from an English folk dance, and became popular as the model for instrumental compositions by French, German and Italian musicians when it migrated to the Continent.

Ludwig van Beethoven (1770–1827)
Sonata No. 27 in E minor, Op. 90

Composed in 1814.

Though 1814 was one of the most successful years of Beethoven's life as a public figure—the revival of *Fidelio* was a resounding success, the Seventh Symphony was premiered to general acclaim, his occasional pieces for concerts given in association with the Congress of Vienna that year were applauded by some of Europe's noblest personages, his arrangements of Welsh and Irish melodies appeared in Edinburgh, the clangorous *Wellington's Victory* became an overnight hit—he produced little in the way of important new compositions during that time: the cantata *Der Glorreiche Augenblick* ("The Glorious Moment"), the *Elegiac Song* for Four Voices and Strings, the *Polonaise* for Piano and the E minor Piano Sonata were the only pieces from 1814 he deemed worthy of opus numbers. After experiencing a miraculous burst of creativity during the first decade of the century—the first six symphonies, last three piano concertos, Violin Concerto, *Fidelio*, Triple Concerto, ten string quartets, nine sonatas for violin and seventeen for solo piano, a ballet, an oratorio, a Mass and an additional wealth of songs, piano pieces and chamber scores—the flood of masterpieces had begun to abate by 1809. French troops invaded Vienna in May (the rigors of their occupation finally broke the fragile health of the aged Joseph Haydn, who died on May 31st), and Beethoven frequently complained that the resultant social, political and economic turmoil disturbed his concentration—and then went ahead and wrote his "Emperor" Concerto. His life, though, remained difficult, so much so that his American biographer Alexander Wheelock Thayer called

1810 "a disastrous year." A pledge made during the previous year by the Princes Lobkowitz and Kinsky and the Archduke Rudolph to provide him with a guaranteed annual wage had been diluted by the inflation caused by the French invasion and the inability of Kinsky to uphold his part of the bargain. Money from the English publisher Clementi was long delayed because of Napoleon's restrictions on international exchange. Beethoven's deafness was nearly complete, his health was increasingly troublesome, his family seemed to bring him only grief. In a letter of April 1814 written during a fit of despondency to his old friend Dr. Franz Wegeler, he confessed, "If I had not read somewhere that no one should quit life voluntarily while he could still do something worthwhile, I would have been dead long ago and certainly by my own hand. Oh, life is so beautiful, but for me it is poisoned forever." Looking for domestic comfort, he thought seriously of marriage for the first time in 15 years, but his proposal to Therese Malfatti, then not even half of his 40 years, was rejected.

A period of what critic and music scholar Michael Steinberg called "postscripts to the heroic decade, postscripts of enormous potency" occurred between 1810 and 1812—*Egmont*, the Seventh and Eighth symphonies, the "Archduke" Trio, the Op. 95 Quartet, the song cycle *An die Ferne Geliebte*, the final violin sonata—followed by an almost complete creative silence in 1813. Like silence in a piece of music, however, this was a moment of great significance in Beethoven's artistic evolution, a juncture that would later be seen as the turning point in his compositional career that led to the incomparable series of towering masterworks he created during his last decade. The Piano Sonata in E minor, Op. 90, his first work in the genre since his Op. 81a ("Les Adieux") of 1809, is one of the earliest evidences that this transformation was nearing completion.

The E minor Sonata was composed in the late summer of 1814, between the revival of *Fidelio* in May and the convening of the Congress of Vienna in September. The work was dedicated to Count Moritz Lichnowsky,

younger brother of Prince Karl Lichnowsky, Beethoven's first Viennese patron, and seems to have been occasioned by the Count's engagement to one Fräulein Stummer, a singer at the Court Theater. (The noble Lichnowsky family disapproved of this match with a mere thespian, however, and it took Moritz two more years to bring about the marriage.) Beethoven cast the Sonata in two contrasting, and fully satisfying, movements, which, he wrote to the Count, depict "a struggle between head and heart" and "a conversation with the beloved." Perhaps so. But, more significantly, the unconventional two-movement form, juxtaposition of grandeur and intimacy, harmonic originality, fluency and cogency of thematic development, terseness of expression, lack of overt virtuosity, poignant lyricism, seamless absorption of contrapuntal textures and German-language performance rubrics mark this Sonata as an entry point into the remarkable period of creative renewal and discovery that Beethoven enjoyed during his last decade.

