

Jeremy Denk

Milton Court Artist-in-Residence

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Independent

Jeremy Denk © Michael Wilson

Thu 12 Oct
**Jeremy Denk
plays Mozart**

Sun 15 Oct
**Jeremy Denk:
Infinite Variations**

Tue 27 Feb 2018
**Jeremy Denk
and Britten Sinfonia**

Sat 3 Mar 2018
Jeremy Denk in Recital

Jeremy Denk

Milton Court Artist-in-Residence

Thu 12 Oct

730pm, Milton Court Concert Hall

Mozart – the late sonatas

Piano Sonata in C minor, K457

Piano Sonata in F major, K533/494

Piano Sonata in C major, K545

interval 20 minutes

Piano Sonata in B flat major, K570

Piano Sonata in D major, K576

Rondo in A minor, K511

Jeremy Denk piano

Sun 15 Oct

Milton Court Concert Hall

Infinite Variations

11am

Variations on Death

Sweelink Variations on 'Mein junges Leben hat ein End'

Liszt Variations on 'Weinen, Klagen, Sorgen, Zagen'

Jeremy Denk Game Over: Brief variations on videogame death music

Mozart Violin Sonata in F major, K377 – Theme and Variations

interval 20 minutes

Schumann Theme and Variations in E flat major, 'Geistervariationen'

JS Bach, arr Bauer Komm, süßer Tod

Haydn Variations in F minor

Purcell Dido's Lament

Jeremy Denk piano

Measha Bruegggosman soprano

Karen Gomyo violin

Julian Steckel cello

3pm

Variations on Virtuosity

Biber Mystery Sonatas – Passacaglia

Bizet Variations chromatiques de concert

Mendelssohn Variations concertantes, Op 17

Vieuxtemps Souvenirs d'Amérique, Op 17 (Variations burlesques sur 'Yankee Doodle')

interval 20 minutes

Schumann Études symphoniques, Op 13

Jeremy Denk piano

Karen Gomyo violin

Julian Steckel cello

7pm

Variations on Heartbreak ... and Hope

Peerson The fall of the leafe

Monteverdi, arr Denk Zefiro torna

John Adams I Still Play

Brahms Piano Trio No 2 in C major, Op 87 – Andante con moto

Verdi/Aaron/Wasserman Since my love has gone

Monteverdi, arr Denk Lamento della ninfa

interval 20 minutes

Beethoven Piano Sonata No 32 in C minor, Op 111

Jeremy Denk piano

Measha Bruegggosman soprano

Karen Gomyo violin

Julian Steckel cello

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Welcome

A warm welcome to the initial concerts given by the American pianist Jeremy Denk, this season's Artist-in-Residence at Milton Court. He is a musician who combines prodigious gifts with an acutely inquiring mind, as we'll be hearing. His opening recital explores the subject of late Mozart, and offers us a rare opportunity to immerse ourselves in the emotional intensity that characterises the composer's final solo keyboard works.

Immersion is also the name of the game in Sunday's event. Aptly titled 'Infinite Variations', it presents not only a wide range of variations, dating from the late 16th century to the 21st, but also explores the way in which composers use this infinitely extendable form. Accompanying him on the journey are the soprano Measha Bruegggosman, violinist Karen

Gomyo and cellist Julian Steckel. We end with one of the most sublime instances of variation in the entire repertoire – Beethoven's last Piano Sonata, Op 111.

Behind the scenes, Jeremy will be sharing his artistry with students from the Guildhall School of Music & Drama in workshops and masterclasses related to the main programme.

We look forward to welcoming Jeremy back next year, in the company of Britten Sinfonia on 27 February, where Nancarrow rubs shoulders with Gershwin, and finally as a solo recitalist on 3 March for a programme of Prokofiev, Beethoven and Schumann.

It promises to be a thrilling residency.

