

Sunday, January 27, 2013, 3pm  
Hertz Hall

## Nicolas Hodges, *piano*

### PROGRAM

Claude Debussy (1862–1918) Études, Book I (1915)

Pour les “cinq doigts,” d’après Monsieur Czerny  
Pour les tierces  
Pour les quartes  
Pour les sixtes  
Pour les octaves  
Pour les huit doigts

Elliott Carter (1908–2012) Two Thoughts About the Piano

Intermittences (2005)  
Caténares (2006)

*INTERMISSION*

Ferruccio Busoni (1866–1924) Giga, Bolero e Variazione, Study after Mozart,  
from *An die Jugend*, Book III (1909)

Harrison Birtwistle (b. 1934) Gigue Machine (2011)  
*West Coast premiere*

*Gigue Machine was co-commissioned by Cal Performances and Carnegie Hall.*

Debussy Études, Book II (1915)

Pour les degrés chromatiques  
Pour les agréments  
Pour les notes répétées  
Pour les sonorités opposées  
Pour les arpèges composés  
Pour les accords

*Funded by the Koret Foundation, this performance is part of Cal Performances’ 2012–2013  
Koret Recital Series, which brings world-class artists to our community.*

*Cal Performances’ 2012–2013 season is sponsored by Wells Fargo.*

**Claude Debussy (1862–1918)**  
**Études, Books I and II**

*Composed in 1915.*

When the Guns of August thundered across the European Continent in 1914 to plunge the world into “the war to end all wars,” Claude Debussy was already showing signs of the colon cancer that was to take his life four years later. Apprehensive about his health and tormented by the military conflict, his creative production came to a virtual halt. “I should not like that work to be played before the fate of France has been decided, for she can neither laugh nor weep while so many of our men are heroically facing death,” he told his publisher, Durand, concerning the projected London performance of a new ballet set to his music. Except for a *Berceuse Héroïque* for piano composed “as a tribute of homage to His Majesty King Albert I of Belgium and his soldiers,” Debussy wrote no new music in 1914. At the end of the year, he undertook the preparation of a new edition of Chopin’s works to help compensate Durand for the regular advances he had been sending. Debussy’s attitude toward the Chopin project was ambivalent. On the one hand, his admiration for the great Polish expatriate was immense, and he noted in the introduction he eventually wrote for the publication about the importance of Chopin’s achievement, not only as a historical phenomenon and as part of the pianist’s repertory but also as a continuing influence on contemporary music. On the other hand, the conflicting editions and manuscript sources for the compositions promised to tax mightily his skill, patience, and judgment. “The Chopin manuscripts simply terrify me,” he wrote to Durand in February 1915. “How can three manuscripts, which are obviously not in Chopin’s hand, all be correct? You may be quite sure that only one is...and that is where the trouble begins...” Drained of creative energy during that time, however, he resigned himself to the assignment. The death of his mother in March 1915 further deepened his depression. In that same month, though, Debussy appeared in a recital at the

Salle Gaveau in Paris with the soprano Ninon Vallin, and that event seems to have kindled a spark that brightened his mood during the following months. He was seized once again with the urge to compose, and temporarily put aside the Chopin material. “The Muse, which you kindly believe to be inspiring me at the moment, has taught me to put little faith in her constancy, and I would rather hold her fast than run after her,” he explained to Durand about the delay. With the Germans posing a constant threat to descend on Paris, he eagerly accepted the offer to spend the summer at a friend’s sea-side chalet in Pourville, near Dieppe. “I have a few ideas at the moment,” he wrote in June from Pourville, “and, although they are not worth making a fuss about, I should like to cultivate them.” Temporarily freed from the Chopin project and the terror of the war that summer, he completed his first compositions in over 18 months—the *Épigraphs antiques* for piano, four hands, and *En blanc et noir* for two pianos.

