

Wednesday, February 29, 2012, 8pm
Zellerbach Hall

András Schiff, *piano*

PROGRAM

Johann Sebastian Bach (1685–1750) Three-Part Inventions (Sinfonias),
BWV 787–801 (1720)

- No. 1 in C major, BWV 787
- No. 2 in C minor, BWV 788
- No. 3 in D major, BWV 789
- No. 4 in D minor, BWV 790
- No. 5 in E-flat major, BWV 791
- No. 6 in E major, BWV 792
- No. 7 in E minor, BWV 793
- No. 8 in F major, BWV 794
- No. 9 in F minor, BWV 795
- No. 10 in G major, BWV 796
- No. 11 in G minor, BWV 797
- No. 12 in A major, BWV 798
- No. 13 in A minor, BWV 799
- No. 14 in B-flat major, BWV 800
- No. 15 in B minor, BWV 801

Béla Bartók (1881–1945) Sonata for Piano, Sz. 80 (1926)

- Allegro moderato
- Sostenuto e pesante
- Allegro molto

INTERMISSION

Ludwig van Beethoven (1770–1827) Thirty-Three Variations on a Waltz by
Anton Diabelli, Op. 120 (1819, 1822–1823)

- Thema — Vivace
- I. Alla Marcia maestoso
- II. Poco Allegro
- III. L'istesso tempo
- IV. Un poco più vivace
- V. Allegro vivace
- VI. Allegro ma non troppo e serioso
- VII. Un poco più allegro
- VIII. Poco vivace
- IX. Allegro pesante e risoluto
- X. Presto
- XI. Allegretto
- XII. Un poco più moto
- XIII. Vivace
- XIV. Grave e maestoso
- XV. Presto scherzando
- XVI. Allegro
- XVII. Allegro
- XVIII. Poco moderato
- XIX. Presto
- XX. Andante
- XXI. Allegro con brio — meno allegro
- XXII. Allegro molto (alla “Notte e giorno faticar”
from Mozart's *Don Giovanni*)
- XXIII. Allegro assai
- XXIV. Fughetta. Andante
- XXV. Allegro
- XXVI. (Piacevole)
- XXVII. Vivace
- XXVIII. Allegro
- XXIX. Adagio ma non troppo
- XXX. Andante, sempre cantabile
- XXXI. Largo, molto espressivo
- XXXII. Fuga. Allegro
- XXXIII. Tempo di Minuetto moderato

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.

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Johann Sebastian Bach (1685–1750)
Three-Part Inventions (Sinfonias),
 BWV 787–801

Composed in 1720.

During the years of his early adulthood, Bach devoted much attention to the education of his growing brood, an entire tribe of Bachian offspring (20 of them eventually; half survived to maturity) who were inevitably trained in the musical art that had provided the principal livelihood of the family for at least five generations. Bach made the household curriculum for Wilhelm Friedemann, the eldest son, born in Weimar in 1710, the model for his other children, rigorously drilling the youngster in theory, composition and performance. On January 22, 1720, while he was music director at the court of Anhalt-Cöthen, Bach began a little music notebook for keyboard instruction—a *Clavier-Büchlein*—to collect his lesson materials for the nine-year-old Friedemann, the age at which Bach himself had begun formal studies. First he put in a table of the eight clefs used at that time for notating the various voice and instrumental parts, and then an explanation of the most common ornaments found in keyboard pieces and some finger exercises. There follow several short numbers (not all by Bach), some of Friedemann's attempts at copying scores (four of the *Preludes* that Bach was then working on for *The Well-Tempered Clavier* were left incomplete when the boy's large, unpracticed hand caused him to run out of room on a page) and 15 works in strict two-part style titled *Praeambula*. Following a few little dance numbers by Telemann and Stöelzel, Bach created 15 three-part sequels to the *Praeambula* that he called *Fantasia*. In 1723, shortly before taking up his new duties as Cantor for Leipzig's churches, Bach extracted the *Praeambula* and *Fantasia* from Friedemann's *Clavier-Büchlein*, revised them according to the efficacy they had shown as pedagogical items, and inscribed them into a new manuscript under the titles *Inventio* and *Sinfonia*—they are commonly known today as the *Two-* and *Three-Part Inventions*. *Sinfonia* was then a generic term for

a short, instrumental composition, but *Invention* was unusual. Bach seems to have borrowed it from a set of *Invenzioni* for Violin and Keyboard published in 1712 by the Italian priest and composer Francesco Antonio Bonporti (1672–1748), which Bach had copied out for his own study. (Four of them were mistakenly included in the first collected edition of Bach's works.) The general concept of musical "invention" dates to the Italian Renaissance, when it indicated the creation of a new piece through the processes of composition. (Vivaldi's *Four Seasons* were published in 1725 in a collection titled *Il Cimento dell'Armonia e dell'Inventione*—"The Contest between Harmony and Invention.")