The main theme group of the Sonata's opening movement (*Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck*—"With liveliness and with feeling and expression throughout") comprises several germ cells: a broken-off, two-measure fragment that hints of a dance; a quietly flowing phrase; a bold unison motive in rising open intervals; and a downward sweeping scale. The second subject (in the darkly expressive key of B minor), more agitated because of its broken-chord accompaniment, shadows the open-interval motive of the main theme, but in inversion. The development section superimposes variants of the first two motives of the main theme upon the broken-chord accompaniment of the second before a full recapitulation of the exposition's materials brings formal balance and expressive closure to the movement. The second movement is headed "*Nicht zu geschwind und sehr singbar vorgetragen*" ("To be performed not too quickly and very songfully"), and Hans von Bülow, the eminent 19th-century pianist, conductor and editor of Beethoven's sonatas, thought that this poetic music perfectly balanced the "prose" of the opening movement. The movement is a

rondo structured around what British composer and musicologist Sir Hubert Parry described as "the frequent and desirable returns of a melody of great beauty."

Johannes Brahms (1833–1897)
Klavierstücke, Op. 119

Composed in 1892–1893.

It was Brahms's ability as a pianist that brought him his earliest fame. His father, Jakob, a double bass player of meager success in Hamburg, early recognized the boy's musical talents, and started him with piano lessons when he was seven. Just three years later, Johannes was playing well enough to be offered a tour of America as a child prodigy, but he was instead accepted for further training (at no cost) by Eduard Marxsen, a musician whose excellent taste and thorough discipline helped form his student's elevated view of the art. Marxsen guided Brahms's earliest attempts at composition, and prepared him for his first public recital, given in Hamburg in September 1848, when he was 15. Significantly, the program included a fugue by Bach. A year later, Brahms presented a second concert which featured another selection by Bach as well as Beethoven's "Waldstein" Sonata.

In 1850, Brahms met Eduard Reményi, a violinist who had been driven to Hamburg by the civil uprisings in Hungary two years before. In 1853, the duo undertook a concert tour through Germany, a venture that not only allowed Brahms to extricate himself from the waterfront taverns, but also to meet Joseph Joachim, who, at 22, only two years his senior, was already regarded as one of the best violinists in Europe. Joachim introduced him to Robert and Clara Schumann, who were overwhelmed by Brahms's talent when he played them some of his own compositions, including his first published works—the C major (Op. 1) and F-sharp minor (Op. 2) piano sonatas. It was because of the Schumanns's encouragement that he began his First Piano Concerto in 1854; Brahms was soloist in the work's premiere on January 22, 1859 in Hanover.

Brahms toured and concertized extensively as a pianist in northern Europe for the next decade. He made his recital debut in Vienna in 1862, and returned there regularly until settling permanently in that city in 1869. By then, his reputation as a composer was well established, and he was devoting more time to creative work than to practicing piano. He continued to play, however, performing his own chamber music and solo pieces both in public and in private, and even serving as soloist in the premiere of his daunting Second Concerto on November 9, 1881, in Budapest. His last public appearance as a pianist was in Vienna on January 11, 1895, just two years before he died, in a performance of his Clarinet Sonatas with Richard Mühlfeld.