Though illness had already begun to sap his strength by the summer of 1915, Debussy’s mind was filled plans for other works, the most ambitious of which was a projected set of six sonatas for various instrumental combinations inspired by the old Baroque school of French clavecinists. (It is indicative of the artistic temper of those troubled and uncertain years that Ravel also sought to preserve the spirit of 18th-century France in his *Le Tombeau de Couperin*, conceived in 1914. Before deciding to dedicate his *Études* exclusively to Chopin, Debussy considered a joint dedication to that composer and Couperin.) The first of the Sonatas, for cello and piano, was completed quickly during July and August; another for flute, viola (originally oboe), and harp was written before the end of the year. Surgery in December prevented him from completing the Violin Sonata, his last important work, until 1917. A sonata for oboe, horn, and harpsichord never went beyond the planning stage; the remainder of the projected set did not get that far.

Simultaneously with the creation of the Cello Sonata in August and September, Debussy undertook a series of twelve *Études* for solo

piano inspired by Chopin’s contributions to the genre. He attached considerable importance to his *Études*, keeping Durand informed of their progress and describing the music in some detail to his publisher. He loaded the pieces with immense challenges of execution and musicianship, and then pointed out, with gleeful sarcasm, that they would “treat pianists to their just deserts...[and] frighten the fingers.... Apart from the question of technique, these *Études* will be a useful warning to pianists not to take up the musical profession unless they have remarkable hands.... You break your left hand in them, in gymnastics almost Swedish. They all conceal a rigorous technique beneath flowers of harmony where flies are not caught with vinegar!” The composer, himself an excellent pianist, admitted that playing them caused him to catch his breath, “as after climbing a mountain.” He exacerbated their difficulty by publishing the *Études* with absolutely no suggestions for fingering. “It is obvious that the same fingering cannot suit differently shaped hands,” he rationalized in the introduction to the score. “‘If you want a thing done well, do it yourself.’ Let us then choose our own fingering.” The *Études* remain among the most daunting technical and artistic challenges in the entire piano literature, “truly music that soars to the summit of execution,” according to the composer.

The twelve *Études*, Debussy’s last works for piano, are divided into two books of six numbers each: the first set broaches traditional problems of technique; the second, matters of musical figurations. Though grown from the dusty but indispensable realm of piano pedagogy, these movements soar far beyond pieces merely for the practice of keyboard mechanics in their expressive and compositional content—Paul Jacobs, one of the finest exponents of Debussy’s piano music, called them the composer’s “most finished, perfect and yet adventurous [piano] pieces.” The first *Étude* (*For Five Fingers*), marked *sagement* (“well-behaved”), is inscribed to Monsieur Carl Czerny (1791–1857), whose *School of Finger Dexterity* (Op. 740!) is known to every serious student of the piano. The

movement begins sedately, but it is quickly and permanently deflected from its drudging diatonism by a quirky dissonance brazenly escaped from the original key. The next movement (*For Thirds*) presents sonorous ribbons of consonant intervals that are abruptly halted by a surprisingly passionate closing statement. *For Fourths*, with its streams of parallel open intervals, exudes an aura of antiquity tinged with mysticism. Concerning *For Sixths*, Debussy wrote to his publisher, “For a very long time, the continuous use of sixths gave me the feeling of pretentious *demoiselles* seated in a salon sulkily embroidering, envying the scandalous laughter of mad ninths...yet I am writing this study where the attention to the sixth organizes the harmonies only with aggregates of these intervals, and it’s not ugly! (*Mea culpa...*)” Oscar Thompson called the next movement, *For Octaves*, a “valse caprice.” The closing *Étude* of Book I (*For Eight Fingers*), written throughout in patterns of four notes, is meant to be played without the thumb. “It is up to the conscience of the performer whether or not he will actually do so,” chided Jacobs.