Bach indicated the intent of the *Inventions* and *Sinfonias* in a preface to the 1723 manuscript: "Straightforward instruction, whereby lovers of the keyboard, and especially those eager to learn, are shown a clear method, not only (1) of learning to play cleanly in two parts, but also, after further progress, (2) of managing three obbligato parts correctly and satisfactorily; and in addition not only of arriving at good original ideas [*Inventiones*] but also of developing them satisfactorily; and most of all of acquiring a *cantabile* style of playing while at the same time receiving a strong foretaste of composition." The intensive training in the joined disciplines of keyboard technique, performance style and composition provided by Bach's teaching methods had its desired effect on Friedemann, who was appointed organist at the Sophienkirche in Dresden in 1733 and 13 years later became music director of the Liebfrauenkirche in Halle.

In his authoritative 1966 study of Bach, the eminent Austrian-American musicologist Karl Geiringer wrote of the *Inventions*, "Using all the devices of the contrapuntal vocabulary, he evolved characteristic compositions out of a single idea stated at the beginning. No other composer had hitherto imbued clavier works of such small dimensions with a content of such significance. These are studies in independent part writing using all the devices of fugue, canon and double counterpoint, but without strict adherence to any of them. Bach freely blends all known techniques, and creates forms which are

held together by the logic, and the iron consistency, of his musical thoughts."

Sinfonia No. 1 (C major), strewn with ribbons of scales, provides a sunny and bracing gateway to the collection.

Sinfonia No. 2 (C minor) combines a broken-chord motive and a chain of scale notes with some subtle background figurations.

Sinfonia No. 3 (D major) weaves an intricate contrapuntal web from its three intertwining voices.

Sinfonia No. 4 (D minor) extracts great poignancy from the widely arched intervals of its theme.

Sinfonia No. 5 (E-flat major) is in the nature of a duet in close harmonies balanced upon a persistently repeated figure in the bass.

Sinfonia No. 6 (E major) wraps two intertwining accompanimental lines around a stream of incessantly running triplets.

Sinfonia No. 7 (E minor), with its lyricism and sweet, close-interval harmonies, is reminiscent of an operatic duet, perhaps sung at the parting of lovers.

The steady rhythm and the theme begun with two unaccented "upbeat" notes give the Sinfonia No. 8 (F major) the character of a quick-tempo *gavotte*.

The drooping melodic leadings and somber gait of the Sinfonia No. 9 (F minor), the longest movement of the set, lend the music the character a lament.

Sinfonia No. 10 (G major) is airy in texture, flowing in motion and genial in mood.

Sinfonia No. 11 (G minor) is a wistful, delicately etched *minuet*.

Sinfonia No. 12 (A major) suggests a luxuriantly textured processional.

Sinfonia No. 13 (A minor) calls to mind a dignified, reflective *sarabande*.

Sinfonia No. 14 (B-flat major) is measured in pace, featherstitched in texture and almost playful in mood.

Sinfonia No. 15 (B minor) juxtaposes a muscular imitated motive with flurries of arpeggiated notes.

Béla Bartók (1881–1945)
Sonata for Piano, Sz. 80

Composed in 1926. Premiered over Hungarian Radio on December 3, 1926, by the composer; public premiere on December 8, 1926, in Budapest.