Brahms's compositions for solo piano are marked by the same introspection, seriousness of purpose and deep musicality that characterized his playing. His keyboard output, though considerable, falls into three distinct periods: an early burst of large-scale works mostly in Classical forms (1851–1853: three Sonatas, Opp. 1, 2 and 5; the *Scherzo* in E-flat minor, Op. 4; and the *Four Ballades*, Op. 10); a flurry of imposing compositions in variations form from 1854 to 1863 on themes by Schumann, Haydn, Handel and Paganini; and a late blossoming of thirty succinct *Capriccios*, *Intermezzos*, *Ballades* and *Rhapsodies* from 1878–1879 and 1892–1893 issued as Opp. 76, 79, 116, 117, 118 and 119. To these must be added the dance-inspired compositions of the late 1860s: the *Waltzes* (Op. 39) and the *Hungarian Dances*. Brahms's late works, most notably those from 1892 and 1893, share the autumnal quality that marks much of the music of his ripest maturity. "It is wonderful how he combines passion and tenderness in the smallest of spaces," said Clara Schumann of this music. To which William Murdoch added, "Brahms had begun his life as a pianist, and his first writing was only for the pianoforte. It was natural that at the end of his life he should return to playing this friend of his youth and writing for it. This picture should be kept in mind when thinking of these last sets. They contain some of the loveliest music ever written for the pianoforte. They are so personal, so introspective, so

intimate that one feels that Brahms was exposing his very self. They are the mirror of his soul."

Franz Schubert (1797–1828)
Sonata in A major, Op. 120 (D. 664)

Composed in 1819.

Early in July 1819, Franz Schubert left the heat and dust of Vienna for a walking tour of Upper Austria with his friend, the baritone Johann Michael Vogl. The goal of the journey was Steyr, a small town in the foothills of the Austrian Alps south of Linz and some 80 miles west of Vienna in which Vogl was born and to which he returned every summer. Schubert enjoyed the venture greatly, writing home to his brother, Ferdinand, that the countryside was "inconceivably beautiful." In Steyr, Vogl introduced the composer to the village's chief patron of the arts, Sylvester Paumgartner, a wealthy amateur cellist and an ardent admirer of Schubert's music. Paumgartner's home was the site of frequent local musical events—private musical parties were held in the first floor music room and a large salon upstairs, decorated with musical emblems and portraits of composers and housing his considerable collection of instruments and scores, was used for concerts. It was for Paumgartner that Schubert composed his evergreen "Trout" Quintet.

While in Steyr, Schubert, then 22, met Josephine von Koller, 18, the daughter of one of the town's music lovers introduced to him by Paumgartner. On July 19th Schubert excitedly reported to Ferdinand, "She is very pretty, plays the piano well, and is going to sing some of my songs." It was for Josephine that he wrote one of his most endearing piano works, the Sonata in A major (D. 664). Schubert returned to Vienna the following month, and Miss von Koller slipped from the pages of his biography. The music, however, remains a lovely testimony to a halcyon summer junket and a pretty young girl who once graced Schubert's life.

The brilliance and lyricism of the A major Sonata (published by Czerny in 1829 as

Op. 120) speak well of Josephine's technical skill and musicianship. Though the first movement follows Classical sonata structure, Schubert eschewed the dramatic possibilities of that form, which Beethoven exploited so mightily, in favor of tunefulness and tender sentiments. Only in a passage of rising scales in the brief development section does he touch on any darker emotions, and these are soon assuaged by the lyricism of the recapitulation. The *Andante*, with its simple, three-part construction (A–B–A) and its flowing melody, is, quite simply, a song without words. The finale, another of Schubert's incomparably lyrical sonata forms, is buoyed by its rippling grace and dancing vivacity.

Frédéric Chopin (1810–1849)
Polonaise in C-sharp minor, Op. 26, No. 1

The polonaise, the Polish national dance, seems to have originated at the end of the 16th century as a grand measured processional for aristocratic ceremonies. In both danced and sung forms, its popularity spread throughout Poland, finding use both at court and among the peasantry. By the 18th century, when Bach included examples of the genre in his Second Orchestral Suite and French Suite No. 6, it had acquired the characteristics of its classic form: moderate, stately triple meter; phrases begun without upbeat, and ended with a feminine cadence (i.e., on a nonstressed beat); a frequently used rhythmic pattern of eighth-sixteenth-sixteenth, eighth-eighth, eighth-eighth; and a form comprising short, repeated sections. Around 1800, such Polish composers as Kozłowski and Oginski created popular, stylized versions of the polonaise, and it was from their works that Chopin learned the dance. Chopin's first published composition, written when he was seven, was a little Polonaise in G minor. His 15 additional works in the form, written in Warsaw and later in Paris, raised the old dance to the status of a heroic symbol of his native Poland.

