



Sunday, November 2, 2014, 3pm  
Hertz Hall

## Jorge Federico Osorio, *piano*

### PROGRAM

Johann Sebastian Bach (1685–1750) Nun Komm' der Heiden Heiland, BWV 659  
*arr.* Ferruccio Busoni (1866–1924)

Bach "Ertödt' uns durch dein' Güte!," from Cantata  
*arr.* Walter Rummel (1887–1953) No. 22, *Jesus nahm zu Sich die Zwölfe*,  
BWV 22 (1723; *arr.* 1922)

Franz Schubert (1797–1828) Piano Sonata in in B-flat major, D. 960 (1828)  
  
Molto moderato  
Andante sostenuto  
Scherzo: Allegro vivace con delicatezza — Trio  
Allegro, ma non troppo

### INTERMISSION

Pyotr Il'yich Tchaikovsky (1840–1893) “June: Barcarolle,” from *The Seasons*, Op. 37a (1875–1876)

Isaac Albéniz (1860–1909) Mallorca: Barcarola in F-sharp major (1891)

Ricardo Castro Herrera (1864–1907) Barcarola, Op. 30, No. 2 (1907)

Modest Mussorgsky (1839–1881) Pictures at an Exhibition (1874)

Promenade  
 The Gnome  
 Promenade  
 The Old Castle  
 Promenade  
 Tuileries  
 Bydlo  
 Promenade  
 Ballet of the Unhatched Chicks  
 Samuel Goldenberg and Schmuyle  
 Promenade  
 Limoges—The Market  
 Catacombs (Sepulchrum Romanum)  
 Con Mortuis in Lingua Morta  
 The Hut on Fowl's Legs  
 The Great Gate of Kiev

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**Johann Sebastian Bach (1685–1750)**  
*Nun komm, der Heiden Heiland*, BWV 659  
 Arranged by Ferruccio Busoni (1866–1924)

The “chorale prelude,” as its title suggests, is an instrumental introduction to a Lutheran hymn. In its essential form, it originated (and continues) as a simple play-through of a chorale melody by the organist to familiarize the congregation with the tune and set the mood for its words. Such a practice allowed for a certain amount of improvisation in figuration, harmonization, and texture, however, and gave rise to a whole spectrum of independent organ compositions based on chorale melodies: in addition to the chorale prelude, such forms as the chorale fugue, chorale fantasia, chorale motet and chorale variation are well represented in the catalogs of many 17th- and 18th-century German Lutheran composers. As proven sublimely by his incomparable church cantatas, Johann Sebastian Bach was the greatest aggrandizer of chorale tunes who ever lived, and he made significant contributions to the repertory of the chorale prelude, most notably in *Das Orgel-Büchlein* (“The Little Organ Book”), Part III of the *Clavier-Übung* (“Keyboard Practice Book”), the so-called *Eighteen Chorales* that he composed during his tenure as organist and chamber musician to Duke Wilhelm Ernst of Weimar (1708–1717) and collected and revised in the 1740s, and the six magnificent *Schübler Chorales* that he wrote at the end of his life.

A number of Bach’s instrumental works were rendered into arrangements for the modern piano by the celebrated Italian-German pianist-composer-philosopher Ferruccio Busoni, who not only regularly played Bach’s music on his recitals but also edited two complete editions of that master’s keyboard music for publication. “That which induced the editor to arrange a selection of Bach’s chorale preludes for the pianoforte,” Busoni explained, “was not so much to furnish a sample of his capabilities as an arranger as the desire to interest a larger section of the public in these compositions, which are so rich in art, feeling, and

fantasy.... This style of arrangement, which we take leave to describe as ‘in chamber-music style’ in contrast to ‘concert arrangements,’ rarely requires the highest skill of the player, except for the art of piano touch, which must certainly be at the player’s command in performing these chorale preludes.”

