

**2009 SEASON**

**INTERNATIONAL PIANISTS IN RECITAL  
PRESENTED BY THEME & VARIATIONS**

## **JONATHAN BISS**

**Monday 31 August | 8pm  
City Recital Hall Angel Place**

**JOSEPH HAYDN (1732–1809)  
Sonata No.35 in A flat, Hob.XVI:43**

*Moderato*  
*Menuetto*  
*Rondo (Presto)*

**LEOŠ JANÁČEK (1854–1928)  
1.X.1905: From the Street**

*Presentiment (Con moto)*  
*Death (Adagio)*

### **INTERVAL**

**LUDWIG VAN BEETHOVEN (1770–1827)  
Sonata No.26 in E flat, Op.81a**

The Farewell. *Das Lebewohl (Adagio – Allegro)*  
Absence. *Abwesenheit (Andante espressivo)*  
The Return. *Das Wiedersehen (Vivacissimamente)*

**ROBERT SCHUMANN (1810–1856)  
Kreisleriana – Fantasias, Op.16**

*I Äußerst bewegt*  
*II Sehr innig und nicht zu rasch –  
Intermezzo I – Intermezzo II*  
*III Sehr aufgeregt*  
*IV Sehr langsam*  
*V Sehr lebhaft*  
*VI Sehr langsam*  
*VII Sehr rasch*  
*VIII Schnell und spielend*

PRESENTING PARTNER

**THEME & VARIATIONS  
PIANO SERVICES**

In this concert Jonathan Biss performed a different Haydn sonata to the one advertised. It was:

**Sonata No.31 in A flat,  
Hob.XVI:46**



This concert will be recorded for later broadcast across Australia on ABC Classic FM.

Pre-concert talk by  
Dr Robert Curry at 7.15pm in the  
First Floor Reception Room.

Estimated timings:  
15 minutes, 12 minutes,  
20-minute interval, 18 minutes,  
34 minutes

The performance will conclude  
at approximately 9.50pm.

Artist biography on page 23.

# THEME & VARIATIONS

## PIANO SERVICES

### *Dear Music Lover*

We are delighted to welcome Jonathan Biss to the International Pianists in Recital Series. As supporters of many young artists in Australia, we feel proud and encouraged to witness a new generation of pianists following in the footsteps of outstanding and renowned musicians before them.

When we spoke with Jonathan, he named American pianist and conductor Leon Fleisher as one of the musicians who has had a huge influence on his playing, and I'm sure many in our audience tonight will recall with clarity great pianists like Horowitz and more recently Vladimir Ashkenazy, who also would have inspired and excited our 'inner performer'.

As this is the last concert of 2009, I would like to thank you for being a part of this wonderful series – we have enjoyed meeting you at the pre-concert talks and sharing the concert experience with other passionate piano lovers, and we look forward to meeting you once again in 2010.



ARA VARTOUKIAN  
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# THEME & VARIATIONS

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# INTRODUCTION

## Jonathan Biss in Recital

You only have to read Jonathan Biss' blog to know that he is a musician who is not only observant and intelligent, but deeply thoughtful, perhaps beyond his 20-something years. In particular, he gives a great deal of thought to how he puts together his recital programs. His priorities, he wrote earlier this year, include a 'love for each of the individual pieces' and 'a hunch that they will somehow mix well and interestingly'.

In this recital, Biss' musical affections bring us familiar music from the piano repertoire – Haydn and Beethoven sonatas, and Schumann's mercurial *Kreisleriana* – and a rare privilege, Janáček's 1.X.1905: *From the Street*. The Janáček is impassioned rather than classically elegant, and although it's the shortest work on the program, it provides a highpoint of intensity.

The other highpoint of emotional intensity is to be found in *Kreisleriana*. The music gives an impression of narrative, even though no story is told. This is music, writes Biss, that is 'rife with allusions both personal and literary, and which speaks to its listeners with a directness and urgency so great, any program is made irrelevant.' Schumann's contemporaries were wary of programming *Kreisleriana* despite recognising its greatness, and Biss' own reaction suggests why that was so: 'Schumann's wanderings lead us to emotional spaces we don't normally dare to go, for fear that we may never find our way back.'