After the fiendish winds of the First World War finally blew themselves out in 1918, there came into music a new invigoration and an eagerness by composers to stretch the forms and language of the ancient art. Stravinsky, Schoenberg, Webern, Prokofiev, Shostakovich, Copland and other of the most important 20th-century masters challenged listeners and colleagues throughout the 1920s with their daring visions and their brilliant iconoclasm. It was the most exciting decade in the entire history of music. Béla Bartók, whose folksong researches were severely limited geographically by the loss of Hungarian territories through the treaties following the war, was not immune to the spirit of experimentation, and he shifted his professional concentration at that time from ethnomusicology to composition and his career as a pianist. He was particularly interested in the music of Stravinsky, notably the mosaic structures and advanced harmonies of the Diaghilev ballets, and in the recent Viennese developments in atonality and motivic generation posited by Arnold Schoenberg and his friend and disciple Alban Berg. A decided modernism entered Bartók's music with his searing 1919 ballet, *The Miraculous Mandarin*, and his works of the following years—the two Violin Sonatas, the Piano Sonata, the piano suite *Out of Doors*, the First Piano Concerto and the String Quartet No. 3—are the most daring that he ever wrote. He was reluctant to program them for any but the most sophisticated audiences.

Bartók's only Piano Sonata was the first product of the burst of creative activity that he experienced during the middle months of 1926, after two years of putting aside composing in favor of teaching at the Music Academy in Budapest, codifying his folk music researches, and honing his piano technique to international virtuoso standards. The immediate catalyst

of this intense period of composition seems to have been Igor Stravinsky's appearance with the Budapest Philharmonic on March 15th to perform his own Concerto for Piano and Wind Instruments of 1924, a work he had toured as pianist-composer with great success in Europe and America; for his solo recitals, Stravinsky also wrote a Piano Sonata in 1924. Bartók was becoming increasingly recognized as a pianist during those years—a solo recital in Budapest in January 1926, appearances with the Berlin Philharmonic and in Baden-Baden to perform his Rhapsody, Op. 1, in February, a short tour to northern Italy the following month—but much of his own repertory was nearly a decade or more old (the Rhapsody dates from 1904), so between June and November, hoping to duplicate Stravinsky's success, he composed the Piano Sonata, *Out of Doors*, Nine Little Piano Pieces and the First Piano Concerto, as well as a number of smaller movements that were included in the pedagogical *Mikrokosmos*. All of these works figured prominently in his first tour of the United States, during which he followed his American debut in December 1927 with the New York Philharmonic with two months of solo and orchestral appearances and lectures from Los Angeles and Seattle to Boston and Philadelphia, with stops in Denver, St. Louis, Chicago, Detroit, Cleveland and elsewhere in between. Though the critical reception of his performances was mixed, Bruno David Ussher stated in his January 12, 1928, review in the *Los Angeles Express*, "That Bartók is a composer of eminence cannot be doubted."

Bartók's Piano Sonata synthesized the formal plans and precise motivic development of High Classicism with some of the most advanced stylistic traits of the 1920s—the clangorous, percussive use of the piano that Bartók himself had tried out as early as his *Allegro Barbaro* of 1911 and which had become a trademark of Serge Prokofiev's early piano music and Stravinsky's *Les Noces*; the derivation of thematic materials from the essential building blocks of Eastern European folksong; the iconoclastic harmonies of Viennese modernism; the elemental, propulsive rhythms of *The Rite of Spring*. The exposition

of the opening sonata-form movement encompasses some five distinct motives that are varied in contour and intensity, though all are built largely from the pervasive scale steps and small intervals of folk music and are carried along by a powerful current of incessant rhythms. The compact development section, identifiable by its bristling, crushed scale figures, uses fragments of the exposition's themes. The recapitulation is shortened by the excision of some of the earlier materials. A dynamic coda drives the movement to its abrupt end. The second movement, with its keening chants of repeated notes and cramped intervals, solemn bell tones and trudging, dirge-like pace, is a bleak lament, perhaps a reminiscence of the ghastly war that had scarred Europe a decade before, that is wound from pure, stark contrapuntal lines. The finale is a meticulously refined hybrid of rondo and variations forms using the jagged rhythms and short, repetitive phrases of indigenous Hungarian music, but its essential expressive character is that of a riotous folk festival.

Ludwig van Beethoven (1770–1827)
Thirty-Three Variations on a Waltz by
Anton Diabelli, Op. 120

Composed in 1819 and 1822–1823.