The chorale *Nun komm, der Heiden Heiland* (“Now come, the Gentiles’ Savior”), which also served as the basis for two Advent cantatas that Bach composed in 1714 and 1724, is a venerable hymn in whose creation Martin Luther himself played a part.

**Bach**

“*Ertödt uns durch dein’ Güte*,” from Cantata No. 22, *Jesus nahm zu Sich die Zwölfe*, BWV 22

Arranged by Walter Rummel (1887–1953)

*Composed in 1723; arranged in 1922.*

*Jesus nahm zu Sich die Zwölfe* (BWV 22, “Jesus Called to Himself the Twelve”) is one of the two cantatas that Bach prepared to surround the sermon for the February 7, 1723 service at St. Thomas Church in Leipzig, where he had just been installed as director of music. He had used its companion piece, *Du wahrer Gott und Davids Sohn* (BWV 23, “Thou True God and David’s Son”), composed in Weimar, for his audition for the job. The texts deal with the scriptures for the day, *Jesus nahm* with the decision of Jesus to go to Jerusalem, where he will be crucified, and *Du wahrer Gott* with the healing of the man at the wayside who begs Jesus, the descendant of David, to heal his blindness. *Jesus nahm* closes with an austere, phrase-by-phrase setting of the closing verse—*Ertödt uns durch dein’ Güte* (“Mortify Us Through Thy Goodness”)—of the chorale *Herr Christ, der einig Gotts Sohn* (“Lord Christ, God’s Only Son”), which Elisabeth Kreuziger, one of Luther’s earliest and most ardent followers, created by fitting a devotional text to a secular German song; it was published in 1524 in Wittenberg in the *Geystlich Gesangk Buchleyen*

("Holy Song Book"), the first Protestant hymnal. The arrangement for piano is one of some two dozen of Bach's music by the Berlin-born pianist Walter Rummel, a friend and champion of Debussy and a specialist in single-composer recitals devoted to Bach, Beethoven, Schubert, Schumann, Brahms, and Liszt. Of his Bach transcriptions, Rummel wrote in his 1950 *Credo d'un artiste*, "We can compare Bach's chorales and arias to the rose windows of cathedrals, in which reflections continually change from brilliant major to somber minor. These rose windows are the soul of the cathedrals and they speak to the innermost part of human beings. So too do Bach's chorales and arias. They constitute the romantic element of his immense output and they speak to us like no other romanticism."

### **Franz Schubert (1797–1828)**

#### **Piano Sonata in B-flat major, D. 960**

*Composed in 1828.*

In the hall of the Gesellschaft der Musikfreunde in Vienna on March 26, 1828, immediately after completing his magnificent C major Symphony (justifiably dubbed "The Great" by later generations), Franz Schubert gave the only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success, and he used the proceeds to celebrate the occasion at a local tavern, pay off some old debts, acquire a new piano, and buy tickets for Nicolò Paganini's sensational début in Vienna three days later. Despite the renewed enthusiasm for creative work that that concert inspired in him, and encouraging signs that his music was beginning to receive recognition outside of Vienna, Schubert's spirits were dampened during the following months by the perilous state of his health. His constitution, never robust, had been undermined by syphilis, and by the summer of 1828, he was suffering from headaches, exhaustion, and

frequent digestive distress. In May, he received invitations from friends to summer in both Graz and Gmunden in order to refresh himself with the country air, but he had to refuse his hosts because he lacked money to pay for the transportation. He settled instead for a three-day excursion in early June with the composer-conductor Franz Lachner to nearby Baden, where he wrote a Fugue in E minor for organ, four hands (D. 952, his only work for organ), which he tried out with his companion on the instrument in the 12th-century Cistercian abbey at neighboring Heiligenkreuz on June 4th. Between his return to the city a few days later and August, he composed the Mass in E-flat, made a setting in Hebrew of Psalm 92 for the City Synagogue of Vienna, created a number of short pieces for piano, wrote all but one of the thirteen songs published after his death in the collection *Schwanengesang*, did extensive work on what proved to be his last three piano sonatas (D. 958–60), and began his C major String Quintet.

