

Sunday, April 14, 2013, 3pm
Hertz Hall

Simon Trpčeski, *piano*

PROGRAM

- Franz Schubert (1797–1828) German Dances, D. 783 (1823–1824)
- Schubert Fantasy in C major, D. 760, “Wanderer” (1822)
- Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

Played without pause

INTERMISSION

- Franz Liszt (1811–1886) Prelude and Fugue on the Name BACH (1855)
- Liszt Soirées de Vienna, Valses Caprices d’après Schubert (1846–1852)
- Allegretto malinconico
Poco allegro
Allegro vivace
Andantino a capriccio
Moderato cantabile con affetto
Allegro con strepito
Allegro spiritoso
Allegro con brio
Preludio a capriccio
- Liszt Hungarian Rhapsody No. 2 in C-sharp minor (ca. 1850)

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. This performance is made possible, in part, by Patron Sponsor Bernice Greene.

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Franz Schubert (1797–1828) German Dances, D. 783

Composed in 1823 and 1824.

Schubert’s health nearly collapsed for good early in 1823. He was suffering from anemia, fever, headaches, an ugly rash and a nervous disorder as the result of syphilis and its treatment (mercury in the early 19th century!—his hair fell out and he had to wear a wig for almost a year until it grew back), and his symptoms became so acute that he was admitted to the Vienna General Hospital in May. He was also constantly broke, living largely on the generosity of his devoted companions, with only an occasional pittance from some performance or publication. He poured out his troubles in a letter to Leopold Kupelweiser, a close friend recently moved to Rome: “In a word, I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and whose sheer despair over this makes things constantly worse instead of better; imagine a man whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain; whom enthusiasm (at least of the stimulating kind) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being?” Schubert then quoted some forlorn lines from Goethe’s poem *Gretchen am Spinnrade* (“Gretchen at the Spinning Wheel”), which he had set in 1814: “My peace is gone, my heart is sore, I shall find it never, nevermore’ [are words which] I may well sing every day now, for each night on retiring to bed, I hope I may not wake again, and each morning but recalls yesterday’s grief.” Such anguish, however, did not seem to thwart Schubert’s creative muse—the “Unfinished” Symphony and the “Wanderer” Fantasy were composed during the last three months of 1822; the song cycle *Die Schöne Müllerin*, Piano Sonata in A minor, many dances for piano and three theatrical ventures (the Singspiel *The Conspirators*, the incidental music to *Rosamunde*, and the three-act opera *Fierrabras*) were all completed before the end of 1823.

Soon after he left the hospital in May 1823, Schubert wrote a handful of *German Dances* or *Deutscher (Teutscher)*, the triple-meter Austrian couples’ dance that had by that time almost completed its transformation from the original country version in which it was known to the young Mozart to the elegant Viennese waltz. Schubert composed several more *German Dances* during the following months, most apparently in July 1824, which were collected into the set of *Deutsche Tänze und Écossaises* published in Vienna as Schubert’s Op. 33 by Cappi & Co. in 1825. (Austrian musicologist Otto Erich Deutsch assigned them the chronological number 783 in his comprehensive 1951 catalog of Schubert’s works.) Though each of the 16 *German Dances* is built according to the traditional model of regimented eight-bar phrases distributed in two repeated sections, this series of miniatures—a string of melodies played without pause, the template for the mature Viennese waltz—encompasses a wide range of keys, moods, and themes, from a wistfulness that may reflect Schubert’s concerns over his life and health at that time and the lilt of the gestating waltz, to the rusticity of the dance’s origins and the conviviality of the parties at which Schubert loved to improvise just such music.

Schubert Fantasy in C major, D. 760, “Wanderer”

Composed in 1822.

