



Sunday, March 12, 2017, 3pm
Hertz Hall

Jeffrey Kahane, *piano*

PROGRAM

Franz SCHUBERT (1797–1828) Sonata in G Major, D. 894
Molto moderato e cantabile
Andante
Menuetto: Allegro moderato – Trio
Allegretto

INTERMISSION

Timo ANDRES (b. 1985) *Heavy Sleep* (2013)

Gabriel KAHANE (b. 1981) *Works on Paper* (2016, West Coast Premiere)
Death to Advertising
Veda (Paraphrase)
The New Sincerity Auld Reel

Frédéric CHOPIN (1810–1849) Sonata No. 3 in B minor, Op. 58
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Jeffrey Kahane appears by arrangement with CM Artists.

Funded, in part, by the Koret Foundation, this performance is part of Cal Performances' 2016/17 Koret Recital Series, which brings world-class artists to our community.

Sonata in G Major, D. 894
Franz Schubert

On January 31, 1827, Franz Schubert turned 30 years old. He had been following a bohemian existence in Vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning; long walks or visits in the afternoon; companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends. A curious dichotomy marked Schubert's personality during those final years of his life, one that suited well the Romantic image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements, and touches indelibly upon the incomparable series of works—*Winterreise*, the *Great Symphony* in C Major, the last three piano sonatas, the String Quintet, the two piano

trios, the Impromptus—that he created during the last months of his brief life.

Robert Schumann called the Piano Sonata in G Major (D. 894), completed in October 1826, "Schubert's most perfect work, in both form and conception." The score was published in April 1827 as Schubert's Op. 78 by the Viennese firm of Tobias Haslinger with a dedication to Joseph von Spaun, a fellow student of Schubert at the School of the Court Chapel in Vienna who became a life-long friend, supporter, and frequent host of the convivial "Schubertiads" at which the composer's friends assembled to partake of the latest blossoms of his creativity. Kathleen Dale noted several essential stylistic elements of Schubert's piano sonatas: "For him, sheer beauty of sound was an end in itself, and whatever his sonatas may lack in constructional strength, they gain in sublimity of tonal range, in graciousness of melody, in the unusual variety of rhythmical schemes, and in the exquisite beauty of the pianoforte writing. In his own treatment of form, Schubert showed great ingenuity and originality, as the analyst of his sonatas soon discovers—possibly to his surprise; certainly to his delight."

Unlike Beethoven, Schubert made no attempt to redefine the Classical four-movement sonata structure in his music, but sought rather to expand the genre's emotional scope through greater lyricism and more far-flung harmonic peregrinations, qualities much in evidence in the G-Major Sonata. The work's opening statement is floating, ethereal, and luminous, a Schubertian counterpart to the rapt timelessness of some of Beethoven's finest slow movements. The music takes on a greater urgency as its sonata form unfolds, mounting to moments of high drama in the development section, but reasserting its abiding halcyon state with the recapitulation. The Andante, evidence that Schubert had perfected a sublime melding of his vocal and instrumental gifts by his 29th year, is an extended song without words in alternating stanzas: A–B–A–B–A. The Menuetto, actually a vigorous Austrian *Ländler* rather than a descendant of the courtly 18th-century dance, is a reminder that Schubert wrote more practical

dance pieces for the piano—over 400—than any other species of composition, save only solo songs. The finale is a spacious rondo of sun-dappled geniality.

Heavy Sleep

Timo Andres

Timo Andres was born in 1985 in Palo Alto, California, grew up in rural Connecticut, studied composition at Juilliard's Pre-College Division during high school, and earned bachelor's and master's degrees at Yale as a student of Martin Bresnick, Ingram D. Marshall, Chris Theofanidis, and Pulitzer Prize winner Aaron Jay Kernis; he also studied piano with Eleanor Marshall and Frederic Chiu. Andres' compositions, almost entirely for instrumental chamber ensembles and for piano, have been commissioned by the Boston Symphony Orchestra, Los Angeles Philharmonic, Wigmore Hall (London), Carnegie Hall, Concertgebouw Amsterdam, San Francisco Performances, Gilmore Foundation, Third Coast Percussion, the Library of Congress, and other leading performers and organizations. As a solo pianist, he has appeared at such notable venues as Carnegie Hall, Columbia University's Miller Theater, Lincoln Center, the Barbican Centre (London), and New York's Le Poisson Rouge in works by Philip Glass, Nico Muhly, and other prominent contemporary composers as well as those of Ives and Mozart. As with many of his creative colleagues, a wide range of music informs Andres' works, from such traditional composers as Brahms, Mozart, and Schuman to Brian Eno, Radiohead, and the Icelandic "post-rock" band Sigur Rós—he has written a companion piano suite to Schumann's *Kreisleriana* and "re-composed" the left-hand part and cadenzas for Mozart's *Coronation* Concerto. Timo Andres' distinctions include awards and grants from the American Academy of Arts and Letters, BMI, ASCAP, Meet the Composer, American Music Center, and Copland Fund; his *The Blind Banister* was a finalist for the 2016 Pulitzer Prize in Music.