At the end of August, Schubert felt unwell, complaining of dizziness and loss of appetite, and his physician advised that he move for a time to a new house outside the city recently acquired by the composer's brother Ferdinand. Though Ferdinand's dwelling was damp and uncomfortable and hardly conducive to his recovery, Franz felt better during the following days, and was able to participate in an active social life and attend the première of a comedy by his friend Eduard von Bauernfeld on September 5th. Schubert also continued to compose incessantly, completing the three piano sonatas on the 26th, and performing them at the house of Dr. Ignaz Menz the following day. The C major Quintet was finished at that same time; it and the sonatas were the last instrumental works that he completed. On October 31st, Schubert fell seriously ill, his syphilitic condition perhaps exacerbated by the typhus then epidemic in Vienna, and he died on November 19, 1828, at the age of 31. He had originally intended that the three sonatas be dedicated to Johann Hummel, a pianist, composer, student of Mozart, and important

supporter during his last years, but when Diabelli published them in 1838 as “Schubert’s Last Compositions: Three Grand Sonatas,” Hummel was already dead, so the pieces were instead inscribed to another champion of Schubert’s music, Robert Schumann.

“All three of the last sonatas are works in which meditation, charm, wistfulness, sadness, and joy are housed in noble structures,” wrote George R. Marek. Though each follows the traditional four-movement Classical pattern of opening sonata-allegro, lyrical slow movement, scherzo (minuet in the C minor Sonata) and lively finale, this is music less concerned with the titanic, visionary, long-range formal structures of Beethoven (whom Schubert idolized) than with the immediately perceived qualities of melody, harmonic color, piano sonority, and the subtle balancing of keys—what Hans Koltzsch in his study of Schubert’s sonatas called “the nascent present.” This characteristically Schubertian predilection is particularly evident in the development sections of the opening movements, which eschew the rigorous thematic working-out of the Beethovenian model in favor of a warm, even sometimes dreamy, lyricism whose principal aims are to examine fragments of the movement’s melodies in different harmonic lights and to extract the instrument’s most ingratiating sonorities. The B-flat Sonata, generally regarded as Schubert’s greatest achievement in the genre, opens with a movement of breadth and majesty based on one his most ravishing melodies. The *Andante*, music such as it is given to only the greatest masters to compose, seems almost freed from earthly bonds, rapt out of time. “It is,” concluded Alfred Einstein, “the climax and apotheosis of Schubert’s instrumental lyricism and his simplicity of form.” The playful *Scherzo* which follows serves as the perfect foil to the slow movement. The finale balances a certain seriousness of expression with exuberance and rhythmic energy.

Pyotr Il’yich Tchaikovsky (1840–1893)  
“June: Barcarolle” from *The Seasons*, Op. 37a

*Composed in 1875–1876.*

At the end of 1875, two years before he came under the benefaction of Nadezhda von Meck, Tchaikovsky was making a scant living by teaching at the Moscow Conservatory and writing criticism for a local journal. To augment his income, he accepted a proposal from Nikolai Bernard, editor of the St. Petersburg monthly music magazine *Nuvelist*, to compose short piano pieces depicting each of the twelve months that would appear as features in the publication throughout the coming year. Though he was not fond of writing to specific deadlines nor of channeling his creativity into such miniature forms (he characterized his attitude about composing these pieces as “making musical pancakes”), Tchaikovsky needed the money, so he accepted the commission. The pieces were composed methodically throughout 1876—Tchaikovsky had his valet remind him of the due date every month, whereupon he would dash off a new piece in a single sitting—and published together the following year as *The Months*, Op. 37a. (Op. 37 was the 1876 Piano Sonata in G major.) The first British and American editions were issued, unaccountably, as *The Seasons*, and the work has always been known under that title in English-speaking lands. “It is a sure mark of Tchaikovsky’s professionalism, his sheer competence as a composer,” wrote David Brown in his study of the composer, “that he could discharge such a lowly task as this series of pieces so admirably.”