Schubert wrote his Fantasy in C major in November 1822, immediately after he had broken off the composition of the “Unfinished” Symphony. It was the first large instrumental work he had completed in two years, having abandoned two quartets and two symphonies during that time. As thematic material for the Fantasy, Schubert turned to his 1816 song *Der Wanderer*, Op. 4, No. 1 (D. 489, *Ich komme von Gebirge her*—“I Come Down from the Mountains”), and wove upon it a magnificent hybrid of sonata and variation forms that is the most virtuosic piano piece in his keyboard

output. (The work's sobriquet did not originate with the composer, and he did not use it when referring to the piece.) The Fantasy was published in February 1823 by the Viennese firm of Cappi & Diabelli, and was immediately recognized as one of Schubert's greatest compositions, as the notice in the *Wiener Zeitung* on February 24th indicates: "The present Fantasy stands worthily side-by-side with similar products by the foremost masters and therefore merits in every way the attention of all artists and lovers of art." Of the grand pianism and variety of moods in the "Wanderer" Fantasy, Robert Schumann said, "Schubert would like in this work to condense the whole orchestra into two hands. The enthusiastic beginning [movement] is a seraphic hymn to the Godhead; you can see the angels praying; the *Adagio* is a gentle meditation on life and removes the veil from it; then fugues thunder forth a song of endless humanity and music."

The "Wanderer" Fantasy is one of Schubert's most adventurous formal achievements. It is disposed in four continuous movements—*Allegro*, *Adagio*, *Scherzo* and *Finale*—but rather than being independent essays, these sections are woven together by sharing thematic material. This structure of four-movements-in-one, enhanced by transformations of a motto theme, was influential on Liszt in his development of the symphonic poem. (Liszt transcribed the work for piano and orchestra in 1851.) The kernel from which the Fantasy grows is the dactylic rhythm (long–short–short) on a repeated pitch presented immediately at the beginning. Schubert borrowed this figure not from the vocal melody of the song *Der Wanderer*, but from its accompaniment. The opening *Allegro* is an energetic working-out of this motive in alternation with a lyrical strain to provide contrast. The second movement is a series of richly elaborate variations on a fragment from the song's voice part, also initiated by a dactylic rhythm. The following *Presto* is a bounding scherzo (the long–short–short rhythm is heard after two brief introductory flourishes) whose trio derives from the contrasting, lyrical melody of the first movement. The finale opens with the intimation of a fugue, but the counterpoint eventually gives way

to electrifying figuration and cadential transformations of the Fantasy's principal theme.

Franz Liszt (1811–1886)
Prelude and Fugue on the Name BACH

Composed in 1855; revised in 1870. Premiered on May 13, 1856, in Merseberg by Alexander Winterberger.

"For all my admiration of Handel," Liszt informed a friend late in his life after a study of that master's sacred music, "my predilection for Bach remains unshaken, and after I have edified myself sufficiently with Handel's common chords, I long for the wonderful dissonances of the *St. Matthew Passion* and the B minor Mass." Only Beethoven occupied as lofty a niche in Liszt's pantheon of composers did as Johann Sebastian Bach, and his dedication to Bach's music was a lifelong passion. When Liszt first started to show talent as a pianist, his father, his earliest teacher, nourished him with a steady diet of Bach's *Well-Tempered Clavier* (which, despite the general decline of interest in his music following his death in 1750, had never been out of the pedagogical repertory). Liszt recalled years later, "Every day at lunch, while my parents were eating dessert, I was made to play six Bach fugues and then transpose them." His teacher Carl Czerny made Bach central to Liszt's instruction, and noted that the young prodigy "could enter at once into the spirit and style of the music." Liszt included compositions of Bach on his concerts throughout his life, favoring especially *The Well-Tempered Clavier*, the *Chromatic Fantasy and Fugue*, and the *Goldberg Variations*. In 1833, he played Bach's Triple Concerto at a concert in Paris with Chopin and Ferdinand Hiller, and performed it again seven years later in Leipzig with Mendelssohn and Hiller. Liszt made significant editorial contributions to the first collected edition of Bach's music, and when Eisenach, the town of Bach's birth, was soliciting funds in 1875 to erect a memorial to its famous son, Liszt played a benefit concert for the cause; nine years later he ignored

his accumulating infirmities long enough to attend the statue's unveiling.