The second book of *Études* is concerned with various idiomatic keyboard figurations. Slithering scales are rife in *For Chromatic Degrees*. Of *For Ornaments*, the last *Étude* to be completed and the longest and most complex of the set, Debussy said, “It borrows the form of a *barcarolle* on a somewhat Italian sea.” *For Repeated Notes* is flashing and mercurial. Moods as well as tone colors are contrasted in *For Opposed Sonorities*. Guido Gatti discovered in this music “alternations of light and shade, the contrast between lofty, irradiant peaks and deep, shadowed abysses, opposites of sonority heard in the most profound silence. And only the chime of a bell in the distance brings an echo of human life into the solitary mountain regions.” The *Études* close with a sweet essay titled *For Composite Arpeggios* and the rhythmically ambiguous *For Chords*. Coming as they do near the end of Debussy’s life, Edward Lockspeiser noted that the *Études* are “perhaps the greatest of his piano works...representing a summary of the composer’s entire pianistic creation.”

**Elliott Carter (1908–2012)**  
**Two Thoughts About the Piano**

*Intermittences composed in 2005; Caténaïres composed in 2006. Intermittences premiered on May 3, 2006, in Kalamazoo, Michigan by Peter Serkin; Caténaïres premiered on December 11, 2006, in New York by Pierre-Laurent Aimard.*

Elliott Carter was one of this country's most highly respected composers: winner of two Pulitzer Prizes (for his String Quartets Nos. 2 and 3); holder of honorary degrees from Harvard, Yale, and Princeton; member of the American Academy and the Institute of Arts and Letters; recipient of the Siemens Music Prize, American Prix de Rome, United States National Medal of Arts, and the Gold Medal of the National Institute of Arts and Letters for Eminence in Music. In 1988, he was made Commandeur dans l'Ordre des Arts et des Lettres by the French government, and the following year he received the Prince Pierre Foundation Music Award from the Principality of Monaco and was named to the Classical Music Hall of Fame in Cincinnati, one of only a handful of living composers accorded that honor. In 2009, he received the Trustees Award from the Grammy Awards for lifetime achievement by a non-performer.

The son of a successful New York City merchant, Carter showed extraordinary musical gifts as a youngster. He started piano lessons early, and could identify the compositions on the family's phonograph records by the time he was able to read and write. His interest in music, especially new music, was encouraged by his teacher at Horace Mann High School, Clifton Furness, with whom he studied recent works by Stravinsky, Poulenc, Milhaud, Casella, Hindemith, and other leading progressive composers, attended concerts of such avant-gardists as Ives, Cowell, and Varèse, and explored such exoticisms as Indian and Balinese music. In 1925, Carter accompanied his father on a trip to Vienna, where he purchased all the available scores of Webern, Schoenberg and Berg so that he could study their revolutionary style. (Schoenberg's first twelve-tone work, the Piano Suite, Op. 25, had just been published.) Carter's

work was decisively influenced by Charles Ives, whom he met through Furness at the age of 16. The two saw each other often thereafter to play four-hand piano music, attend concerts, and evaluate Carter's early creative efforts. It was Ives who encouraged his young friend to pursue music as a profession; he wrote a letter of recommendation to support Carter's application to Harvard University.

Carter matriculated at Harvard not in the music program, however, but in the English literature curriculum, though he took private instruction in solfeggio and piano, regularly attended Koussevitzky's adventurous concerts with the Boston Symphony, and performed in chamber groups in the area. His summers were spent in Munich and Salzburg studying both the modern and classical repertoires. By the time he received his B.A. degree in 1930, Carter had determined to be a composer, and he enrolled in the University's graduate program to study harmony and counterpoint with Walter Piston, choral composition with A. T. Davison, music history with Edward Burlingame Hill, and composition with Gustav Holst, who was visiting professor there at that time. Following his graduation in 1932, Carter studied for three years with Nadia Boulanger in Paris, where he also sang in a madrigal group and conducted a chorus that he founded. The works he composed during those years—a string quartet, a flute sonata, vocal and choral pieces—were withdrawn, but soon after returning home in 1935, he produced his first major compositions: incidental music for a production of Plautus's *Mostelaria* by the Harvard Classical Club and a commissioned score for the Ballet Caravan on the subject of *Pocohontas*.