Heavy Sleep was commissioned by Première Commission, Inc., a nonprofit organization

founded by pianist Bruce Levingston in 2001 that "seeks to explore and develop the work of emerging as well as established composers and artists from different mediums." Levingston premiered the work at Zankel Hall in New York on April 7, 2014. The title is derived from "Nocturne" by the Swedish poet Tomas Tranströmer (1931-2015): I drive through a village at night, the houses rise up/in the glare of my headlights—they're awake, want to drink./ Houses, barns, signs, abandoned vehicles—now/they clothe themselves in Life. The people are sleeping:/some can sleep peacefully, others have drawn features/as if training hard for eternity./They don't dare let go though their sleep is heavy./They rest like lowered crossing barriers when the mystery draws past.

Andres wrote, "For a supposed nocturne, *Heavy Sleep* is dense, dramatic, and packed with activity. The material of the piece is set on a repeating ground of chromatic scales, an idea taken from the coda of Chopin's Nocturne in F-sharp minor, Op. 48, No. 2. The piece's character, though, is based more on the Nocturne in C minor, Op. 48, No. 1, its measured pacing belying the terrors of its middle section. *Heavy Sleep* begins with isolated chords—seemingly disconnected events that gradually reveal an overall direction as they increase in complexity and volume. Eventually the music gets 'stuck' on a repeated whole-step interval—not much in terms of a theme, but revealed in greater relief by the variety of things happening around it. After a loud confrontation between the whole-step and the opening chords, the music evaporates in a harmonic haze, turning the same idea over and over."

Works on Paper

Gabriel Kahane

"Gabriel Kahane," according to the biography on his web site (gabrielkahane.com), "is a songwriter, singer, pianist, composer, devoted amateur cook, guitarist, and occasional banjo player ... [who] writes string quartets and musicals and pop songs, with his heart fully in all of those endeavors." Kahane, the son of acclaimed pianist and conductor Jeffrey Kahane, was born

in 1981 in the Los Angeles suburb of Venice Beach, moved between the coasts several times during his youth, and spent a year studying jazz at the New England Conservatory of Music in Boston before completing his undergraduate degree at Brown. He moved to New York City after graduating in 2003 and worked as music director with the newly founded theater company Les Freres Corbusier, which won an Obie Award that year for its Off-Off-Broadway premiere of the satirical musical *A Very Merry Unauthorized Children's Scientology Pageant*. Kahane established his reputation as a composer and performer with appearances and the recording of his 2006 song cycle *Craigslislieder*, which took its texts from want ads posted online on Craigslist. (Zachary Woolfe of *The New York Times* called it “kind of classical-yet-poppy, ironic-yet-musical”—the song titled “Neurotic and Lonely,” for example, is based on a post from a “slightly hunched, occasionally employed anthropologist, chainsmoking jew, currently living with parents, off from school to deal with emotional problems [medicated], seeks gorgeous artsy genius woman interested in philosophical discourse, making out, television, woody allen movies.”) Kahane has since received wide notice for the chamber and vocal works he has performed in small clubs and in such prestigious venues as Carnegie Hall, Lincoln Center, the Library of Congress, Walt Disney Concert Hall in Los Angeles, Kings Place in London, and the Vail, Caramoor, and Aspen summer festivals.

Kahane has collaborated with singer-songwriters Sufjan Stevens and Rufus Wainwright; appeared in concert with Chris Thile, Brad Mehldau, Alisa Weilerstein, John Adams, Timo Andres, and the Kronos Quartet; received commissions from the Los Angeles Philharmonic, New York Philharmonic, American Composers Orchestra, Orpheus Chamber Orchestra, and other noted ensembles and performers; served as artist-in-residence at Carolina Performing Arts at the University of North Carolina in Chapel Hill; and been a fellow at the MacDowell Colony and at Yaddo. He released his third CD in 2016 (the song cycle *The Fiction*

Issue), premiered his full-length musical *February House* at New York's Public Theater in May 2012 and recorded its score on the StorySound label, and recently completed *Gabriel's Guide to the 48 States*, a song cycle based on the *American Guide Series* published by the Works Progress Administration, the New Deal program to put Americans back to work during the Great Depression. His 2014 CD release, *The Ambassador*, for which he used 10 buildings in Los Angeles to inspire songs about life in that city from World War II to the present, was staged by director John Tiffany and set designer Christine Jones, both Tony Award winners. (The fashionable Ambassador Hotel was a favorite celebrity haunt, location for two dozen high-profile feature films, host to early Academy Award ceremonies, home to the legendary Coconut Grove nightclub, and site of the assassination of Robert F. Kennedy; it was demolished in 2005.)