Though Tchaikovsky called “June” a *barcarolle*, the traditional song of the Venetian gondoliers, this movement is one of the most nationalistic in the set, taking as its theme a soulful melody with the vaguely Oriental character so beloved by the Russian Romanticists.

Isaac Albéniz (1860–1909)  
Mallorca, Op. 202

*Composed in 1891.*

Isaac Albéniz, a seminal figure in the musical life of his native Spain, was born in 1860 in Camprodón, in the northeast corner of the country, very near the French border. He learned the piano from his older sister when he was still an infant, and gave his first concert at the remarkable age of four. (Some accused him of being a midget.) In 1867, his mother took him to Paris, where he studied for nine months with the noted pedagogue Antoine-François Marmontel, but he was refused admittance to the Conservatoire because of his age. Back in Spain, Albéniz toured Catalonia with his father and sister before the family moved in 1869 to Madrid, where he was enrolled at the Conservatory and appeared frequently in concert. At the age of ten, the precocious Isaac ran away from home to northern Spain, living by his wits and his talent, and astounding his auditors by playing with the backs of his fingers while facing away from the piano. The death of his sister brought him home temporarily, but he again fled, heading this time for Cádiz, where the local governor threatened to return him to his family. Panicked by the thought, he stowed away on a steamer bound for Cuba. The passengers learned of his plight and took up a collection to pay his fare, but only enough money was raised to get him to the ship's first stop, Buenos Aires. There he lived hand-to-mouth for a while, but he soon found work playing in cafés and eventually undertook a serendipitous concert tour through Brazil, Argentina, Uruguay, Puerto Rico, Cuba, and the United States, traveling as far as San Francisco, before saving enough money to sail to England for more appearances. He ended up in Leipzig for some study at the city's conservatory with Jadassohn and Reinecke.

Albéniz returned to Madrid in 1877 just long enough to secure a royal scholarship for study at the Brussels Conservatory. After winning the school's first prize for piano in 1878,

he took a few lessons with Franz Liszt and began another long tour of South America and the United States in 1880. In 1883, he returned to Barcelona to play and teach, and there met Felipe Pedrell, the composer and pioneering scholar of Spanish music, who inspired him to use native songs and dances as the basis of his original compositions. Albéniz married one of Pedrell's students in 1883, and he moved to Madrid two years later, but found life as a pianist in Spain difficult, and again went abroad to further his career. He gave a concert of his own compositions in Paris in 1889 to much acclaim, and there met such prominent musicians as d'Indy, Dukas, Fauré, and Chausson.

From 1890 to 1893, Albéniz lived in London, where he abandoned piano playing in favor of composition. He settled in Paris in 1893, composing, renewing friendships, and teaching piano at the Schola Cantorum. The death of his mother in 1900 brought him back to Barcelona, but his own ill health (he suffered for years from kidney disease) and his failure to arrange performances of his works sent him again to Paris in 1902. A year later he moved to Nice, and there wrote his masterpiece, *Iberia*. Just one week before his death on May 18, 1909 at Cambô-les-Bains in the French Pyrenees, he was awarded the Grand Cross of the Legion of Honor by the French government. Enrique Granados brought the news to his bedside.

The semi-tropical island of Mallorca, a day's sail south of Barcelona into the Mediterranean, has long been a favored European resort. In 1891, Albéniz evoked the island's languid sensuality with a piano piece in the style of a *barcarolle*, the traditional song of the Venetian gondoliers (*barca* in Italian means "boat"), which recalls the *Barcarolle* of Frédéric Chopin, who retreated to Mallorca with George Sand in 1838 to try (unsuccessfully) to stop the tubercular decline in his health.