Anton Diabelli, an Austrian musician of limited creative ability but excellent entrepreneurial skills, was born in Salzburg on September 6, 1781, and sang in the choirs of a local monastery and Salzburg Cathedral as a boy. He began studying for the priesthood, but also continued his musical work as a pupil of Michael Haydn, who encouraged his composing and helped to oversee the publication of a half dozen of his Masses in 1799. In 1800, Napoleon defeated the forces of Bavaria, which then controlled Salzburg and western Austria (Mozart was actually born German, not Austrian), and three years later dissolved the monasteries and gave their properties to the state. Diabelli's ecclesiastical studies were terminated, and he chose instead to follow a career in music. In 1803, he

settled in Vienna, where he taught piano and guitar, composed pedagogical and entertainment pieces fitted to the bourgeois tastes of the day, and worked as a copyist and proofreader for local music publishers. By the 1810s, he had established himself with the important publishing firm of Sigmund Steiner, and in 1817, he set up his own company; the following year he took on the art dealer and engraver Pietro Cappi as a partner. Cappi & Diabelli issued its first publication in December 1818, and quickly became known as a supplier of popular dance pieces and operatic arrangements for the amateur market. To bring artistic balance to the firm's catalog, Diabelli signed up the promising Franz Schubert as one of his clients—the *Erllkönig* and *Gretchen am Spinnrade*, issued by Cappi & Diabelli in April 1821, were Schubert's first works to appear in print—and submitted a waltz melody of his own composition to every significant Austrian composer known to him as the subject for single variations to be published collectively in a volume patriotically titled *Vaterländischer Künstlerverein* ("National Society of Artists"). By 1824, some 50 composers—including Schubert, Czerny, Hummel, Kalkbrenner, Moscheles, Tomášek, Franz Xaver Mozart (Wolfgang's son), Beethoven's pupil the Archduke Rudolph, and the eleven-year-old Liszt—had submitted variations, and the anthology was published. The submission of the 51st composer, Ludwig van Beethoven, exploded into a massive collection of 33 variations, and had to be issued separately. After Cappi's retirement in 1824, Diabelli ran the firm with considerable success with business help from Anton Spina, creating a catalog in which the profits from his popular pieces were used to underwrite publications of a more serious nature. In 1852, he sold the company to Anton's son, Carl Spina, who gave his own name to the firm and published much music by the Strauss family. Diabelli died in Vienna on April 7, 1858.

Beethoven came to know Diabelli after he went to work for Steiner, his principal Viennese publisher for the decade after 1812, and the two developed a jocular friendship: Beethoven nicknamed Diabelli "*diabolus*"—"devil." In

1816, Diabelli made a piano arrangement of Beethoven's Seventh Symphony for Steiner, and eagerly sought his contribution to the set of collective variations he initiated in 1819. Diabelli published Beethoven's C minor Sonata, Op. 111, in 1823, negotiated with him (unsuccessfully) for the rights to the *Missa Solemnis* that same year, and in 1824, commissioned from him a four-hand piano sonata, which was never written. During Beethoven's final illness, Diabelli cheered the mortally ill composer with a copy of the firm's new engraving of Haydn's birthplace in Rohrau, which Beethoven showed to all his visitors: "In this little house, a great man was born," he told them. Following Beethoven's death, in March 1827, Diabelli edited and published the 1795 *Rondo a capriccio* under the evocative title *Rage over a Lost Penny* (Op. 129), as well as a piano arrangement of sketches for a string quintet (WoO 62) that Beethoven tinkered with in November 1826, which Diabelli issued as "the composer's last thoughts." Despite their friendly relationship, Beethoven was disinclined to participate in Diabelli's collaborative variations project when he first received the waltz theme in 1819, having recently begun work on the massive *Missa Solemnis* and set in motion court proceedings to wrest custody of his nephew Karl from the boy's recently widowed, and, Beethoven thought, incompetent mother. Though Beethoven initially referred to Diabelli's dance tune as a *Schusterfleck*—a "cobler's patch"—its melodic and harmonic atoms played in his mind, and plans for an encyclopedic work in the genre, a kind of compendium of variations technique, began to grow. By early 1820, he had written down a half dozen variations, but then put the work aside until he finished the *Missa* in 1822, when he brought the set to its finished, hour-long state. Diabelli published the score as Beethoven's Op. 120 the following year.