Gabriel Kahane is among a remarkable group of young American musicians who are not only forging brilliant symbiotic careers as composers and performers and even lyricists, but also as collaborators and mutually supportive friends. Kahane first met composer-pianist Timo Andres in New York in 2010, and they tried performing a duo-recital together the following year that ranged from Bach to Ives to Jerome Kern to Andrew Norman, their peer who was named *Musical America's* 2017 Composer of the Year. “I like throwing old and new all together and making a sort of salad program,” Andres explained. “To me, those things are constantly shining light on each other in interesting ways; it helps you to hear them differently.” (They described the program as a “mixtape.”) Kahane loved the idea too, but recalled, “We were both sick, it was a terrible concert, and no one came. It was a qualified fiasco, but there was something good in there.” They continued to hone the concept and by 2016 had developed a program that they were ready to tour nationally. They composed brief solo piano pieces for each other for the recital—Andres wrote *Mirror Songs* for Kahane, Kahane wrote *Works on Paper* for Andres—and premiered

them on April 5, 2016 at the Bedlam Lower-town club in Saint Paul, Minnesota; two days later they performed them in New York at Zankel Hall at Carnegie Hall, which had commissioned the pieces.

Kahane's *Works on Paper* comprises three short movements. The chattering counterpoint of "Death to Advertising" suggests the media's inescapable surfeit of messages. "Veda" paraphrases the song in "The Ambassador" that evokes the destructively wayward daughter in the 1941 Oscar-winning film *Mildred Pierce*, starring Joan Crawford as the title character and Ann Blythe as Veda. Veda's behavior eventually causes Mildred to throw her out to their house, and Kahane's lyric poignantly expresses both the mother's regret and her longing for her daughter: "Take my blood and take my marrow, Scrape the meal from my bone, Pierce my heart, If you please, With your arrow, But Veda, my darling, Come home." "The New Sincerity Auld Reel" is a faux folksong refracted through a prism of virtuosity.

Sonata No. 3 in B minor, Op. 58 Frédéric Chopin

Chopin first met the flamboyantly iconoclastic novelist George Sand late in 1836 at a party given by Franz Liszt. Their friendship deepened into sincere if tempestuous and unconventional love during the following months, and Sand served for the next decade as Chopin's muse and protectress. Beginning in 1839, they escaped from the summer heat and dust of Paris to Sand's country villa at Nohant, near Châteauroux in the province of Berry. Just as the couple was preparing to leave for Nohant in May 1844, Chopin learned that his father had died in Warsaw. The news devastated him, exacerbating the tuberculosis that was beginning to sap his strength, and Sand took him to Nohant as soon as he had recovered sufficiently to travel. She was concerned enough over his health and state of mind that she wrote to his mother, suggesting that a visit from the family might help to restore him. It was agreed that his sister Ludwika, who had not seen Chopin for 14 years, would travel to Paris with her husband,

Kalasanty. Sand wrote back that the guests would stay first in her Parisian apartments and then continue to Nohant. Chopin was stirred enough by the news of Ludwika's visit that he started to compose again, and began sketching a large piano sonata in B minor in July.

Early in August, Chopin hurried to Paris to meet Ludwika and Kalasanty. Brother and sister fell tearfully into each other's arms, and Frédéric celebrated their reunion by shepherding the couple around Paris—sightseeing, attending *Les Huguenots* at the Opéra, arranging *soirées* to show her off to his friends, visiting the aristocrats in whose apartments he performed. Chopin was worn out after two weeks of this hyperventilated activity, and gladly took Ludwika and Kalasanty to Nohant. Chopin was greatly revived in mind and body (Sand later wrote to assure Ludwika that she was "the best physician he has ever had, because merely speaking to him about you is enough to restore his love of life"), and returned to his B-minor sonata with enthusiasm after his sister's departure at the beginning of September. The work was completed by the time he returned to Paris in late autumn.

The key of B minor was virtually unprecedented in the Classical piano sonata literature—no such works by Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Dussek, or Hummel exist in that tonality. (Liszt did not begin his Sonata in B minor until 1852.) Chopin apparently chose the key for both the darkly colored emotional ambiance it creates for the music and for the opulent sonorities it allows to be drawn from the piano. Both of these qualities are evident in the opening movement, which is marked by the rich figurations, precise motivic control, and melodic fecundity that characterize the creations of Chopin's fullest maturity. Formal delineation is provided by the contrasting second theme, an arching lyrical inspiration buoyed by a rippling arpeggio accompaniment. The remainder of the movement proceeds according to the traditional sonata model, except for the not unimportant point that the main theme is omitted in the recapitulation, which therefore begins directly with the lyrical sub-



siary subject. The compact Scherzo balances its mercurial outer sections with a smoothly flowing melody in the baritone range for the central trio. The Largo, reminiscent in its rapt eloquence of Chopin's finest nocturnes, was judged by Alfred Frankenstein to be "one of the high points in all of Chopin and in all of the music of the Romantic era." The closing movement, compounded formally of elements of sonata and rondo, is febrile and almost tempestuous until it turns to the brighter tonality of B Major for its energetic coda.