**Ricardo Castro Herrera (1864–1907)**  
**Barcarola No. 2, Op. 30, No. 2**

*Composed in 1907.*

Ricardo Castro Herrera was one of the pioneers of Mexican concert music: he represented his country while still a student in 1883 at the Bolívar centenary celebration in Venezuela as pianist and composer performing his own *Aires Nacionales Mexicanos*; he made his first international tour two years later by again representing Mexico at the New Orleans Cotton Festival and concertizing in Philadelphia, Washington, and New York; he appeared in Europe as a recitalist and composer at the dawn of the 20th century. Castro was born in 1864 in Nazas in the central state of Durango, and in 1879 he moved with his family to Mexico City, where he enrolled at the National Conservatory to study piano and composition. He completed the rigorous decade-long curriculum in just four years, and by the time of his graduation in 1883 he had already established his concert career, won two prizes, and written his First Symphony (though it was not performed until 1988, 81 years after his death). After completing his education, Castro appeared as a soloist and recitalist, founded the Sociedad Filarmónica Mexicana to promote the performance of chamber music in his country, and composed his Second Symphony, the opera *Atzimba*, and much piano music. In 1902 on a Mexican government grant, he went to Paris to study with Eugen d'Albert, appearing there at the Salle Erard and overseeing the first performance of his Cello Concerto before visiting the Bayreuth Festival, premièring his Piano Concerto in Brussels, signing a contract with the Leipzig publisher Hofmeister, completing his opera *La Légende de Rudel*, and traveling throughout Europe. Castro was greeted triumphantly when he returned to Mexico City in the autumn of 1906. He was appointed director of the National Conservatory with the task of updating the school's curriculum and instituting some of the new teaching methods there that he had observed in Europe,

but his death from pneumonia in November 1907, at the age of 43, brought his promising career to an untimely end. The principal theater in Durango, capital city of his home state, was named in his honor.

The *barcarolle* is characterized by the languid nature of its melodies and the rocking accompaniment that simulates the action of the waves and the gentle motion of the boat. Castro's lilting, atmospheric *Barcarola* No. 2 (an earlier *Barcarola* was included in the Six Préludes of 1903; he composed another one later in 1907) was the second of his *Deux Pièces Intimes* (Op. 30) of 1907, where it was paired with a *Vals Sentimental*.

**Modest Mussorgsky (1839–1881)**  
**Pictures at an Exhibition**

*Composed in 1874.*

Though the history of the Russian nation extends far back into the mists of time, its cultural life is of relatively recent origin. Russian interest in art, music, and theater dates only from the time of Peter the Great (1672–1725), the powerful monarch who coaxed his country into the modern world by importing ideas, technology, and skilled practitioners from western Europe. To fuel the nation's musical life, Peter, Catherine, and their successors depended on a steady stream of well-compensated German, French, and Italian artists who brought their latest tonal wares to the capital city of St. Petersburg. This tradition of imported music continued well into the 19th century. Berlioz, for example, enjoyed greater success in Russia than he did in his native France, and Verdi composed *La Forza del Destino* on a commission from St. Petersburg, where it was first performed.

In the years around 1850, with the spirit of nationalism sweeping through Europe, several young Russian artists banded together to rid their art of foreign influences in order to establish a distinctive character for their works. At the front of this movement was a group of

composers known as “The Five,” whose members included Mussorgsky, Rimsky-Korsakov, Borodin, César Cui, and Mily Balakirev. Among the allies that The Five found in other fields was the artist and architect Victor Hartmann, with whom Mussorgsky became close personal friends. Hartmann’s premature death at 39 stunned the composer and the entire Russian artistic community. Vladimir Stassov, noted critic and journalistic champion of the Russian arts movement, organized a memorial exhibit of Hartmann’s work in February 1874, and it was under the inspiration of this showing of his late friend’s works that Mussorgsky conceived his *Pictures at an Exhibition*.