Beethoven's dedication of the *Diabelli Variations* bears a special biographical significance, since it was inscribed to Antonie Brentano, whom Maynard Solomon, in his 1977 study of the composer, convincingly identified as the "Immortal Beloved," the only salutation

that headed a love letter Beethoven wrote in 1812 but never posted. Antonie, the daughter of Joseph Melchior von Birkenstock, a trusted advisor to the Empress Maria Theresia, married the Frankfurt businessman Franz Brentano in 1798, when she was 18, but returned to Vienna in 1809 to nurse her dying father. The Brentanos lived at the Birkenstock villa (which Beethoven's biographer Thayer called "a truly noble seat of learning, high culture and refinement") for the next three years. Beethoven was introduced to the family in May 1810 by Franz's sister Bettina, who had barged into the composer's study one afternoon and announced that she was henceforth going to be his friend. (Bettina liked to collect eminent acquaintances—she was a regular correspondent of Goethe, and kept that venerable doyen of German culture informed about events in Beethoven's life.) Beethoven developed a close relation with the Brentanos in 1811 and 1812, later telling his amanuensis and eventual biographer Anton Schindler that they were, at that time, "his best friends in the world": he was a frequent visitor at the Birkenstock villa, and the Brentanos would occasionally brave entry into his lodgings; he improvised at the piano in an anteroom when Antonie was not feeling well; he acted as intermediary for her proposed sale of some rare manuscripts to his patron Archduke Rudolph. On July 6, 1812, Beethoven poured his most intimate thoughts into a letter to Antonie, and then never sent it. That fall, after the death of her father, she and her family moved back to Frankfurt. Beethoven never married. The durability of his feelings for her, however, may be judged by the dedication to her a decade later of his *Diabelli Variations*.

Except for the half-dozen miniatures comprising the *Bagatelles*, Op. 126, the *Diabelli Variations* is Beethoven's last music for piano, and some of his greatest. The celebrated English musicologist Sir Donald Tovey compared the work to Bach's *Goldberg Variations* in its stylistic and emotional range and profundity, and then assessed that Beethoven's was "the greatest set of variations ever written." Hans von Bülow, one of the pianistic titans of the late 19th century, called the *Diabelli Variations* "a microcosm of

Beethoven's genius. Indeed, the whole image of the world of tone is outlined here, the whole evolution of musical thought and sound fantasy, from the most contained contemplation to the most abandoned humor—an unbelievably rich variety." The critic Ernest Walker saw represented here the extremes of Beethoven's musical personality: "We find side by side grim uncouthness and unearthly serenity, wild passion and noble majesty, inconsequential antics and delicate charm, tortuous involutions and limpid simplicity." Few composers have been able to capture the universality and humanity locked within the musical art as well as Beethoven, and the *Diabelli Variations* is one of his most enduring legacies.

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Shirley Rock

ANDRÁS SCHIFF WAS BORN in Budapest, Hungary, in 1953 and started piano lessons at the age of five with Elisabeth Vadász. Subsequently he continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág and Ferenc Rados, and in London with George Malcolm. Recitals and special cycles—i.e., the major keyboard works of J. S. Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann and Bartók—form an important part of his activities. Between 2004 and 2009, he performed complete cycles of the 32 Beethoven piano sonatas in 20 cities throughout the United States and Europe, a project recorded live in the Zurich Tonhalle and released in eight volumes for ECM New Series.

This season, Carnegie Hall has named Mr. Schiff as one of its prestigious Perspectives artists, where he will focus on Béla Bartók and the vibrant legacy the composer left on their native Hungary with twelve very special concert programs. Unique to this series are the many colleagues who will join Mr. Schiff—most of whom he has known since childhood. In addition to his Hungarian compatriots, Mr. Schiff is joined by the Salzburg Marionette Theater for

two programs—a project which grew out of his relationship with the gifted puppeteer Philippe Brunner, with whom Mr. Schiff first collaborated when Mr. Brunner was twelve. Mr. Schiff appears in October with the Budapest Festival Orchestra and Iván Fischer, performing all three of Bartók's piano concerti in two evenings. He also performs the U.S. premiere of a piece by his one-time teacher György Kurtág—today's leading Hungarian composer—and teaches young musicians in a Professional Training Workshop that focuses on the music of Bartók and Bach. Mr. Schiff celebrates the folklore of his Hungarian heritage with the group Muzsikás and gives a recital with baritone Christian Gerhaher. He also premieres a Carnegie Hall-commissioned work by Jörg Widmann, participates in a chamber music concert showcasing other pieces by the German composer, and concludes the series with the Salzburg Marionette Theater, when he joins them for Debussy's *La Boîte à Joujoux*—a piece created especially for Mr. Schiff by the Salzburg Marionettes.