In 1936, Carter returned to New York, where he wrote articles for the periodical *Modern Music* and served as music director of the Ballet Caravan from 1937 to 1939. His compositions of that time, including an English horn concerto, an oratorio and a book of madrigals, already show the complex rhythmic and metrical structures that became such important components of his later music. In 1939, he married the sculptor and art critic Helen Frost-Jones, and took a position at St. John's College in Annapolis to

teach music, Greek and mathematics. Following a two-year retreat to New Mexico in 1941–1943 to work on his First Symphony, Carter served as a consultant for the Office of War Information. Following the war, he taught at the Peabody Conservatory and Columbia University, but after 1950 devoted himself principally to composition, balanced by a few residencies and some teaching at Yale, Cornell, Juilliard, Queens College, and Tanglewood.

After years of working his way through Schoenbergian serialism, Stravinskian neoclassicism and even New Deal Americana, Carter finally arrived at his own distinctive musical language with the First String Quartet of 1951. The noted American composer David Schiff, a student of Carter at Juilliard, wrote of his teacher's creative personality in *The Music of Elliott Carter*: "It was out of the many contradictory forces he was experiencing that Carter chose to make his music. The conflicting claims of a mechanized society and individual freedom, of order and disorder, European tradition and American innovation, would not be obstacles to creation but would become the subject of creation. Each work would be a summation of opposites, and each work would be a fresh start.... Elliott Carter made music out of simultaneous oppositions. A piano accelerates to a flickering tremolo as a harpsichord slows to silence. Second violin and viola, half of a quartet, sound cold, mechanical pulses, while first violin and cello, the remaining duo, play with intense expressive passion. Two, three or four orchestras superimpose clashing, unrelated sounds. These surface oppositions point to profound structural and aesthetic polarities. The music is often Apollonian and Dionysian at the same time. Every aspect of the composition articulates opposite values. The music is often at once highly structured *and* improvisatory; fragmented, yet unbroken. Carter has an appetite for opposites. He is not interested in reconciling them, as a romantic composer would be; nor does he choose to ignore them. He delights in them. Highly charged contrasts provoke his imagination, inspiring patterns of unprecedented complexity."

Carter's remarkable creativity continued beyond his 100th birthday, on December 11,

2008: Daniel Barenboim, James Levine, and the Boston Symphony Orchestra premiered *Intermittences* for Piano and Orchestra in Boston on December 4, 2008, and performed the work a week later in New York's Carnegie Hall at a concert honoring Carter's centenary; baritone Leigh Melrose and the Birmingham Contemporary Music Group, conducted by Oliver Knussen, introduced the song cycle *On Conversing with Paradise* on June 20, 2009, at the Aldeburgh Festival; *Poems of Lucy Zukofsky* was premiered at Tanglewood on August 9, 2009, by soprano Lucy Shelton and clarinetist Stanley Drucker; the song cycle *A Sunbeam's Architecture*, to texts by e. e. cummings, was premiered by tenor Nicholas Phan and a 19-piece ensemble in New York on December 8, 2011. Carter completed his last work, *12 Short Epigrams* for piano, in August 2012, four months before his 104th birthday.

In 2005, Carnegie Hall and the Gilmore International Keyboard Festival commissioned Carter to write *Intermittences* for Peter Serkin, who premiered it in Kalamazoo, Michigan on May 3, 2006. Carter wrote of the work, a powerful series of events that range from aggressive to reticent, "The many meanings that silences can express in musical discourse challenged me to use some of them in *Intermittences*. This title was suggested by *Intermittences du Cœur*, one of the chapters in Marcel Proust's novel. It is a short work that also uses many different piano sounds to convey its expressive meanings."

Of *Caténaïres*, Carter said, "When Pierre-Laurent Aimard asked me to write a piece for him [in 2006], I became obsessed with the idea of a fast, one-line piece with no chords. It became a continuous chain of notes using different spacings, accents and colorings to produce a wide variety of expression." Carter derived the title from the concept of the "catenary," the curve a chain makes when suspended from its ends. Aimard premiered *Caténaïres* at Zankel Hall in New York on December 11, 2006. For their publication in 2009, Carter grouped *Intermittences* and *Caténaïres* together as *Two Thoughts About the Piano*.