At the time of the exhibit, Mussorgsky was engaged in preparations for the first public performance of his opera *Boris Godunov*, and he was unable to devote any time to his *Pictures* until summer. When he took up the piece in early June, he worked with unaccustomed speed. “‘Hartmann’ is bubbling over, just as *Boris* did,” he wrote. “Ideas, melodies come to me of their own accord, like a banquet of music—I gorge and gorge and overeat myself. I can hardly manage to put them down on paper fast enough.” The ease with which Mussorgsky found music to memorialize his friend’s pictures was in part the result of his writing in a style perfectly suited to his talents. Since *Pictures* was written as a suite of brief sketches for piano, he did not have to concern himself with the troublesome problems of orchestration, nor with the business of thematic development and large formal structure. These last two techniques were particularly difficult for the Russian composers, who had almost no training in the German symphonic traditions. Each of the *Pictures* is direct and immediately expressive, with a clearly etched melodic and harmonic personality. For the most part, the movements depict sketches, watercolors, and architectural designs shown publicly at the Hartmann exhibit, though Mussorgsky based two or three sections on canvases that he had been shown privately by the artist before his death. The composer linked his sketches

together with a musical *Promenade* in which he depicted his own rotund self shuffling—in an uneven meter—from one picture to the next.

*Promenade*. According to Stassov, this recurring section depicts Mussorgsky “roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend.”

*The Gnome*. Hartmann’s drawing is for a fantastic wooden nutcracker representing a gnome who gives off savage shrieks while he waddles about on short, bandy legs.

*Promenade—The Old Castle*. A troubadour sings a doleful lament before a foreboding, ruined ancient fortress.

*Promenade—Tuileries*. Mussorgsky’s subtitle is “Dispute of the Children after Play.” Hartmann’s picture shows a corner of the famous Parisian garden filled with nursemaids and their youthful charges.

*Bydlo*. Hartmann’s picture depicts a rugged wagon drawn by oxen. The peasant driver sings a plaintive melody heard first from afar, then close-by, before the cart passes away into the distance.

*Promenade—Ballet of the Chicks in Their Shells*. Hartmann’s costume design for the 1871 fantasy ballet *Trilby* shows dancers enclosed in enormous egg shells, with only their arms, legs, and heads protruding.

*Samuel Goldenberg and Schmuyle*. The title was given to the music by Stassov. Mussorgsky originally called this movement, “Two Jews: one rich, the other poor.” It was inspired by two pictures Hartmann presented to the composer showing a pair of residents of the Warsaw ghetto, one wealthy and pompous, the other poor and complaining. Mussorgsky based both themes on incantations he heard on visits to Jewish synagogues.

*Promenade—The Marketplace at Limoges*. A lively sketch of a bustling market, with animated conversations flying among the female vendors.

*Catacombs, Roman Tombs. Cum Mortuis in Lingua Mortua*. Hartmann’s drawing shows



him being led by a guide with a lantern through cavernous underground tombs. The movement's second section, bearing the title "With the Dead in a Dead Language," is a mysterious transformation of the *Promenade* theme.

*The Hut on Fowl's Legs.* Hartmann's sketch is a design for an elaborate clock suggested by Baba Yaga, the fearsome witch of Russian folklore who eats human bones she has ground into paste with her mortar and pestle. She also can fly through the air on her fantastic mortar, and Mussorgsky's music suggests a wild, midnight ride.

*The Great Gate of Kiev.* Mussorgsky's grand conclusion to his suite was inspired by Hartmann's plan for a gateway in the massive old Russian style crowned with a cupola in the shape of a Slavic warrior's helmet, for the city of Kiev. The majestic music suggests both the imposing bulk of the edifice (never built, incidentally) and a brilliant procession passing through its arches. The work ends with a heroic statement of the *Promenade* theme and a jubilant pealing of the great bells of the city.