Chopin created the two Polonaises of Op. 26 in 1834–1835, soon after he had established himself in Paris as one of the city's leading musicians.

It was the most brilliant time of his life, when he had his choice of pupils from the best families, regularly graced the city's most fashionable salons, and befriended such musical luminaries as Berlioz, Bellini, Clara and Robert Schumann, Mendelssohn and Liszt. The Op. 26 Polonaises were dedicated to another musical friend, the Czech composer Josef Dessauer, upon their publication in July 1836. The Polonaise No. 1 (C-sharp minor) opens with a fiery proclamation immediately balanced by a heroic rising phrase. Contrasted with this music is a lyrical inspiration that is "tender enough to woo a princess," according to James Huneker.

Chopin
Prelude in F-sharp minor, Op. 28, No. 8

Composed in 1836–1838.

The very quintessence of the musical art—the ineffable balance of head and heart, of intellect and emotion—is embodied in Chopin's Preludes. Franz Liszt admired greatly their apparently unfettered Romantic spontaneity, saying that these pieces "cradle the soul in golden dreams, and elevate it to the regions of the ideal.... Everything seems fresh, elastic, created at the impulse of the moment, abounding with that freedom of expression which is characteristic of works of genius." Robert Schumann (who had hailed Chopin in his review of the 1827 Variations on Mozart's *Là ci darem la mano* with the encomium "Hats off, gentleman! A genius!") wrote that they were "ruins, eagle wings, a wild motley of pieces...[with] a note of the morbid, the febrile, the repellent." Yet undergirding—indeed, making possible—the undeniably impetuous passion of the Preludes is a precise, rigorous, almost coldly intellectual organization of both atomistic detail and overall architecture inspired by the 24 preludes and fugues comprising *The Well-Tempered Clavier* of Johann Sebastian Bach, whom Chopin revered. As in *The Well-Tempered Clavier*, each of Chopin's movements concerns itself with just a single musical idea, presenting it, varying it, seeking its multiplicity

of expressive shadings by turning it this way and that, as a jeweler would hold a precious stone to the light to see its many sparkling facets. The string upon which these tiny, radiant musical diadems is threaded is woven from the essence of the tonal system itself: in Bach, by alternating major and minor pieces arranged by ascending half-steps (C major, C minor; C-sharp major; C-sharp minor; etc.); in Chopin, by alternating major and minor movements around the "Circle of Fifths" (C major, A minor; G major, E minor [one sharp]; D major, B minor [two sharps]; etc.). The wonder of Bach, of Chopin, indeed, of all good music, is the way in which the craftsmanlike calculation that is mandatory for the creation of a work of art (98% perspiration) becomes the invisible bearer of the expressive message (2% inspiration). The American philosopher Susanne Langer posited the concept that the artist's principal job is "the search for significant form" in which to express emotion. There is no better example in all of music of the truth of Langer's maxim than Chopin's Preludes—tiny, perfect sketches of the heart's infinite moods realized through Olympian purity of thought.

Chopin
Mazurka in C-sharp minor, Op. 30, No. 4

The *mazurka* originated in Chopin's home district of Mazovia sometime during the 17th century. Rather a family of related musical forms than a single set type, the mazurka could be sung or danced, performed fast or languidly and, when danced, given many variations on the few basic steps of the pattern. By the 18th and 19th centuries, when its popularity spread throughout Europe, the mazurka was characterized by its triple meter, frequent use of unusual scales (often giving the music a slightly Oriental quality), variety of moods and occasional rhythmic syncopations. Of Chopin's 56 Mazurkas, 41 of which were published during his lifetime, G. C. Ashton Jonson wrote, "In his hands, the mazurka ceased to be an actual dance tune, and became a tone poem, a mirror of moods, an epitome of human emotions, joy and sadness, love

and hate, tenderness and defiance, coquetry and passion." The expressive range of the Mazurkas is wider than that of any other group of his compositions; it is said that he never played any of the Mazurkas the same way twice. They contain Chopin's most intimate thoughts, and are moving reminders that this famous Polish émigré lived virtually his whole adult life away from his native soil.