Liszt created several works inspired by Bach. His arrangements include piano transcriptions of six Preludes and Fugues (BWV 543–48) done during the 1840s for use at his tour recitals; the Fantasia and Fugue in G minor (BWV 542), published in 1863; the *Adagio* from the Violin Sonata No. 4 (BWV 1017) for organ; and organ adaptations of movements from the cantatas *Ich hatte viel Bekümmernis* (BWV 21), *Aus tiefer Not* (BWV 38), and *Weinen, Klagen, Sorgen, Zagen* (BWV 12). In 1880, he planned but never realized an arrangement of the *Chaconne* from the Violin Partita No. 2 (BWV 1004). Liszt's original compositions honoring Bach are the *Prelude and Fugue on the Name BACH* of 1855 and the funeral *Variations on "Weinen, Klagen,"* composed in 1862 after the death of his daughter Blandine.

Early in 1855, when he was music director at Weimar, where Bach held a position early in his career, Liszt reported to Princess Carolyne Sayn-Wittgenstein that he had again been drawn to study the score of the *St. Matthew Passion*: "The work is still one of my passions, unhackneyed for me, and every time I immerse myself in it, its attractions redouble." Liszt's renewed enthusiasm for Bach was given an effective outlet that summer when he received a commission for a work from Alexander Winterberger, organist at the Merseburg Cathedral, to celebrate the dedication of the church's new organ. Liszt settled on a tribute to Bach that would take the letters of his name (in German notation: B-flat–A–C–B–natural) as the theme for a prelude and fugue. Liszt, however, was not able to complete the *Prelude and Fugue on the Name BACH* by the specified date in September (Liszt's *Fantasy and Fugue on the Chorale "Ad nos, salutarem undam" from Meyerbeer's "Le Prophète"* was substituted), so Winterberger was not able to give the first performance until May 13, 1856. Liszt revised the work in 1870, and transcribed it for piano the following year. Its myriad permutations of the basic four-note motive and its opulent chromatic style caused Humphrey Searle to observe that this impressive composition is "a more or less direct link between Bach and Schoenberg."

Liszt
Soirées de Vienna, Valses Caprices d'après Schubert

Composed 1816–1826; arranged 1846–1852.

"O tender, ever-welling genius! O beloved hero of the heaven of my youth! From your soul's depths and heights pour forth melody, freshness, power, grace, reverie, passion, soothing, tears and flames; and such is the enchantment of your world of emotions that we almost forget the greatness of your craftsmanship! ... Our pianists are scarcely aware of what a glorious treasure they have in the works of Schubert." Franz Liszt uttered these words of veneration at the end of 1868, when he was editing a collection of Schubert's piano music for publication. Though knowledge of Schubert's incomparable worth was still surprisingly limited during much of the 19th century—the "Unfinished" Symphony had been heard for the first time only three years before—Liszt championed his music throughout his career.

In April 1822, at the ripe age of eleven, young Franz was taken by his father, Adám, to Vienna for study with Czerny (piano) and Salieri (harmony and composition). Liszt gave his public debut in Vienna on December 1st (playing a high-minded program comprising Hummel's Concerto in A minor, a transcription of the *Andante* from Beethoven's Fifth Symphony, and a fantasia of his own composition), and created a sensation. Beethoven himself was cajoled by Adám into attending Liszt's next performance, on April 13, 1823, and legend has it that the great man ascended the platform at the concert's end and planted his lips upon the prodigy's brow. (Liszt eagerly pointed out the very spot to any interested person for the rest of his life.) Two weeks later Liszt embarked on the first of the concert tours that would occupy the next quarter-century of his career.

Though Schubert, a lifelong Viennese, was busily composing and beginning to build a reputation beyond the intimate circle of his devoted friends when Liszt was in Vienna, the pianist claimed that they never met. Liszt did, however, know of Schubert's music from that

time: they both contributed to Anton Diabelli's 1823 anthology of variations on a waltz tune that that publisher solicited from 50 of the day's leading Austrian musicians. (Beethoven refused to participate in the venture, but instead used Diabelli's ditty as the basis for one of his most profound piano compositions.) During his performing career, when he was the most lionized virtuoso in Europe, Liszt championed Schubert's music everywhere, regularly playing his works and improvising on themes from his songs and piano pieces in his recitals. In 1851, after he had abandoned touring to take up the position of music director at the court of Weimar, Liszt considered writing a biography of Schubert (though he never got any farther on that project than submitting questionnaires to some of Schubert's surviving acquaintances), and in 1854, he led the premiere of the neglected opera *Alfonso und Estrella*. Liszt favored Schubert's music (especially the "Wanderer" Fantasy) for the rare charity concerts that he gave later in life, and he edited several piano works in 1867 while he was in Rome studying to take minor holy orders. The reputation that Schubert enjoys today stems in no little part from Liszt's advocacy.