**Ferruccio Busoni (1866–1924)**  
**Giga, Bolero e Variazione: Study after Mozart,**  
 from *An die Jugend*

*Composed in 1909. Premiered on October 16, 1909, in London by the composer.*

Ferruccio Busoni was perhaps the most cosmopolitan musician of the early 20th century. The son of an Italian virtuoso clarinetist father and a German pianist mother (he was fluent in both Italian and German from infancy), Busoni was born in 1866 near Florence, raised in Austria, studied in Leipzig, taught in Helsinki (where his students included Jean Sibelius), Moscow (where he married the daughter of a Swedish sculptor), Bologna, Weimar, Boston, and New York, toured extensively in Europe and America, and chose Berlin as his residence. Such internationalism, coupled with his probing intellectualism, gave Busoni a breadth of vision as composer, conductor, and pianist that few musicians of his time could match, but it also meant that he was something of an outsider everywhere, not unequivocally belonging to any single land. He therefore became a man without a comfortable country during World War I, since the Germans regarded him as a foreigner living in Berlin (despite his having resided there for almost two decades) and the Italians felt that he had long since abandoned the country of his birth. When he approached the German Embassy in Washington DC about arranging concerts or finding a teaching post in America, he was coldly refused with the excuse that the ambassador was unable to offer aid to a citizen of a hostile nation. He had little choice but to move to neutral Switzerland, where he waited out the war in Zurich. Though he had earlier regarded Switzerland as something of a cultural backwater, Busoni liked Zurich and he developed rewarding associations there among both the Swiss and the many refugees who made the city an international haven. In Switzerland, he conducted, gave recitals, read voraciously, acquired as a companion a St. Bernard dog (which he named “Giotto”), and composed, most notably the one-act opera *Arlecchino*, premiered in Zurich with good success on May 11, 1917. He came to be regarded locally with such high regard that the University

of Zurich conferred an honorary Doctorate of Philosophy degree upon him in July 1919. He considered making the city his permanent residence, but a lucrative appointment to the faculty of the Prussian Academy of Arts the following year lured him back to Berlin, where he lived until his death in 1924.

Busoni codified his progressive views on the cultural and stylistic evolution of the art in his *Outline of a New Aesthetic of Music* of 1907, which British critic and music scholar Richard Whitehouse characterized as “a then-controversial manifesto for the continuing development of musical creativity in a future of unlimited possibility, a future to be achieved not by disowning the past but by rendering its essential qualities anew, as a catalyst to composition in the present.” Busoni distilled his objective in the visionary quotation from his own libretto for the 1905 opera *Der Mächtige Zauberer* (“The Mighty Sorcerer”) that he placed at the head of the treatise: “I want to attain the unknown! What I already know is boundless. But I want to go even further. The final word still eludes me.” Nurturing future generations of musicians was a fundamental element in Busoni’s philosophy, and to that end he created four small volumes of pieces for solo piano in the summer of 1909 that seek to synthesize past and present as a vector for future developments; he titled them collectively *An die Jugend* (“To the Youth”). Volume I (*Preludietto, Fughetta ed Escercizio*), original with Busoni, couches its avant-garde harmonic language in the venerable forms of the Baroque; Volume II (*Preludio, Fuga e Fuga figurata*) is a study based on the D major Prelude and Fugue from Book I of Bach’s *The Well-Tempered Clavier*; Volume IV (*Introduzione e Capriccio [Paganinesco]; Epilogo*) draws its thematic substance from the Caprices Nos. 11 and 15 by Nicolò Paganini. Volume III of *An die Jugend* (*Giga, Bolero e Variazione*), a “Study after Mozart,” begins with an almost literal transcription of Mozart’s imitative *Eine kleine Gigue* in G major, K. 574, which he composed in April 1789 during a visit to Leipzig to meet Friedrich Doles, an aging pupil of Sebastian Bach and his successor as Kantor at the Thomaskirche. The next section is a free treatment of the courtly *Fandango* from Act III of *The Marriage of Figaro*,

with a reference in the bass near the end to the theme of the *Giga*. The brief closing *Variazione*, which follows without pause, takes a metrically transformed version of the *Giga* subject as its thematic material.