A recital program can be thought of as a musical conversation *between composers*. But, writes Biss, it's more than that: it's a 'three-way conversation between composer(s), performer and audience' and our reactions as listeners form a part of the music. That's what we experience by coming together in a concert hall to hear a pianist in recital.



# ABOUT THE MUSIC

## Joseph Haydn (1732–1809)

### Sonata No.35 in A flat, Hob.XVI:43

*Moderato*

*Menuetto*

*Rondo (Presto)*

Haydn was, by his own modest reckoning, ‘not a bad’ pianist. But he was no virtuoso public performer as were his dear younger friend Mozart and one-time pupil Beethoven.

Unlike them, and unlike all major keyboard composers in the 18th century, Haydn wrote his keyboard music not to promote his own virtuosity, but mostly for others. Apart from early keyboard concertos, which he would have played as a church organist during his years of struggle in Vienna, most of Haydn’s solo keyboard music was probably teaching material or a gift to favoured pupils. Several sonatas now lost may simply have been given away.

Virtuoso or not, Haydn could not live without a keyboard. He composed at it, he composed for it, it was a companion offering solace in tough times. His compositions span, and reflect, momentous developments in the history of keyboard instruments, from the feeble spinet of his late teens in garret lodgings in Vienna (‘when I was sitting at my old worm-eaten clavier I envied no king his lot’) to the grand and powerful English pianos of the 1790s and beyond. Not only does his keyboard music document the transition from harpsichord to piano like that of no other major composer, in a real sense his music helped drive the transition. Thus, it is by no means tied to the instruments of its time. While period instruments can reveal its pedigree, the modern piano validates its enduring significance, unrestricted by mere authenticity.

Haydn’s keyboard sonatas range from divertimento-style works of about the early 1750s through a group of ground-breaking, highly personal sonatas around the 1760s (crowned in 1771 by the great C minor sonata, No.33, Hob.XVI:20) to a widely varied series of works designed to serve a wider public, meeting a growing demand from talented amateurs making music in a domestic or social environment. Finally, on his second visit to London in 1794–95 come three masterly sonatas for the young Therese Jansen, a virtuoso pupil of Clementi (Nos.60–62, Hob.XVI:50–52).



For four decades after entering service with the fabulous Esterházy family in 1761, Haydn's life centred around his responsibility for music on their princely estates, primarily at Eisenstadt in Austria and Eszterháza in Hungary, until the intense activity eased on the death of Prince Nikolaus ('the Magnificent') Esterházy in 1790. There, virtuoso or not, Haydn would have been expected, routinely, to compose for and to play harpsichord or clavichord in the course of his duties. When a fortepiano recital entertained the Empress Maria Theresia herself at Eszterháza in 1773, the soloist was surely Haydn.

Haydn was 'not a bad' pianist

It was in 1773 that Haydn composed a set of six sonatas dedicated to Prince Nikolaus (Nos.36–41, Hob.XVI:21–26) which became his first authorised publication.

From about the same period comes the Sonata in A flat, though its composition is undocumented and its first appearance was in an unauthorised English publication of 1783. Its utter good humour puts it at the opposite pole from the deeply troubled C minor sonata of 1771, though there were probably only a few short years between them. Like the sonatas dedicated to his Prince, Haydn's style here is less complicated, approachable and, indeed, commercial.

The main subject of the **moderato** opening movement is alternately sturdy and playful, the second subject dancing with repeated triplets. A tiny moment of contemplation, *adagio*, seems to ponder the next move on a big trill as the development ends, eventually unleashing the recapitulation.

The **minuet**, simple and sprightly, oozes self-importance, relaxing in the central trio section. Haydn's explicit designation '**rondo**' for the tearaway finale warns that face values can mislead. The second of the regulation episodes alternating with the rondo subject's appearances unexpectedly begins developing earlier material. The returning rondo theme now faces supremely witty treatment, with melodic twists, tempo tinkering and, finally, a flashback emulating the tiny *adagio* hiccup which had momentarily held up the first movement.