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Todd Rosenberg

**JORGE FEDERICO OSORIO** has been internationally acclaimed for his superb musicianship, powerful technique, vibrant imagination, and deep passion, and hailed as “one of the more elegant and accomplished pianists on the planet” (*Los Angeles Times*). He has performed with many of the world’s leading orchestras, including the symphony orchestras of Chicago, Cincinnati, Dallas, Detroit, Milwaukee, Pittsburgh, and Seattle; the National Symphony Orchestra of Mexico; the Israel, Warsaw, and Royal philharmonics; the Moscow State Orchestra, Orchestre Nationale de France, Philharmonia Orchestra, and Amsterdam’s Concertgebouw Orchestra. Mr. Osorio’s concert tours have taken him to Europe, Asia, and North, Central, and South America. He has collaborated with such distinguished conductors as Bernard Haitink, Mariss Jansons, Lorin Maazel, Klaus Tennstedt, Rafael Frühbeck de Burgos, James Conlon, Luis Herrera, Manfred Honeck, Eduardo Mata, Juanjo Mena, Michel Plasson, Carlos Miguel Prieto, Maximiano Valdés, and Jaap van Zweden, among many others.

American festival appearances have included the Hollywood Bowl, Ravinia, Newport, and Grant Park festivals.

One of the highlights of Mr. Osorio’s long and distinguished career was the performance of all five Beethoven concertos over two consecutive nights with the Chicago Symphony Orchestra at the 2010 Ravinia Festival. During the past several years, Mr. Osorio has performed in Berlin, Brussels, Düsseldorf and Stuttgart, at the Concertgebouw in Amsterdam, and at the Gewandhaus in Leipzig. Recent American recitals have taken him to Boston, the San Francisco Bay Area, and Chicago, where he performed on the prestigious Bank of America Great Performers Series at Symphony Center. He has also given two highly acclaimed New York City recitals at Lincoln Center’s Alice Tully Hall.

A prolific recording artist, Mr. Osorio has documented a wide variety of repertoire, including a solo Brahms CD that *Gramophone* proclaimed “one of the most distinguished discs of Brahms’s piano music in recent years.” His recordings with orchestra include

Beethoven's five piano concertos and *Choral Fantasy*, both Brahms concertos, and concertos by Chávez, Mozart, Ponce, Rachmaninoff, Rodrigo, Schumann, and Tchaikovsky. Mr. Osorio's acclaimed solo recordings on Cedille Records include *Salón Mexicano*, comprising music of Mexican composers Manuel M. Ponce, Filipe Villanueva, Ricardo Castro, and José Rolon; an entire disc devoted to music of Ponce; a two-CD set of Debussy and Liszt; and *Piano Español*, a collection of works by Albéniz, Falla, Granados, and Soler that received glowing reviews internationally and marked Mr. Osorio as one of the world's great interpreters of Spanish piano music. Mr. Osorio's recorded work may be found on the Artek, ASV, CBS, Cedille, EMI, IMP, and Naxos labels.

Mr. Osorio has won several international prizes and received numerous awards, including the prestigious Medalla Bellas Artes, the highest honor granted by Mexico's National Institute of Fine Arts; the Dallas Symphony Orchestra's Gina Bachauer Award; and First Prize in the Rhode Island International Master Piano Competition. An avid chamber music performer, he has served as artistic director of the Brahms Chamber Music Festival in Mexico; performed in a piano trio with violinist Mayumi Fujikawa and cellist Richard Markson; and collaborated with Yo-Yo Ma, Ani Kavafian, Elmar Oliveira, and Henryk Szeryng. A dedicated teacher, Mr. Osorio serves on the faculty at Roosevelt University's Chicago College of Performing Arts. For his own musical education, Mr. Osorio began his studies at age five with his mother, Luz María Puente, and later attended the conservatories of Mexico, Paris, and Moscow, where he worked with Bernard Flavigny, Monique Haas, and Jacob Milstein. He also worked with Nadia Reisenberg and Wilhelm Kempff. Highly revered in his native Mexico, where he performs often, Mr. Osorio resides in the United States.

Mr. Osorio is a Steinway Artist. This afternoon's recital is his Cal Performances début.