Additional North American engagements include a performance with the Budapest Festival Orchestra at the Kennedy Center, the Salzburg Marionette Theater at Princeton, and recitals with Mr. Gerhaher in Philadelphia, Vancouver and Toronto. Solo recitals will be given in Philadelphia, Boulder, Berkeley and Napa. Future North American engagements will focus on a two-season project dedicated to Johann Sebastian Bach.

Mr. Schiff has worked with most of the major international orchestras and conductors, but now performs mainly as conductor and soloist. In 1999, Mr. Schiff created his own chamber orchestra, the Cappella Andrea Barca, which consists of international soloists, chamber musicians and close friends. In addition to working annually with this Orchestra, he also works every year with the Philharmonia Orchestra London and the Chamber Orchestra of Europe.

Since childhood, Mr. Schiff has enjoyed playing chamber music and from 1989 until 1998 was Artistic Director of the internationally praised Musiktage Mondsee chamber music festival near Salzburg. In 1995,

together with Heinz Holliger, he founded the “Ittinger Pfingstkonzerte” in Kartause Ittingen, Switzerland. In 1998, Mr. Schiff started a similar series, entitled “Homage to Palladio” at the Teatro Olimpico in Vicenza. From 2004 to 2007, he was Artist in Residence of the Kunstfest Weimar. In the 2007–2008, season he was Pianist in Residence of the Berlin Philharmonic.

Mr. Schiff has established a prolific discography, including recordings for London/Decca (1981–1994), Teldec (1994–1997) and, since 1997, ECM New Series. Recordings for ECM include the complete solo piano music of Beethoven and Janáček, a solo disc of Schumann piano pieces, the Bach Partitas and his second recording of Bach’s *Goldberg Variations*. He has received several international recording awards, including two Grammy Awards for “Best Classical Instrumental Soloist (Without Orchestra)” for Bach’s *English Suites*, and “Best Vocal Recording” for Schubert’s *Schwanengesang* with tenor Peter Schreier, and, for the 49th Annual Grammy Awards in 2007, was nominated for “Best Classical Album (Without Orchestra)” for the second volume of his complete Beethoven sonata recordings for ECM. An all-Schumann disc, *Geistervariationen*, was released in fall 2011.

Mr. Schiff has been awarded numerous international prizes, most recently the Schumann Prize 2011 awarded by the City of Zwickau. In 2006, he became an Honorary Member of the Beethoven House in Bonn in recognition of his interpretations of Beethoven’s works; in 2007, he received the renowned Italian prize, the “Premio della critica musicale Franco Abbiati,” awarded for his Beethoven piano sonata cycle; that same year he was presented with the Royal Academy of Music Bach Prize, sponsored by the Kohn Foundation—an annual award to an individual who has made an outstanding contribution to the performance and/or scholarly study of J. S. Bach; in 2008, he was given the Wigmore Hall Medal in appreciation of 30 years of music-making at Wigmore Hall. In 2009, he was given the Klavier-Festival Ruhr Prize for outstanding pianistic achievements and to honor a lifetime’s work as a pianist.

In 2006, Mr. Schiff and the music publisher G. Henle began an important Mozart edition project. In the course of the next few years there will be a joint edition of Mozart’s piano concertos in their original version, to which Mr. Schiff is contributing to the piano parts, the fingerings and the cadenzas, where the original cadenzas are missing. In 2007, both volumes of Bach’s *Well-Tempered Clavier* were edited in the Henle original text with fingerings by Mr. Schiff.

András Schiff has been made an Honorary Professor by the Music Schools in Budapest, Detmold and Munich, and a Special Supernumerary Fellow of Balliol College, Oxford. In 2001, Mr. Schiff became a British citizen; he resides in Florence and London and is married to the violinist Yuuko Shiokawa.

Mr. Schiff is represented exclusively by Kirshbaum Demler & Associates, Inc., 711 West End Avenue, Suite 5KN, New York, New York 10025.