During the 1830s and 1840s, Liszt transcribed some 50 of Schubert's songs for solo piano, including the complete cycles *Schwanengesang* and *Winterreise* in 1839, and six of the songs from *Die Schöne Müllerin* seven years later. Around 1846, Liszt began setting down the versions of a number of Schubert's waltzes that he had been performing on his concerts since his days in Vienna, paraphrases that constructed the chain of melodies characteristic of the mature Viennese version of the form from Schubert's short strains, enriched the harmonies, added transitions, interludes, and cadenzas, and fitted them to his own prodigious technical skill, all without overwhelming the expressive and musical substance of the originals. By 1852, he had created nine of these "*Valses Caprices d'après Schubert*," when he published them simultaneously in Vienna and Paris as *Soirées de Vienna*. They are among the most charming entries in his enormous catalog.

Liszt chose excerpts from the following sources for each of his *Soirées*:

No. 1. *Allegretto malinconico* (A-flat major): *Originaltänze* (D. 365, 1816–1821); *Wiener Damen-Ländler* (D. 734); *18 Deutsche und Ecosaisien* (D. 783, 1823–1824).

No. 2. *Poco allegro* (A-flat major): *Originaltänze* (D. 365, 1816–1821); *Walzer, Ländler und Ecosaisien* (D. 145, 1815–1821).

No. 3. *Allegro vivace* (E major): *18 Deutsche und Ecosaisien* (D. 783, 1823–1824); *Originaltänze* (D. 365, 1816–1821); *Walzer, Ländler und Ecosaisien* (D. 145, 1815–1821).

No. 4. *Andantino a capriccio* (D-flat major): *Originaltänze* (D. 365, 1816–1821).

No. 5. *Moderato cantabile con affetto* (G-flat major): *Originaltänze* (D. 365, 1816–1821); *12 Valses Nobles* (D. 969, 1826).

No. 6. *Allegro con strepito* (A minor): *12 Valses Nobles* (D. 969, 1826); *Valses Sentimentales* (D. 779, 1823).

No. 7. *Allegro spiritoso* (A major): *18 Deutsche und Ecosaisien* (D. 783, 1823–1824).

No. 8. *Allegro con brio* (D major): *18 Deutsche und Ecosaisien* (D. 783, 1823–1824); *Valses nobles* (D. 969, 1826).

No. 9. *Preludio a capriccio* (A-flat major): *Originaltänze* (D. 365, 1816–1821).

Liszt Hungarian Rhapsody No. 2 in C-sharp minor

Composed around 1850.

Franz Liszt was a most unusual Hungarian patriot. Though born in Hungary, he was raised in the French language (he never did learn Hungarian very well, despite several attempts), moved with his family to Vienna at the age of ten, and visited his homeland only infrequently thereafter.

Yet he maintained an interest in Hungarian music throughout his life, and wrote numerous works incorporating national melodies: the 19 *Hungarian Rhapsodies* and several other pieces for solo piano (six of the *Rhapsodies* were later transcribed for orchestra), a symphonic poem, a Mass written for the coronation of Emperor Franz Josef as King of Hungary in 1867, and the *Hungarian Fantasy* for piano and orchestra. Liszt was convinced that he was immortalizing the true folk music of his native country in these compositions, among the earliest works of the "nationalism" movement that gained such importance during following decades. In addition to his original compositions, he published and edited ten volumes of *Hungarian Folk Melodies* between 1839 and 1847, and followed them with a 450-page thesis on *The Gypsies and Their Music in Hungary*, issued in French (!) in 1859. As the 19th century neared its end, however, it became apparent through systematic researches into Eastern European folk music that Liszt's basic theory had been wrong.