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## **Leoš Janáček (1854–1928)**

### **1.x.1905: From the Street**

*Presentiment (Con moto)*

*Death (Adagio)*

Leo Eugen (Leoš) Janáček, 51, director of the Brno Organ School and composer of an opera, *Jenůfa*, successfully premiered in that city but so far ignored in the Czech metropolis, Prague, was witness to an ugly skirmish at the beginning of October 1905 which led to the death of a young worker. It happened outside the Beseda Hall, a Czech social and cultural centre in what was a traditionally German city. Here Janáček had over many years given choral concerts and established music classes and an orchestra.

Outraged at the brutality of the events, Janáček poured his fury into a three-movement piano piece, its title simply a date-and-place-stamp identifying the incident that inspired it. Like the scene in the street, the music

**...its title simply a date-and-place-stamp identifying the incident that inspired it.**



was not pretty. Nor was it conventionally pianistic, albeit powerfully expressive and technically demanding. The son of the forested uplands of north-eastern Moravia, near the Polish border, aimed more to express truth than beauty.

The trouble had broken out during rival Sunday rallies on 1 October 1905 over moves for a Czech university in Brno. The German-speaking majority in the city they knew as Brünn were jealous of its German character. Conflict between demonstrators continued into a second day. Troops were called in to clear the Beseda building, where Janáček himself, armed only with a walking-stick, was forced to shelter. A 20-year-old apprentice carpenter, bayoneted, died in hospital.

Hearing his passionate music rehearsed for its first performance in January 1906, alongside elegant companion pieces by the likes of Dvořák pupils Suk and Novák, Janáček seems to have been stricken with self-doubt. Just hours before the performance, apparently depressed by the provincialism of Brno, his success with *Jenůfa* forgotten, he suddenly declared the third movement, a funeral march, 'vulgar' and tore it from the score. Burning it on the spot, he left the pianist, young Organ School graduate Ludmila Tučková, with only two movements to perform. Those movements, too, he later destroyed, apparently flung into the river in Prague.

Not until Janáček was celebrating his 70th birthday in 1924 did Tučková produce her copy of the two-movement torso she had premiered and play it to him again. Janáček now consented to its publication, and added a brief dedication:

*The white marble steps of the Beseda in Brno  
Stained with the blood of František Pavlík, a humble  
workman –  
He came to demonstrate his passion for a university  
And was struck down by brutal murderers.*

Janáček's two surviving movements are remarkably integrated, both in their common dark tonality, E flat minor, and in the use of material heard at the opening of the first movement. Contrary to common usage, Janáček never termed the work a sonata, though the first movement is indeed in sonata form. From an abrupt, staccato tattoo which repeatedly disturbs the reflective opening mood comes an increasingly insistent ostinato.

**...Janáček seems to have been stricken with self-doubt.**

A calming, chordal second subject seeks to pacify it, in the end to no avail as turbulent cross-rhythms drive to a grim climax in the development section and an uncertain conclusion.

Derived from the first movement's opening theme, the five-note motto-theme of the second movement (originally called 'Elegy') poses a plaintive question. The question is repeated, examined from every possible angle: wondering, exploring, demanding. An animated central section searches determinedly, but finds frustration, anguish. The search exhausted, the question remains. It will not go away. It subsides. In the end, there is no answer.

Leoš Janáček had been among some 10,000 demonstrative Czechs who attended the funeral of František Pavlík in his home village, outside Brno, on the Sunday after the fateful demonstrations.

Masaryk University was established in Brno in 1919, named for its long-time advocate, now Czechoslovakia's first president. Its first honorary doctorate, conferred in 1925, honoured Leoš Janáček. In 1928, Dr Janáček stood by proudly as President Masaryk laid a foundation stone at the university to the strains of a festive chorus he had composed for the occasion.