Huw Humphreys, Head of Music, Barbican

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The allure of the infinite

In a sense, musical variations are just a technical device – you take a series of chords and change it over the course of the piece. Music lends itself especially well to this – far more so than words. If you were to do that with poetry, the repetition would become tedious. But with music, that combination of repetition plus change is one of the best things that it can do: you hear the same thing but it has been altered in some way, which becomes a form of catharsis. It's no accident that some of the most powerful pieces of music are in variation form – including Bach's *Goldberg Variations*, where there's almost a cosmos that he draws out. It feels infinite. And Beethoven ended his piano sonata life with one of the most transcendent sets ever written. This last sonata, Op 111, is about approaches to infinity, about time itself – the existence of time, the expansion of time. It's a piece that is almost talking about the very art of music and the disintegration of style ... and it's one of the pieces I love the most.

Since variation form is basically about regenerating life, to use it to depict death (as in the first concert in the Infinite Variations day) is interesting. And then in the 19th century, variation form became a popular vehicle for virtuosity. The Schumann *Études*

symphoniques is a young man's piece – a virtuoso example of how the act of riffing on the theme becomes a kind of display of the possibilities of the instrument. And it's combined with this sense of play, which is really important to me. The sense of the joy of playing the instrument is very strong, and its mood switches dramatically from variation to variation.

Finally, in the last concert of the day, I wanted to explore the idea that variations are also about romantic loss or farewell; stylistically, this goes all over the place.

This is prefaced by a recital of Mozart sonatas. I'm drawn to music that isn't procrustean, isn't stuck in a bed of how it ought to be done but where, instead, each moment it seems to be inventing itself. Mozart is very often like that – even more so Haydn, and some Beethoven – his music is about unpredictability, switches of direction and changes of character. It's music that I practise like a dog but then you get on-stage and something happens that's outside of what I've done. My dream is to do precisely what I've practised, but it can never really be like that, because there always that extra something which you've got to harness in the moment of performance.

© Jeremy Denk

Thu 12 Oct

Mozart – the late sonatas

Wolfgang Amadeus Mozart (1756–91)

Sonata in C minor, K457 (1784)

1 Molto allegro

2 Adagio

3 Allegro assai

Sonata in F major, K533/494 (1787–8)

1 Allegro

2 Andante

3 Rondo: Allegretto

Sonata in C major, K545 (1788)

1 Allegro

2 Andante

3 Rondo (Allegro)

Sonata in B flat major, K570 (1789)

1 Allegro

2 Adagio

3 Allegretto

Sonata in D major, K576 (1789)

1 Allegro

2 Adagio

3 Allegretto

Rondo in A minor, K511 (1787)

Jeremy Denk piano

'Late' Mozart might seem as dubious as late Schubert or late Chopin. Yet, even in a composer who died at 35, it's possible to see new directions, new priorities in his last slew of piano works. There tends to be a greater leanness of material, a propensity for counterpoint (not for nothing had he been studying the works of Bach), while the pure songfulness of this master melodist is eschewed for strength of feeling. The results, when heard together as tonight, are extraordinarily potent.

Wolfgang Amadeus Mozart Piano Sonata in C minor, K457

Mozart's C minor Sonata exploits to the full the potential of the keyboard instrument of his time, making much of dynamics and range in this overtly dramatic work. Anguish is ever-present in the first movement, from its agitated rising arpeggio theme onwards. After a development of drive and drama, the coda maintains the tension, the music finally sinking to the lowest register of the piano. The slow movement, which is – uniquely among Mozart's piano sonatas – liberally marked with dynamic indications, continues the harmonic experimentation among aria-like roudades and at times seems to pre-echo the slow movement of Beethoven's 'Pathétique' Sonata. The feverish finale provides no let-up in either intensity or grief; indeed, its syncopations and startling silences seem rather to build on what has gone before. After coming close to frozen collapse, it finally gathers up speed, reaching a resounding minor-key climax, with no dissipation of tension. Mozart's sketches for this movement show that he originally conceived of an even more abrupt ending but it is difficult to imagine one more dramatically effective than his eventual solution.