**Harrison Birtwistle (b. 1934)**  
**Gigue Machine**

*Composed in 2011. Premiered on February 2, 2012, in Stuttgart, Germany, by Nicolas Hodges.*

Harrison Birtwistle, born in Accrington, Lancashire in 1934, entered the Royal Manchester College of Music in 1952 on scholarship as a clarinetist. There he met composers Peter Maxwell Davies and Alexander Goehr and pianist John Ogdon, and together they formed the New Music Manchester Group, which was largely dedicated to the performance of works by Schoenberg and his followers. After leaving the RCM, Birtwistle served as a military bandsman before moving to London to study clarinet with Reginald Kell at the Royal Academy of Music. He worked for a time as a professional clarinetist and taught at the Cranborne Chase School in Dorset, but by the mid-1960s, he had turned his attention principally to composition. He spent a year as a visiting fellow at Princeton University in 1966, and upon his return to England founded a contemporary music group—the Pierrat Players—with Maxwell Davies. When Davies assumed sole directorship of the Pierrat Players in 1970 and changed their name to the Fires of London, Birtwistle established an experimental ensemble, Matrix, with fellow clarinetist Alan Hacker. After teaching at Swarthmore College and the State University of New York at Buffalo from 1973 to 1975, Birtwistle went back to London, where he was music director of the newly established National Theatre until 1983. He has also served as Composer-in-Residence with the London Philharmonic (1993–1998), Henry Purcell Professor of Music at King’s College London (1994–2002), Endowed Chairholder in Music Composition at University of Alabama School of Music (2001–2002), and Director of Composition at London’s Royal Academy of Music (1997–2009); he is currently Visiting

Professor at the Royal Academy of Music. Birtwistle’s many honors include the Chevalier de l’Ordre des Arts et des Lettres (1986), the Grawemeyer Award from the University of Louisville (1987), a British knighthood (1988), the Siemens Prize (1995), the Companion of Honour (2001), and honorary doctorates from seven British universities.

On commission from Carnegie Hall and Cal Performances, Birtwistle composed *Gigue Machine* in 2011 for Nicolas Hodges, who premiered it in Stuttgart on February 2, 2012. The title refers to the energetic dance that inspired countless 18th-century instrumental movements, and Birtwistle explained how the stylistic concept of *Gigue Machine* is rooted in Baroque contrapuntal practices: “I’m thinking of it like a fantasia in two parts, but it’s two musics, not two voices. It’s an interplay between something linear and sonorous and something else that is very *staccato*. To properly hear the distinction between the two parts, it needs to be as severe as that.” When Mr. Hodges gave the British premiere of *Gigue Machine* at the London Proms on August 11, 2012, the reviewer for *The Times of London* described it as “twelve minutes of exuberant dance meeting crazed cogwheels.” English composer and critic Simon Cummings wrote of the work’s musical nature in his blog 5:4, “These two musical entities [sonorous and staccato] can be heard moving around and all over each other throughout the work, which passes through an extended series of episodes, drawing on about as wide a range of moods and behaviors as one could imagine. Unsurprisingly, given the title, an underlying sense of Baroque influence is strong, which is perhaps why it often feels like an ‘exercise’—in the sense of something significant being worked through, methodically and rigorously. An assortment of patterns and processes continually rise and fall, the active ingredient in Birtwistle’s compositional formula; at times, the twin musics are kept apart, but some of the work’s most engrossing passages find them interpenetrating, resulting in highly convoluted counterpoint.”

© 2013 Dr. Richard E. Rodda



Nicolas Hodges was born in London in 1970. One of the most exciting performers of his generation, he has captivated audiences worldwide with his interpretations of classical, romantic, 20th-century, and contemporary repertoire.