The four Mazurkas of Op. 30 were composed in 1836–1837 and dedicated upon their publication by Schlesinger in Paris in December 1837 to the Princess of Württemberg, née Marcelline Czartoryska, one of Chopin's pupils and leading patrons. The Mazurka in C-sharp minor, Op. 30, No. 4, is harmonically daring enough that it seems to look forward a half-century to the pastel Impressionism of Claude Debussy.

Chopin
Scherzo No. 3 in C-sharp minor, Op. 39

Composed in 1839.

By the summer of 1838, Chopin's health was showing disturbing signs of decline, and George Sand told him that they needed to leave Paris before damp winter set in. They settled on the distant Mediterranean island of Majorca, off the eastern coast of Spain, which friends (who had not been there) assured them was blessed with abundant sunshine and fresh air. Chopin sold the rights to his Preludes to the publisher Camille Pleyel to help finance the trip, and he, George and her son and daughter left Paris in October. Sand recorded that Chopin was "fresh as a rose and rosy as a turnip" when they embarked from Barcelona for Majorca on November 7, and that he had stocked up on manuscript paper in anticipation of a fruitful retreat away from Paris. Their high spirits were little dampened when they had trouble finding a place to stay in Palma—they had to settle for noisy rooms above a cooper's shop—and Chopin reported to his university friend Julius Fontana, "I am at Palma, among palms, cedars, cactuses, olive trees, oranges, figs, pomegranates, etc. The

sky is turquoise, the sea like emeralds, the air as in heaven. A superb life! I am close to what is most beautiful. I feel better.”

The company moved to a sparsely furnished house at the edge of Palma a few days later, where the bad luck that was to mark the Majorca stay continued. While they were out for a long walk across rugged country, a violent storm blew up, and Chopin contracted a severe case of bronchitis. The rains returned, the house became miserably dank, and Chopin got worse. The physician that Sand summoned diagnosed Chopin’s malady as consumption, the highly contagious scourge of the 19th century, and their landlord demanded that they leave his property before it became infected. The party transferred to the French embassy for a few days and then moved to converted cells in a deserted monastery at Valldemosa, situated in a wild and romantic spot six miles from town. “He is recovering, and I hope he will soon be better than before,” wrote Sand on December 14, just before they installed themselves at Valldemosa. “His goodness and patience are angelic.”

Chopin was well enough by the end of December to write down two more of the Preludes that he had promised to Pleyel, as well as the E minor Mazurka, Op. 41, No. 2, and the final revision of the F major Ballade, Op. 38, though his work was considerably hampered by a dilapidated old piano, the only one he could find for himself on the island. The storms continued, and his health varied from day to day, but he still found some joy in the time on Majorca—“everything here breathes poetry and the scenery is wonderfully colored,” he wrote to a friend. A good piano, sent from Paris two months before by Pleyel, finally arrived in mid-January, and it inspired him to undertake the Polonaise in C minor, Op. 40, No. 2, and the Scherzo No. 3 in C-sharp minor, Op. 39, but by then, the Spartan accommodations, the shabby treatment by the locals (whose antagonism had been aroused by the visitors’ unmarried state), the rambunctious children, the poor weather and the continuing fragility of Chopin’s health had brought them to a state of loathing the island. Sand concluded that the Majorca venture had

been “a complete disaster.” When they sailed for Barcelona on February 15, Chopin’s health was much worse than when they had arrived three months before. Their crossing, in a cargo boat laden with live pigs, was rough, and Chopin developed a serious hemorrhage of the lungs, from which he lost much blood. A French doctor in Barcelona stabilized him well enough so that he could be taken to Marseille, and the company stayed there until leaving for Sand’s country villa at Nohant in May. Chopin’s strength revived with the coming of spring, and he completed the C-sharp minor Scherzo at Nohant during the summer of 1839. Chopin, George Sand and the children, a year older, finally returned home to Paris in October.