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**In the end, there is no answer.**



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## Ludwig van Beethoven (1770–1827)

### Sonata No.26 in E flat, Op.81a

The Farewell. *Das Lebewohl* (*Adagio – Allegro*)

Absence. *Abwesenheit* (*Andante espressivo*)

The Return. *Das Wiedersehen* (*Vivacissimamente*)

Twice during Beethoven's life, in 1805 and 1809, Vienna was invaded, bringing a further reality check to Beethoven's originally idealised image of Napoleon, towards whom he maintained an ambivalent attitude right to the end of his life. (He told Czerny, 'Earlier I couldn't have tolerated him. Now I think completely otherwise.') The second of these invasions was by far the most disruptive, with the city undergoing sustained bombardment, displacement of its citizens, and shortages of food and goods. The event is captured in two of the most well-known Beethoven anecdotes: the romantically pitiful image of Beethoven crouched in his brother's cellar, protecting his ears from the cannons with pillows as related by Ferdinand Ries, and the composition of this sonata to mark the departure, absence and return of his most enduring patron, the Archduke Rudolf of Austria. Despite the customary obsequiousness evident in Beethoven's correspondence with the Archduke, and his clear vested interest in dramatising the woe caused by his patron's departure, Beethoven's gesture of concern is apparently spontaneous and genuine. Rudolf received many more dedications of Beethoven's works than any other person, including three of the greatest piano sonatas, *Les Adieux*, *Hammerklavier*, Op.106, and the final one, Op.111, not to mention the *Archduke* Trio, the *Grosse Fuge*, and the *Missa Solemnis*. Rudolf was apparently a fine pianist – accompanying Pierre Rode in the Violin Sonata, Op.96 (another work dedicated to him) – and as Beethoven's only composition pupil, received, on occasions, some rare praise for his efforts.

From the point of view of Beethoven's oeuvre, this sonata from 1809–10 raises two issues: the purposeful use of unifying musical motive, heard in the first three notes of the introduction, and the association of that unifying motive to an extra-musical idea, in a manner often taken as prescient of the various breeds of musical calling cards which were to emerge during the next half-century: Berlioz's *idée fixe*, Liszt's metamorphosis of themes, Wagner's *Leitmotif*. It is not unusual to find





Archduke Rudolf of Austria,  
Beethoven's patron

unifying motives in Beethoven's music, but it is a little unusual to find them used so obviously. The notion of extra-musical association in Beethoven's music is a vexed one. Beethoven himself had derided cheap musical picture painting and, of his sixth symphony, the *Pastoral*, had confided it was more about feeling than pictures. Nevertheless there were occasions where he could be more literal than the guardians of his reputation for musical seriousness might have desired (the most extreme being what is his last and perhaps most truthful musical comment on Napoleon, the comical *Wellington's Victory* complete with mechanical toy soldiers).

Despite the obviousness, the simplicity of the opening **Adagio**, with the words *Le - be - wohl* written over the notes of the opening horn call, is itself a masterstroke. The surprise darkening on the third chord and the pensively rhetorical extension of the opening thought both set a tone where this theme can dominate most of the thematic material of the following **Allegro** without overstatement. Beethoven's statements on pictorialism notwithstanding, it would be reasonable to take the coda of this movement (in which the *Lebewohl* motive appears in minor-key versions and broken up) pictorially if one

were inclined to do so: almost a farewell wave. In such a narrative, the pensive reflection of the slow movement (Absence), and the exuberance of the finale (The Return), which is notably unbridled, even for Beethoven, speak for themselves.

The **slow movement** establishes its own obsessive motive and a sense of ruminative improvisation and ambiguity of tonal centre so that the home key of C minor is heard relatively rarely after the opening. This style of slow movement, which avoids final closure and instead becomes an extended upbeat – almost a long thoughtful intake of breath – to a strongly articulated finale, is an important development of Beethoven’s middle and late period. In some works it provided the means whereby Beethoven managed to give more emphasis to the finale, shifting the centre of gravity from the beginning to the end. Given the tendency in the 19th century towards apocalyptic finales where the argument of the work is either made or lost, this has to be seen as a significant historical development.

The **finale** in this case, however, is certainly not apocalyptic but instead paints a surprisingly realistic heel-kick at the Archduke’s return. The feeling of joy is communicated at times in surprisingly simple colours: the predominance, for example, of rising sequences in the main material rather than the falling sequences of the first movement, and the way in which exuberant passage work seems to take over from actual melodic material, as though the music is too excited (except in the charming bell-like epiphany just before the end) to concentrate on developing ideas into extended paragraphs.