Piano Sonata in F major, K533/494

The two Köchel numbers reveal an unlikely juxtaposition in this F major Sonata. Mozart completed the first two movements in January 1788 (K533) but seems unable to have come up with a fitting finale, giving the lie (once again) to that notion of Mozart being a figure to whom composing came as easily as breathing. Similarly, the sense of inevitability, of an almost improvisatory insouciance in the first movement is misleading – the Allegro is in fact highly

contrapuntal and tautly organised. The Andante is one of the greatest slow movements among the keyboard sonatas and again is striking for its economy of means. Elements from its opening motif are transformed for a second idea, now set against a chromatic accompaniment; and the climax of the development (for this movement is, unusually among Classical sonatas, also in sonata form) forms an imposing canon based on four notes found in the second part of the opening theme. The movement concludes in a sense of intense calm. When the sonata was published in 1790 Mozart used for its finale a previously published freestanding rondo, K494. His updating for this sonata not only extends it but also exploits the full range of the keyboard in a manner that anticipates Beethoven.

Piano Sonata in C major, K545

Mozart dubbed this C major piece 'a little keyboard sonata for beginners': how dangerous a description that is! As that legendary Mozartian Alfred Brendel comments: 'Paradoxically, it belongs to the most treacherous pieces of the repertory, as every self-critical pianist of age and experience will know. The reduction to the most essential, which we so admire and dread in Mozart's pianistic writing, is carried here to a masterly extreme.' There is absolutely nowhere to hide in this music – and yet the effect needs to be one of artlessness. It has long been speculated that Mozart termed it in this way to encourage widespread sales, his finances having become by this stage precarious (though in the event it wasn't published until 1805). But even if its technical requirements are limited, that is not to suggest that the piece lacks formal innovation. Its first movement, which begins as insouciantly as the opening Prelude of Bach's 48, remains deliberately lighthearted until the development, where it turns, briefly, into the minor. But Mozart springs a surprise, returning to the opening not in the customary home key of C but in F major. And then, rather than simply reiterating the opening material, he goes off in new directions (reminding one of Carl Ditters von Dittersdorf's lament that 'He does not give the listener time to catch his breath, for no sooner is one inclined to reflect upon a beautiful inspiration than another appears, even more splendid') before finally ending emphatically in C.

The bucolic simplicity of the serenade-like slow movement demands just the right flowing tempo, an accompaniment that is audible yet not obtrusive and a truly *cantabile* melodic line. Contrast comes in the middle section, in which Mozart dips into G minor, a key that always yielded from him music of yearning lamentation. When the opening idea returns, it seems unnerved by the experience of the minor, sounding a little less certain of itself. The finale, a rondo gone in a flash, is based around a gavotte rhythm, which again slips into the minor in its central section.

interval 20 minutes

Piano Sonata in B flat major, K570

Mozart's penultimate piano sonata has, beneath its understated exterior, a leanness of invention that is anything but straightforward. The result is enigmatic rather than simplistic.

'Mozart is made neither of porcelain, nor of marble nor of sugar', wrote Alfred Brendel in 1985. It might seem tempting to prettify the apparent plainness of the B flat major Sonata, K570, but it needs no fondant curlicues. Its understated Allegro opens with the simplest of themes based around an arpeggio, while the second subject is closely related, rather than providing a contrast. The coda quotes from 'Ah, taci, ingiusto core' from *Don Giovanni*, and the spirit of *opera buffa* is never far away. Mozart's economy of expression characterises the entire work, but never more so than in the simply harmonised rondo-form Adagio. From its opening horn-call theme, at once tender and austere, via forays into the minor to the coda, which refers back to the first episode, there's a wistfulness which is very affecting. The gleeful finale, another rondo, subtly alludes back to the opening movement, and recaptures its *buffa*-ish spirit.

Piano Sonata in D major, K576

Mozart's final piano sonata, K576, dates from 1789 and is the only one of a purported set of what the composer described as 'six easy piano sonatas for Princess Friederike', eldest daughter of Friedrich Wilhelm II, King of Prussia (for whom he composed his 'Prussian' Quartets). However, 'easy' is hardly the adjective that comes

to mind in a work that is striking for the sheer amount of contrapuntal writing, something that, as we've been hearing, became an increasing preoccupation for Mozart during his latter years.