Mr. Hodges's concerto engagements have included

performances with the Chicago Symphony, the MET Orchestra, BBC Symphony, BBC Scottish Symphony, Philharmonia Orchestra of London, City of Birmingham Symphony, Bamberger Symphoniker, WDR Symphony, SWR Symphony Freiburg/Baden-Baden, Helsinki Philharmonic, Tokyo Philharmonic, London Sinfonietta, Basel Sinfonietta, and ASKO/Schoenberg Ensemble Amsterdam, under conductors such as Daniel Barenboim, Martyn Brabbins, Hans Graf, Oliver Knussen, James Levine, Diego Masson, Jonathan Nott, David Robertson, Pascal Rophé, Peter Rundel, Jukka-Pekka Saraste, Leonard Slatkin, Tadaaki Otaka, Pierre-André Valade, and Hans Zender. He has been featured in many European festivals such as Witten, Darmstadt, Berlin, Luzern, Paris (Festival d'Automne), Innsbruck (Klangspuren), Brussels (Ars Musica), Zurich (Tage für Neue Musik) and Vienna (Wien Modern); at all the major U.K. festivals, including the BBC Proms; in Scandinavia, Japan (Suntory Hall), and the United States, including Carnegie Hall, Alice Tully Hall, and Orchestra Hall, Chicago.

Recent and upcoming highlights include his recital debut at Carnegie Hall; his critically acclaimed debut with the New York Philharmonic under David Robertson; and subscription debuts with the Boston Symphony Orchestra, the Los Angeles Philharmonic, and the San Francisco Symphony. Mr. Hodges has also recently performed with the St. Louis Symphony, the Royal Stockholm Philharmonic, the London Philharmonic Orchestra, the Orquesta y Coro Nacionales de España, the Philharmonie Luxembourg, and the BBC National Orchestra

of Wales. He will be premiering Thomas Adès's *Concerto in Seven Days* at the Royal Festival Hall in London, subsequently performing it in the Los Angeles Philharmonic's "Green Umbrella" series and with the Netherlands Radio Symphony, all under the composer's direction. He also continues to appear at music festivals throughout the world, including Tanglewood, the Edinburgh Festival, the Dialogues festival in Salzburg, and the Melbourne International Arts Festival.

As well as the standard repertoire, exemplified both in concerto performances and mixed recital programs (such as his program of Beethoven's "Hammerklavier" Sonata paired with 20th-century works), Mr. Hodges's commitment to contemporary music is second to none. Elliott Carter's concerto *Dialogues* was written for Mr. Hodges, commissioned by the BBC. After its premiere with the London Sinfonietta under Oliver Knussen, the concerto was recorded for Bridge Records. He subsequently gave the U.S. premiere with the Chicago Symphony under Daniel Barenboim and returned to give the New York premiere with the MET Chamber Ensemble under James Levine (followed the next season by a repeat with the MET Orchestra and Mr. Levine at Carnegie Hall). His many other performances of the work, with numerous orchestras and conductors, have included the French, Japan, Spanish, Portuguese, and Dutch premieres.

Mr. Hodges maintains a close relationship to many of today's most important composers. Those who have written works for him include Harrison Birtwistle, Wolfgang Rihm, Salvatore Sciarrino, and Beat Furrer, and he also has close working relationships with John Adams, Brian Ferneyhough, Mauricio Kagel, Oliver Knussen, Helmut Lachenmann, Olga Neuwirth, Per Nørgård, and the late Jonathan Harvey and Karlheinz Stockhausen. A committed teacher, he educates young pianists particularly in the relationship between the performance of standard repertoire and contemporary works; he also works with young composers, attempting to demystify the complexities of writing for the piano.

An energetic recording artist, Mr. Hodges has released more than 20 CDs to wide critical acclaim, including Adams on Nonesuch, Carter on Bridge, and Gershwin on Metronome.

Nicolas Hodges is represented by Opus 3 Artists, 470 Park Avenue South, Ninth Floor North, New York, New York 10016: [www.opus3artists.com](http://www.opus3artists.com).