Whether it was in any way related to the recent bombardment is unknown, but Beethoven was most insistent about the use of German titles and was disturbed to find in 1811 that his publisher, Breitkopf & Härtel, had published some copies with French titles. ‘I have just received the “Lebewohl” and so forth,’ he wrote. ‘I see that after all you have published other copies with a French title. Why, pray? For “Lebewohl” means something quite different from “Les Adieux”. The first is said in a warm-hearted manner to one person, the other to a whole assembly, to entire towns. As you have had my works reviewed so abominably, you too must suffer for it... Well, let us say, basta--.’

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...the pensive reflection of the slow movement (Absence), and the exuberance of the finale (The Return)...speak for themselves.

## Robert Schumann (1810–1856)

### Kreisleriana – Fantasias, Op.16

- I *Äußerst bewegt [extremely turbulent]*
- II *Sehr innig und nicht zu rasch [fervent and not too quick] –  
Intermezzo I – Intermezzo II*
- III *Sehr aufgeregt [very agitated]*
- IV *Sehr langsam [very slow]*
- V *Sehr lebhaft [very lively]*
- VI *Sehr langsam [very slow]*
- VII *Sehr rasch [very quick]*
- VIII *Schnell und spielend [fast and with ease]*

Schumann's tempo indications warn us – they all stress fastness, or slowness, to some extreme degree. The near-panic of the beginning of the music confirms a plunge to the limits of expression, 'agitated to the utmost'. Clara (Wieck, still, when this music was composed) reacted by telling Robert Schumann 'sometimes your music actually frightens me'. The slow pieces which make up this cycle, particularly the fourth and sixth pieces, are equally strange; indeed, some of the strangest music Schumann ever wrote – deeply introspective, and resorting to a kind of near-speech in music, issuing in more lyrical outpourings. Clara was part of the inspiration: Schumann asked her, 'Do you ever play my *Kreisleriana*? Some of the pages betray a really desperate love.' He wanted to dedicate it to her, and revealed that 'in it, you and a theme of yours [or 'an idea of yours'] play the principal role'. But Clara's father Friedrich Wieck, who was opposing his daughter's marriage to Schumann, was enraged at this plan. Instead, Schumann dedicated his *Kreisleriana* to Frédéric Chopin. Like the Etudes of Chopin, so perceptively greeted by Schumann, *Kreisleriana* owes much to recent developments in piano building – particularly in the resonance from the middle and lower reaches of the keyboard.

*Kreisleriana* is a key to Romanticism. Something so new, so original, with so many unconventional – and unclassical – features, sends us searching for extra-musical inspiration. And we do not have to search far. But it was the music he called *Kreisleriana*, rather than anything else it reveals, that made Schumann declare that, among all the piano pieces he completed in the productive year from 1838 to 1839 (including the *Kinderszenen*, the *Fantasie in C*, and the *Humoresque*), '*Kreisleriana* is the dearest to me'.



**'...everything extraordinary that happens impresses me and impels me to express it in music.'**

SCHUMANN

Schumann wrote to Clara in April 1838, the month before he began *Kreisleriana*: 'I am affected by everything that goes on in the world and think it over in my own way, politics, literature and people, and then I long to express my feelings and find an outlet for them in music. That is why my compositions are sometimes difficult to understand, because they are connected with distant interests; and sometimes striking, because everything extraordinary that happens impresses me and impels me to express it in music.' And to his French friend Simonin de Vere, Schumann wrote about *Kreisleriana* that 'only Germans will understand its title'.

This title may have been, for Schumann, a kind of disguise, for outrageous self-revelation. Much of the music appears passionate, frenzied, neurotic. These were traits of Schumann at the time of composing, but more famously of the character who gave Schumann his title. Johannes Kreisler, a fictional creation of E.T.A. Hoffmann, is an eccentric musician, half mad, and whose temperament alternates between depression and wild, ingenious flights of fancy. *Kreisleriana* was Hoffmann's

own title for a group of short stories, anecdotes and musical criticism linked by the fictitious Kreisler. Schumann was right that Germans would understand – these Kreisler stories had become very famous, among the ‘Tales of Hoffmann’ that later provided Offenbach with an opera subject. Hoffmann wrote about music with authority – as well as his main profession, which was the law, this writer was a conductor, concert promoter and composer. Kreisler was not a self-portrait, but Schumann believed Hoffmann had based the character on an actual person, Ludwig Böhner (1787–1869), an eccentric Thuringian musician given to rambling musical discourses, which Schumann had witnessed.