Liszt believed that Hungarian folk music was derived from the Gypsies. However, it was shown that exactly the opposite was true—that the Gypsies, who can be traced only to the 15th century in Hungary, assimilated the local idioms into their songs and methods of performance, mixed them with musical formulae from other lands, especially those of the Near East, and had, by the 19th century, evolved a kind of urban salon music that Liszt mistook for original folk art. In their indispensable research early in the 20th century, Bartók and Kodály proved that it was not this musical hybrid, but rather the peasant song and dance of the countryside that contained the most ancient roots of Hungarian music. So distressing was the error of Liszt's idea to Hungarians that, when it was proposed after his death in 1886 to move his body from Bayreuth to Hungary, Prime Minister Kálmán Tisza objected: "Just at a time when Hungary was left with little more than its music, he proclaimed that this is not Hungarian music but Gypsy music...."

Liszt's ethnomusicological blunder, however, in no way diminishes the intrinsic value of his original "Hungarian" compositions, which remain excellent examples of his art and atmospheric souvenirs of a particularly colorful kind of music, whether based on authentic folksong or not. Hanspeter Krellmann summarized the stylistic features of the Gypsy music that Liszt employed: "the so-called harmonic minor scale, with an interval of a fourth augmented by a semitone to form a tritone, the abrupt harmonic transitions which bypass the classical rules of modulation, the loose treatment of rhythms leading to syncopation and to grace-notes before and after the beat, the instrumental delights emanating from the special sound of the cimbalom strings, and finally the performing style making free use of *rubato* and *accelerando* and yielding a degree of expressiveness almost unknown before that time." Many of these works were built around the performance method of the Hungarian national dance, the *Czardas*, which alternates (at a sign from the dancer to the orchestra) between a slow movement—"Lassu"—and a fast one—"Friss." To describe their resultant free structure and quick contrasts, Liszt borrowed the term "Rhapsody" from literature, saying that it was meant to indicate the "fantastic, epic quality" of this music. He may have been the first to use this title in a musical context, just as he had introduced the word "recital" to describe his solo concerts of the 1840s.

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MACEDONIAN PIANIST **SIMON TRPČESKI** has established himself as one of the



most remarkable musicians to have emerged in recent years, performing with many of the world's greatest orchestras and captivating audiences worldwide.

Mr. Trpčeski is praised not only for his impeccable technique and delicate expression, but also for his warm personality and commitment to strengthening Macedonia's cultural image.

Mr. Trpčeski has appeared with many of the world's finest orchestras. He is a frequent soloist with the London and City of Birmingham symphony orchestras, the Philharmonia and Hallé orchestras, and the London Philharmonic. Other engagements with major European ensembles include the Royal Concertgebouw, Russian National and Bolshoi Theatre orchestras, NDR Sinfonieorchester Hamburg, Deutsches Symphonie-Orchester Berlin, the Danish National Symphony Orchestra, and the Rotterdam, Strasbourg, Royal Stockholm, Royal Flanders, and St. Petersburg philharmonics. In North America, he has performed with the New York and Los Angeles philharmonic orchestras, the Philadelphia and Cleveland orchestras and the symphony orchestras of Boston, San Francisco, Pittsburgh, Chicago, Toronto, and Baltimore, among others. Elsewhere he has performed with the New Japan, Seoul, and Hong Kong philharmonics, the Sydney and Melbourne symphony orchestras, and he has toured with the New Zealand Symphony. Mr. Trpčeski has worked with a prominent list of conductors, including Marin Alsop, Vladimir Ashkenazy, Lionel Bringuier, Andrew Davis, Gustavo Dudamel, Charles Dutoit, Vladimir Jurowski, Lorin Maazel, Antonio Pappano, Vasily Petrenko, Robin Ticciati, Yan Pascal Tortelier, David Zinman, and Gianandrea Noseda.