He uses it to tremendous effect here, for instance in the development of the opening movement, where the self-confident martial-sounding theme is destabilised as it is wrenched through a sequence of minor keys, lending it a frantic edge. The finale, too, though initially lighthearted, increases in intensity as the counterpoint between the hands becomes more evident. Between these essentially extrovert creations is a contrasting Adagio, whose gently doleful demeanour is reminiscent of the great slow movements of Mozart's mature piano concertos.

Rondo in A minor, K511

'The pianist ... will be keenly aware of how much every note counts in Mozart's solo works. The performer is left alone here with every nuance, every small decision – a great deal more so than in Mozart's piano concertos. The responsibility to these few proffered notes is immense, yet needs to be carried off lightly. It is as if huge searchlights illuminated everything, while the player must act as if they did not blind him.' Wise words from Alfred Brendel. And nowhere are those searchlights more intense than in this extraordinary rondo in a key that Mozart used rarely, and invariably to bleak effect.

The work is dated 11 March 1787 and was composed in between the operas *The Marriage of Figaro* and *Don Giovanni*. It stands in absolute contrast to these pieces, Mozart turning in on himself to produce one of his most soul-searching and inward works. Though there are warmer episodes, the first serene, the second almost shockingly sunlit, they can offer no more than temporary respite from the gloom of the main idea, whose chromatically twisting line and pungent harmonies weigh down the siciliano rhythm. The return of this theme following the second major-key section, now condensed, underlines the mood of utter desolation and the music remains resolutely in the minor right up to its close.

Programme note © Harriet Smith

Sun 15 Oct: Infinite Variations

11am: Variations on Death

Jan Pieterszoon Sweelinck (1562–1621)

Variations on 'Mein junges Leben hat ein End'

Franz Liszt (1811–86)

Variations on 'Weinen, Klagen, Sorgen, Zagen' (1862)

Jeremy Denk (born 1970)

Game Over: Brief variations on videogame death music (2017)

Wolfgang Amadeus Mozart (1756–91)

Violin Sonata in F major, K377 (1781) – Theme and Variations

Robert Schumann (1810–56)

Theme and Variations in E flat major, 'Geistervariationen' (1854)

Johann Sebastian Bach (1685–1750),

arr Harold Bauer (1873–1951)

Komm, süßer Tod, BWV478 (1736, arr 1942)

Joseph Haydn (1732–1809)

Variations in F minor, Hob XVII:6 (1793)

Henry Purcell (1659–95)

Dido's Lament: 'When I am laid in earth' (1689)

Jeremy Denk piano • **Measha Brueggergosman** soprano

Karen Gomyo violin • **Julian Steckel** cello

For texts, please see page 18

Jan Pieterszoon Sweelinck
Variations on 'Mein junges Leben hat ein End'

'My young life has an end / My joy and sorrow as well ...' The irony is that Jan Sweelinck, the so-called 'Orpheus of Amsterdam', lived to 59 – a ripe old age for his time – sufficient to father six children and serve as teacher and inspiration to a whole generation of younger organists, who flocked to hear his playing at Amsterdam's Oude Kerk. The Reformed Church barred the organ from services, so Sweelinck performed his famously inventive sets of variations before and after the main event. Why he chose this particular secular song as a subject for variation is unknown (though possibly he was attracted to the expressive potential of its harmonies). Certainly, he finds unsuspected depths in this concise work, which survived in a single manuscript copy and was only finally published in 1895 – just in time to be misquoted by Stephen Dedalus in Joyce's *Ulysses*. In the midst of death, it seems, we are in life.

Franz Liszt
Variations on 'Weinen, Klagen, Sorgen, Zagen'

On 3 July 1862, Franz Liszt's daughter Blandine gave birth to a son, Daniel. A month later she fell ill, and on 11 September, for reasons that remain unclear, she died, aged just 26. Her family was shocked and devastated; Liszt, in Rome, 'poured out my sorrow' to his beloved Princess Carolyne zu Sayn-Wittgenstein. And then he turned to Bach, and the consolations of the church: as expressed in Bach's 1714 cantata *Weinen, Klagen, Sorgen, Zagen*, whose opening chorus translates as:

*Weeping, lamentation, worry, apprehension,
 anxiety and distress
 Are the bread of tears of Christians who bear
 the mark of Jesus.*

That autumn, at his apartment in Rome's Via Felice, Liszt took the ground bass of Bach's cantata and created from it a mighty set of piano variations in which his unsurpassed keyboard virtuosity enabled him to explore what is effectively an anatomy of grief. The bravura of the opening is deceptive: the sinking shape of Bach's theme quickly pulls the music into a quieter, more inward place, from which Liszt commences his long musical mourning process. What follows is at times torrential, but at the last, an instrumental

recitative leads the music from F minor to F major and a defiant statement of the chorale with which Bach ended his cantata: 'Was Gott tut, das ist wohlgetan' (What God does, is well done). The music seems to propel itself heavenwards by sheer force of will: three years later Liszt would take holy orders.

Jeremy Denk
Game Over: brief variations on videogame death music

- 1 Donkey Kong
- 2 The Legend of Zelda, Game Over
- 3 Mortal Kombat 4

Like any truly immersive art form, video games can create an entire world. Characters develop; lives are lived and lost. And within that world, the emotion of loss can seem at least as real – in the moment – as the feelings we experience when Mahler's Sixth Symphony crashes in ruins, or Puccini's Mimi breathes her last. As an engine for emotion, music is a vital part of the gaming experience. So Jeremy Denk has looked at the musical language with which four games in particular confront death – *Donkey Kong* (1981–present), *The Legend of Zelda* (1986–present, with acclaimed scores by Koji Kondo), *Game Over* (1987) and *Mortal Kombat* (1992–present) – and now offers his own variations on the instant when each of these different worlds blinks out of existence: when it really is Game Over.

Wolfgang Amadeus Mozart
Violin Sonata in F major, K377 – Theme and Variations: Andante

Vienna, 27 June 1781

'I spend almost every day after lunch at the house of Herr von Auernhammer. The young lady of the house is hideously ugly! – her playing, however is enchanting ...'

Oh dear! Hardly gallant! But Mozart could be disarmingly frank to those to whom he felt close, as this letter to his father shows. Sadly, he just didn't feel particularly close to his piano pupil Josepha Auernhammer: 'What is more, she is *sérieusement* in love with me ... so I was compelled to tell her the truth tactfully.'

Despite this, when the publisher Artaria issued six of Mozart's violin sonatas in November of the same year, they bore a dedication to Fraulein

Auernhammer. A tactful gesture to retain a lucrative pupil, or balm for a broken heart? To the modern listener, the real question is why Mozart dedicated his most ambitious violin sonatas to date to a pianist; the answer, of course, being that the violin is the accompanist, and these sonatas were actually written as showcases for the keyboard player.

That was a convention of the time. Both players, however, have their share of the expression in the expansive D minor theme and six variations that comprise more than half the length of the otherwise ebullient F major Sonata, K377. Mozart didn't treat all of his students as musical equals, by any means. Still, to read an autobiographical narrative into the progress of this emotionally charged movement – and in particular, the way the fifth variation offers a glimpse of D major sweetness, before a minor-key *siciliano* lulls things to a close – would probably be overstepping the bounds of 18th-century courtesy.

Programme notes © Richard Bratby

interval 20 minutes

Robert Schumann **Theme and Variations in E flat major, WoO24,** **'Geistervariationen'**

Schumann's so-called 'Ghost' Variations is his last work, and one shrouded in mystique. 'Robert got up again and wrote out a theme which he said angels had sung to him.' So recorded Clara Schumann in her diary of the night of 17 February 1854. It was the theme of the so-called *Geistervariationen*, yet that account doesn't ring entirely true. Why not? Because the theme of this final work is a very close relation of the middle section of 'Vogel als Prophet' from the much earlier *Waldszenen*, and that of the late Violin Concerto's slow movement. Ten days later came Schumann's tragic suicide attempt, after which he had himself committed to Endenich asylum.