Kreisler appears most memorably in a novel Hoffmann left unfinished at his death in 1812, *Kater Murr*, whose full title is *Growler the Cat’s Philosophy of Life Together with Fragments of the Biography of Kapellmeister Johannes Kreisler from Random Sheets of Printer’s Waste*. Growler the Cat – a caricature of the complacent bourgeois – utters platitudes about how to grow into a big cat. But he is continually interrupted by the fragments of Kreisler’s biography, as he had torn up a copy of it to use for notepaper. Hence the fragmented, episodic form of the story, which appealed so much to Schumann, who found his way to Romanticism through literature (including Hoffmann). Schumann said that the music preceded the title, but Hoffmann’s Kreisler writings matched Schumann’s inclination to make his musical creations like literary texts, albeit of the new, Romantic type. The music resembles narrative, but no coherent story is told. ‘Fantasy pictures’ was Schumann’s original title, and the music is indeed fantastic, in the Hoffmann manner of dizzying shifts between fantasy and reality, sometimes grotesque. These fantasies are nightmares, hallucinations, phantoms.

Kreisler was a tormented, even schizoid soul. Schumann had looked into that abyss, when the continuing turmoil of his emotional life around Clara drove him to neurosis and heavy drinking. But early in 1838 came recovery, and the rich creativity of these years continued. Having finished *Kinderszenen*, Schumann completed a draft of *Kreisleriana* in early May, claiming with some exaggeration that he had composed the music in four days, and telling Clara in the next sentence ‘whole new worlds are opening up to me’.

The wildness of *Kreisleriana*, which frightened Clara, shows that Schumann’s idea of her – almost, he said, his

**The music resembles narrative, but no coherent story is told.**

sole inspiration – contained a considerable element of fantasy. Yet Clara must also have relished the musical devices showing Schumann far from mad, and in complete artistic control of the ‘new worlds’. One of Schumann’s personifications of his dual personality, the reflective, soulful Eusebius, tames the wild impulsiveness of Florestan. This happens not so much in alternating pieces, since the even-numbered slow pieces contain their own extremes and strangeness, but within each piece.

Schumann’s new language, visionary and suggestive, comes allied with ingenious compositional craft. Schumann’s own deep immersion, at this time, in Bach (especially his *Well-Tempered Clavier*) is evident in many passages of the *Kreisleriana*, such as the dance-like episode in the second piece, the fugato of the seventh, and the way a particular rhythmic accentuation of the triplets in the middle section of the first piece makes a cantilena stand out. The unity which makes *Kreisleriana* a cycle, although thematic connections are sensed rather than explicit, is brought about by key relationships, alternating pieces in minor keys with related major keys – all the even-numbered pieces are in B flat major.

The eighth piece, breaking the pattern, may have been an afterthought. Two days after his diary recorded that he had completed the cycle, Schumann wrote ‘Kreisler piece in G minor, 6/8, with D minor trio, composed in fire’. Indeed, and so was the whole cycle. No wonder it needed its literary Doppelgänger, Kapellmeister Kreisler. The theme of this last piece, which comes to a fading, vanishing ending, turns up again in the finale of Schumann’s First Symphony of 1841, but the feeling there is quite different. *Kreisleriana* is a fanciful, eccentric world, and to surrender to it is to plunge to the heart of Romantic music. We may find this easier than did Schumann’s contemporaries. Liszt was reluctant to program the *Kreisleriana*, because ‘they are too difficult for the public to digest’. Clara felt that way too. But had not Johannes Kreisler deplored the failure of the world to recognise true art?

DAVID GARRETT ©2009

*Kreisleriana* is a fanciful,  
eccentric world...

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# GLOSSARY

**CANTILENA** – a song-like melody.

**CROSS-RHYTHM** – occurs when rhythms are ‘shifted’ so their strong beats fall at unexpected points in the basic pulse of the music. For example, a basic pulse of 3 beats + 3 beats might be overlaid with a rhythm made up of 2+2+2. The effect is usually complex but compelling.