In the 2012–2013 season, Mr. Trpčeski continues to perform with some of the most

prestigious orchestras around the world, playing Beethoven's "Emperor" Concerto with Sir Colin Davis and the London Symphony Orchestra, Rachmaninoff's Second Piano Concerto under Robin Ticciati with the Cleveland Orchestra and the Bergen Philharmonic Orchestra, as well as with the Minnesota Orchestra under Andrew Litton and Danish National Symphony Orchestra under Gianandrea Noseda. Mr. Trpčeski also performs with the Los Angeles Philharmonic, Cincinnati Symphony, Hallé Orchestra, London Philharmonic, Monte Carlo Philharmonic, Baltimore Symphony, and Royal Stockholm Philharmonic. At the beginning, of 2013 Mr. Trpčeski performed Chopin's E minor Concerto with City of Birmingham Symphony Orchestra as well as the Swedish Chamber Orchestra and Orchestra Sinfónica do Porto. Mr. Trpčeski appears in recital at the Concertgebouw Amsterdam, the National Philharmonic Hall in Warsaw, as well as in Berkeley, Vancouver, and the United Kingdom.

March 2010 saw Mr. Trpčeski's concerto recording debut on the Avie label, showcasing Rachmaninoff's notoriously challenging Piano Concertos Nos. 2 and 3 with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra. The album was awarded the Diapason d'Or de l'Année and Classic FM's "Editor's Choice." In June 2011, the Avie label released the second concerto album from Mr. Trpčeski, Mr. Petrenko, and the Royal Liverpool Philharmonic; the completion of Rachmaninoff Piano Concertos Nos. 1 and 4 alongside the *Rhapsody on a Theme of Paganini*. The second disc has been recognized with Classic FM and *Gramophone* "Editor's Choice" and Diapason d'Or distinctions.

A superb recitalist, Simon Trpčeski has given solo performances in such cultural capitals as New York, San Francisco, Washington, D.C., London, Paris, Amsterdam, Milan, Munich, Prague, Hamburg, Bilbao, Dublin, and Tokyo. He has received widespread acclaim for his recital recordings on the EMI label. His first recording, released in 2002, featured works by Tchaikovsky, Scriabin, Stravinsky, and Prokofiev, and received both the "Editor's Choice" and "Debut Album" awards at the

Gramophone Awards. His 2005 Rachmaninoff and 2007 Chopin discs both received extensive praise from critics. In 2008, he released an all-Debussy disc entitled *Debussy: Images*, which was equally applauded.

Mr. Trpčeski also performs chamber music as often as he can, having performed at such festivals as Aspen, Verbier, and Risor, and in summer 2011, he and cellist Nina Kotova preformed works by Chopin for a theatrical event based on the life of Frédéric Chopin, featuring renowned actors Jeremy Irons and Sinead Cusack, at the Tuscan Sun Festival in Cortona, Italy. With the special support of KulturOp—Macedonia's leading cultural and arts organization—and the Ministry of Culture of the Republic of Macedonia, Mr. Trpčeski works regularly with young musicians in Macedonia in order to cultivate the talent of the country's next generation of artists.

Born in the Republic of Macedonia in 1979, Simon Trpčeski has won prizes in international piano competitions in the United Kingdom, Italy, and the Czech Republic. From 2001 to 2003, he was a member of the BBC New Generation Artists program, and in May 2003, he was honored with the Young Artist Award by the Royal Philharmonic Society. In December 2009, the President of Macedonia, Gjorge Ivanov, honored him with the Presidential Order of Merit for Macedonia, a decoration given to foreign and domestic dignitaries responsible for the affirmation of Macedonia abroad and most recently in September 2011 Mr. Trpčeski was awarded the first-ever title of "National Artist of the Republic of Macedonia."

Mr. Trpčeski is a graduate of the School of Music at the University of St. Cyril and St. Methodius in Skopje, where he studied with Professor Boris Romanov. In addition to his international engagements, he currently teaches as a faculty member at his *alma mater*. Mr. Trpčeski makes his home in Skopje with his family.

Simon Trpčeski appears by arrangement with IMG Artists LLC, 152 West 57th Street, New York, New York, 10019. Recordings by Simon Trpčeski are available on EMI and Avie Records.

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