What's remarkable, perhaps, is the fact he was able to compose at all while in such a state of turmoil, producing five variations on the theme. Robert dedicated the work to Clara, though the piece was excluded from the complete edition that she prepared with Brahms. Instead, the theme alone eventually appeared in a supplementary volume of 1893, thanks to the urging of Brahms (who in 1861 had given his own tribute to his

beloved Robert when he used it as the basis for a set of piano four-hand Variations, Op 23).

The theme itself derives a sense of inwardness from its falling phrases, and that mood very much hovers over the following variations, which are sparse and yet emotionally intense. Of them, the first introduces a greater sense of movement with a sonorous accompaniment, the second is canonic with the imitative entries becoming more spaced out as it progresses and the third places the theme in the lower register, wreathed by an agitated treble accompaniment. A switch to the minor for the fourth gives it a starker edge, which is righted by the final variation, Schumann's writing seeming ever more spectral as it rises up the keyboard, drawing to an enigmatic close.

Programme note © Harriet Smith

Johann Sebastian Bach, arr Harold Bauer **Komm, süßer Tod, BWV478**

Unsurprisingly for a pupil of the great Polish virtuoso and statesman Jan Paderewski, the Anglo-American pianist Harold Bauer was a Bach player of the old school. But his reverence for the composer was profound (Bauer was the pianist on the tour during which Pablo Casals first played Bach's Solo Cello Suites in public), and he completed this piano transcription of Bach's 1736 song *Komm, süßer Tod* ('Come, sweet death') in New York in 1942, shortly after the USA had entered the Second World War. At that troubled time, the spiritual strength of Bach's music must have offered profound consolation – however sombre its words.

Programme note © Richard Bratby

Joseph Haydn **Variations in F minor, Hob XVII:6**

Haydn's F minor Variations may be modest in scale but it's a *tour de force* in terms of compositional sleight of hand. 'F minor' is slightly misleading inasmuch as this is actually a double set of variations, based on two themes, one in F minor, the other in F major. Haydn was fond of this device – another outstanding example combining major and minor can be found in the slow movement of his 'Drumroll' Symphony.

The work was written in 1793 for Barbara von Ployer, whose name may ring a bell, as Mozart wrote two of his most joyously elegant concertos for her, K449 and K453. Initially, Haydn intended the variations to form the opening movement of a sonata, though he later abandoned this idea, extending the variations and writing an elaborate and touchingly elegiac coda. He also gave the piece the subtitle 'Un piccolo divertimento', though the notion that this is a little entertainment makes it about as misleading a title as that of Beethoven's late Bagatelles or Schumann's *Humoreske*.

What's immediately striking about the opening F minor theme are the unusual key itself (used with such impact in his 49th Symphony, 'La passione') and the prevalent dotted rhythms, which give it a weighty, dragging quality that contrasts with the relatively carefree major theme, with its frothy ornamentation and whimsical air. While the minor theme is subject to increasingly complex treatment in its two variations (syncopations and demisemiquavers respectively), the major one, though imbued first with trills and then triplet movement, retains a greater sense of stability, giving it the sense of a kind of refrain. In the coda, the dotted rhythm becomes increasingly obsessive, the chromaticism deliciously heightening the tension until it gives way to an improvisatory-sounding outburst of arpeggios. But it is that dotted rhythm that has the final word.

Programme note © Harriet Smith

Henry Purcell

Dido's Lament: 'When I am laid in earth'

It's Act 3 of Purcell's *Dido and Aeneas*: Aeneas and his Trojans have left Carthage, and the heartbroken Queen Dido expires to music that has an unmistakable dying fall. The librettist Nahum Tate (now best-known in the English-speaking world for the hymn *While shepherds watched their flocks by night*) has received more than his fair share of posthumous criticism: Alexander Pope, in *The Dunciad*, called him 'a cold writer, of no invention'. But Tate and Purcell knew that their audience was familiar with Book IV of Virgil's *Aeneid*, and *Dido and Aeneas* condenses the narrative to a concise but near-perfect musical drama, to which this brief, poignant lament in the form of a passacaglia forms the quietly devastating climax.