**FUGATO** – in the style of a fugue, characterised by imitation between different parts or instruments, which enter one after the other. The Latin word *fuga* suggests both ‘fleeing’ and ‘chasing’.

**IDÉE FIXE** – literally a ‘fixed idea’, Berlioz first used the term to refer to the motto theme that recurs in different guises throughout his *Symphonie fantastique*.

**KEY** – in Western music there are two main categories of scale or key: major and minor. Aurally, a major scale will sound ‘brighter’ or more cheerful (‘Happy Birthday’), while a minor scale will sound sombre or mournful (funeral marches).

**LEITMOTIF** – from the German *Leitmotiv* or ‘leading motif’, a musical idea (not always a full-fledged theme) intended to represent a person, object, place, state of mind, or any other dramatic element. Wagner was the first composer to adopt the technique, which establishes unity and shapes musical structure as well as conveying dramatic effect.

**MINUET** – a French court dance from the baroque period. Adopted in the 18th century as a tempo direction, it suggests a dance-like movement in a moderately fast triple time.

**OSTINATO** – a short musical pattern that is repeated many times in succession, while other elements in the music change. An ostinato can be a melody, a chord pattern, a rhythm, or a combination of these.

**SONATA FORM** – analytical form conceived in the 19th century to describe the harmonically

based structure most classical composers had adopted for the first movements of their sonatas and symphonies. It involves the **EXPOSITION**, or presentation of themes and subjects: the first in the tonic or home key, the second in a contrasting key. The tension between the two keys is intensified in the **DEVELOPMENT**, where the themes are manipulated and varied as the music moves further and further away from the ultimate goal of the home key. Tension is resolved in the **RECAPITULATION**, where both subjects are restated in the tonic. Sometimes a **CODA** (‘tail’) is added to enhance the sense of finality.

**TONALITY** – another word for referring to ‘key’ in music; at its simplest the tonal centre of a piece of music is the key to which the movement or section gravitates.

**TRIPLET** – a rhythmic gesture, in which three notes are played in the time of two of the same kind. Continuous use of triplets, especially at a fast tempo, can create an exhilarating ‘skipping’ effect, because each beat is effectively divided into three.

*In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.*

Adagio – slow

Allegro – fast

Andante espressivo – at a moderate speed, expressively

Con moto – with movement

Moderato – moderately

Presto – as fast as possible

Vivacissimamente – extremely lively

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.

# MORE MUSIC

## Selected Discography

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### JONATHAN BISS

Last year Jonathan Biss released two of Mozart's mature piano concertos (Nos.21 in C, K467 and 22 in E flat, K482), in a much-praised recording with the Orpheus Chamber Orchestra.

EMI CLASSICS 17270

His debut CD for EMI in 2004 featured Beethoven's *Appassionata* Sonata (Op.57) and Schumann's *Dauidsbündlertänze*, and the *Fanfare* reviewer praised his playing for its thoughtfulness and nobility.

EMI CLASSICS 85894

There's more Beethoven in the fresh and eloquent recording of four sonatas: the *Pathétique*, the *Pastoral* (No.15 in D, Op.28), No.27 in E minor, Op.90 and the challenging Sonata No.30 in E, Op.109.

EMI CLASSICS 94422

### SCHUMANN

From tonight's program you can hear Jonathan Biss performing *Kreiseriana* in a 2007 all-Schumann disc that also includes the *Arabeske*, Op.18 and *Phantasie*, Op.17.

EMI CLASSICS 65391

### HAYDN

Subscribers to this series will know that Haydn is worth hearing on a fortepiano, and Malcolm Bilson offers five played on a Schanz instrument. Tonight's sonata is joined by No.60 in C (Hob.XVI:50), No.52 in G (Hob.XVI:39), No.33 in C minor (Hob.XVI:20) and No.54 in G (Hob.XVI:40).