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Jeffrey Kahane

Equally at home at the keyboard or on the podium, Jeffrey Kahane has established an international reputation as a truly versatile artist, recognized by audiences around the world for his mastery of a diverse repertoire ranging from Bach, Mozart, and Beethoven to Gershwin, Golijov, and John Adams.

Since making his Carnegie Hall debut in 1983, Kahane has given recitals in many of the nation's major music centers, including New York, Chicago, Boston, San Francisco, Los Angeles, and Atlanta. He appears as soloist with major orchestras such as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, and the Toronto and San Francisco symphonies, and is also a popular artist at all of the major US summer festivals.

Kahane made his conducting debut at the Oregon Bach Festival in 1988. Since then, he has conducted many of the major US orchestras, including the New York and Los Angeles Philharmonics, Philadelphia and Cleveland Orchestras, Saint Paul Chamber Orchestra, and the Chicago, Detroit, St. Louis, Baltimore, Indianapolis, and New World symphonies, among others. Currently in his 20th season as music director of the Los Angeles Chamber Orchestra, Kahane concluded his tenure as music director of the Colorado Symphony in June 2010 and for 10 seasons was music director of the Santa Rosa Symphony, where he is now conductor laureate. He has received much

recognition for his innovative programming and commitment to education and community involvement with all three orchestras and received ASCAP Awards for Adventurous Programming for his work in both Los Angeles and Denver. He is also the artistic director of the new Green Music Center Chamberfest in Sonoma, CA, which had its inaugural season in June 2015.

Recent engagements include appearances at the Aspen, Caramoor, and Blossom festivals; concerto performances with the Toronto, New World, Houston, Colorado, and Oregon symphonies, among others; playing/conducting with the San Francisco, National, Detroit, Vancouver, Indianapolis, and New Jersey symphonies and the Rochester Philharmonic, as well as for the third time in four seasons with the New York Philharmonic; and conducting the New England Conservatory Symphony Orchestra in Boston, the Juilliard Orchestra at Lincoln Center, and the National Repertory Orchestra in Colorado.

The 2016–17 season is Kahane's 20th and final season as music director of the Los Angeles Chamber Orchestra. He directed a three-week city-wide festival in January 2017, which incorporated a major educational and outreach project honoring the legacies of composer Kurt Weill and civil rights activist Rabbi Joachim Prinz. The project culminated with Kahane conducting the LACO and a distinguished cast of vocalists in a production of Kurt Weill's final Broadway musical, *Lost in the Stars*.

Additional season highlights include return visits to the Oregon Bach Festival, the Ravinia Festival, where he plays/conducts with the Chicago Symphony, and New York's Mostly Mozart Festival, where he plays/conducts three Mozart concertos; a return to the Chamber Music Society of Lincoln Center; and return engagements with the Houston, Oregon, Utah, Colorado, and Alabama symphonies.

Kahane's recent European engagements include play/conduct programs with the Camerata Salzburg, Hamburg Symphony, and the Real Philharmonic de Galicia in Spain, as well as appearances at the Meck-Pomm Chamber Music Festival in Germany.

ABOUT THE ARTIST

Jeffrey Kahane has recorded for the SONY, EMI, Telarc, RCA, Nonesuch, Deutsche Gram-mophon, Virgin Records, Decca/Argo, and Haenssler labels in collaboration with the New World, Cincinnati, Bournemouth, and Oregon Bach Festival symphonies, as well as works by Gershwin and Bernstein with Yo-Yo- Ma, the complete works for violin and piano by Schubert with Joseph Swensen, and Bach concertos with the LACO and Hilary Hahn.

A native of Los Angeles and a graduate of the San Francisco Conservatory of Music, Kahane's early piano studies were with Howard Weisel and Jakob Gimpel. First Prize winner at the 1983 Rubinstein Competition and a fi-

nalist at the 1981 Van Cliburn Competition, he was also the recipient of a 1983 Avery Fisher Career Grant. An avid linguist who reads widely in a number of ancient and modern languages, Kahane received a master's degree in classics from the University of Colorado at Boulder in 2011. Beginning in the fall of 2016, he became a professor of keyboard studies at the University of Southern California Thornton School of Music.

Jeffrey Kahane resides in Los Angeles with his wife, Martha, a clinical psychologist in private practice. They have two children—Gabriel, a composer, pianist and singer/songwriter, and Annie, a dancer and poet.