Though Beethoven perfected the scherzo as a constituent element of his multimovement instrumental compositions, it was Chopin who elevated the form to an independent concert genre. The Scherzo No. 3 in C-sharp minor, the most dramatic of Chopin’s four specimens of the form, is built from the alternation of two sharply contrasting musical elements. The first, passionate and stormy, is marked by strong accents and thundering scales in stark, open octaves. The other is graceful and luminous, combining a richly harmonized chorale phrase with an incandescent ripple of falling notes.

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Felix Broede

IN THE MORE THAN THIRTY-FIVE years he has been performing on the concert stage, American pianist Murray Perahia has become one of the most sought-after and cherished pianists of our time, performing in all of the major international music centers and with every leading orchestra. He is the Principal Guest Conductor of the Academy of St. Martin in the Fields, with whom he has toured as conductor and pianist throughout the United States, Europe, Japan and Southeast Asia.

Born in New York, Mr. Perahia started playing piano at the age of four, and later attended Mannes College, where he majored in conducting and composition. His summers were spent at the Marlboro Festival, where he collaborated with such musicians as Rudolf Serkin, Pablo Casals and the members of the Budapest String Quartet. He also studied at the time with Mieczysław Horszowski. In subsequent years, he developed a close friendship with Vladimir Horowitz, whose perspective and personality were an abiding inspiration. In 1972 Mr. Perahia won the Leeds International Piano Competition, and in 1973 he gave his first concert at the Aldeburgh Festival,

where he worked closely with Benjamin Britten and Peter Pears, accompanying the latter in many *lieder* recitals. Mr. Perahia was co-artistic director of the Festival from 1981 to 1989.

Highlights of Mr. Perahia’s engagements this season include a European tour with the Academy of St. Martin in the Fields and a recital tour of Asia, including appearances in Taiwan, Hong Kong, Seoul, Beijing, Shanghai, Tokyo and Nagoya. Mr. Perahia will also be artist-in-residence at the Berlin Philharmonic, performing there several times throughout the season.

Mr. Perahia has a wide and varied discography. His most recent release, Brahms’s *Handel Variations*, has been called “one of the most rewarding Brahms recitals currently available.” Last year, Sony Classical released a five-CD boxed set of his Chopin recordings, including both concerti, the *Études*, Opp. 12 and 25, the *Ballades*, the *Préludes*, Op. 28, and various shorter works. Some of his previous solo recordings feature Bach’s *Partitas* Nos. 1, 5 and 6 and Beethoven’s *Piano Sonatas*, Opp. 14, 26 and 28. He is the recipient of two Grammy Awards, for his recordings of Chopin’s complete *Études* and Bach’s *English Suites* Nos. 1, 3 and 6, as well as numerous Grammy nominations. Mr. Perahia has also won several Gramophone Awards.

Recently, Mr. Perahia embarked on an ambitious project to edit the complete Beethoven sonatas for the Henle Urtext Edition. He also produced and edited numerous hours of recordings of recently discovered master classes by legendary pianist Alfred Cortot, which resulted in the highly acclaimed Sony CD release, *Alfred Cortot: The Master Classes*.

Mr. Perahia is an honorary fellow of the Royal College of Music and the Royal Academy of Music, and he holds honorary doctorates from Leeds University and Duke University. In 2004, he was awarded an honorary KBE by Her Majesty the Queen, in recognition of his outstanding service to music.

Murray Perahia appears by arrangement with IMG Artists, Carnegie Hall Tower, 152 West 57th Street, 5th Floor, New York, New York 10019.