CLAVES 2501

But as Anthony Cane writes, modern instrument performances validate the enduring significance of Haydn's piano music. Emanuel Ax's recording of five Haydn sonatas provides tremendous advocacy for these pieces. In addition to tonight's sonata he plays No.31 in A flat (Hob.XVI:46), No.34 in D (Hob.XVI:33), No.29 in E flat (Hob.XVI:45) and No.49 in C sharp minor (Hob.XVI:36).

SONY 89363

### JANÁČEK

Rudolf Firkusny was especially well-known for his interpretations of composers from his homeland: Smetana, Dvořák, Janáček and Martinů. His performances of Janáček's music for solo piano and piano with ensemble have been re-released in the DG The Originals series. In addition to *From the Street*, the 2-CD set includes *On the Overgrown Path*, and with members of the Bavarian Radio Symphony Orchestra, the Concertino for piano and sextet, and Capriccio ('Defiance') for piano and winds.

DEUTSCHE GRAMMOPHON 449764

### BEETHOVEN

Stephen Kovacevich plays 11 of Beethoven's piano sonatas in an EMI Triples release. All the great nicknamed sonatas are there: in addition to *Les Adieux*, the 3-CD set includes the *Hammerklavier*, *Appassionata*, *Waldstein*, *Moonlight*, and *Pathétique* sonatas.

EMI CLASSICS 15314

## Broadcast Diary

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### SEPTEMBER–OCTOBER

9 Sep, 6.30pm

#### MEET THE CONCERTO

**Richard Gill** conductor

**Gautier Capuçon** cello

**Robert Johnson** horn

Handel, Dvořák, Gordon

26 Sep, 8pm

#### BARTÓK AND BRAHMS

**Thomas Zehetmair** conductor

**Ruth Killius** viola

Schubert, Bartók, Brahms

2 Oct, 8pm

#### LONDON CALLING

**Mark Wigglesworth** conductor

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Britten, Vaughan Williams, Elgar

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#### SYDNEY SYMPHONY 2009

8 September, 6pm

What's on in concerts, with interviews and music.

## Webcast Diary

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# ABOUT THE ARTIST

## **Jonathan Biss** piano

Jonathan Biss represents the third generation in a family of musicians that includes his grandmother Raya Garbousova (for whom Samuel Barber composed his Cello Concerto) and his parents, violinist Miriam Fried and violist/violinist Paul Biss. He began studying piano at age six, later studying at Indiana University with Evelyne Brancart and at the Curtis Institute of Music with Leon Fleisher.

Now 28 years old, he has acquired a flourishing international reputation through his orchestral, recital, and chamber music performances in North America and Europe, and through his award-winning recordings. Noted for his prodigious technique, intriguing programs, and artistic maturity, he performs a diverse repertoire ranging from Mozart and Beethoven to Janáček and Schoenberg, as well as music by contemporary composers, including commissions from Leon Kirchner and Lewis Spratlan.

Since he made his New York Philharmonic debut under Kurt Masur in 2001, Jonathan Biss has appeared with the leading orchestras of the United States and Europe, and he recently made his Japanese debut with the NHK Orchestra. In the coming season he will make his debut with several European orchestras, including the Royal Concertgebouw, the BBC Symphony Orchestra and the Orchestre National de Lyon. In North America he will appear with the Cleveland Orchestra, St Paul Chamber Orchestra, Pittsburgh Symphony Orchestra and Toronto Symphony Orchestra, among others.

Jonathan Biss is a frequent performer at international music festivals and gives recitals in the major music capitals. He is an enthusiastic chamber musician and a frequent participant at the Marlboro Music Festival, and next year he will tour Europe with the Elias Quartet.

His recordings are highly praised, and he has recently recorded Schubert sonatas and pieces by Kurtág, for release in September on the Wigmore Hall Live label. In addition to his many awards, he was the first American chosen to participate in the BBC's New Generation Artist program.

This is Jonathan Biss' Australian debut tour; earlier this month he performed in concert with the Melbourne Symphony Orchestra.



Follow Jonathan Biss' blog  
at [jonathanbiss.com](http://jonathanbiss.com)



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Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence. Last year the Sydney Symphony toured Italy, and in October 2009 will tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a recording of rare Rachmaninoff chamber music with Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

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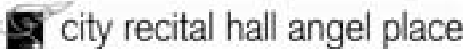
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