Programme note © Richard Bratby

3pm: Variations on Virtuosity

Heinrich Ignaz Franz von Biber (1644–1704)

Mystery Sonatas (c1676) — *Passacaglia*

Georges Bizet (1838–75)

Variations chromatiques de concert (1868)

Felix Mendelssohn (1809–47)

Variations concertantes, Op 17 (1829)

Henri Vieuxtemps (1820–81)

Souvenirs d'Amérique, Op 17 (*Variations burlesques sur 'Yankee Doodle'*) (1843)

Robert Schumann (1810–56)

Études symphoniques, Op 13 (1834–7)

Jeremy Denk piano

Karen Gomyo violin

Julian Steckel cello

Heinrich Ignaz Franz von Biber Mystery Sonatas – Passacaglia

‘In order to get beyond the virtuoso level, one must first be a virtuoso,’ said Ferruccio Busoni. ‘One arrives at something more, not something different.’ And the ‘something more’ in Heinrich von Biber’s 15 *Mystery* (or *Rosary*) *Sonatas* featuring *scordatura* (re-tuned) violin was recognised from the outset – even while it was generally allowed that these were (and are) some of the most technically demanding works ever written for solo violin.

Biber was born in Bohemia, but lived and worked from 1670 in the Catholic church-state of Salzburg – where he began to compose the *Mystery Sonatas* in around 1676. Each represents a different sacred mystery; the final *Passacaglia* alone has no explanation, merely an engraving of an angel leading a child by the hand, and a bass theme taken from a hymn to the Guardian Angel. It demands no *scordatura*, either: the technical and emotional demands of this concentrated single-movement masterpiece are sufficient without it. In an ecclesiastical city such as Salzburg, musical fashion and virtuosity for its own sake could be viewed with suspicion (as Mozart would find out two generations after Biber’s death). But in the context of works as avowedly spiritual as Biber’s, the very challenge becomes a spiritual exercise in its own right: a sort of musical *via crucis* for a performer of supreme insight and ability.

Georges Bizet Variations chromatiques de concert

Bizet was regarded by his contemporaries as a fine pianist, though he seems to have viewed his pianism primarily as a compositional tool. ‘I play the piano very well and live on it very poorly, as nothing in the world could make me play publicly’, he wrote to a friend in 1867. Berlioz confirmed his abilities, writing in a Paris newspaper in 1863: ‘His talent as a pianist is so great that no difficulty can stop him when sight-reading orchestral scores. After Liszt and Mendelssohn one could see few sight-readers of his ability.’

But the notion that Bizet saw the piano principally as a means of familiarising himself with the works of other composers is backed up by the mighty and melodramatic *Variations chromatiques de concert* of 1868, seemingly inspired by Beethoven’s C minor Variations, WoO 80. ‘I have just finished the *Variations chromatiques*’ he wrote

to his pupil Edmond Galabert. ‘It is on the theme I drafted this winter. I am, I admit it, totally satisfied with this piece. It is treated audaciously, you will see.’ And although he dedicated the *Variations* to the Hungarian-born virtuoso Stephen Heller, he was sufficiently pleased with the piece to break with his own custom and perform it in public at the Société Nationale de Musique in December 1871.

Based on a strikingly lugubrious, chaconne-like theme, the work certainly offers an imposing display of virtuosity, both of the fingers and the imagination. The fluctuation between C minor and C major creates a ready-made sense of light and shade, though it’s a trajectory that the work’s self-proclaimed chromaticism continually subverts. And over these 14 variations you’ll hear recitatives, a polonaise (Variation 10), and allusions (both overt and hidden) to Beethoven, Chopin (Variation 11) and Gounod’s *Roméo et Juliette* (Variation 13): all overshadowed by the pull of C minor, and an atmosphere both as heady and as ominous as anything in *Carmen*. Glenn Gould, writing in 1973, called the result ‘one of the very few masterpieces for solo piano to emerge from the third quarter of the 19th century ... a work that, harmonically, never puts a wrong foot forward’.

Felix Mendelssohn Variations concertantes for cello and piano, Op 17

Felix Mendelssohn grew up in an intensely musical family, in which his younger brother Paul was the principal cellist. Paul possessed a formidable ear in his own right. A family friend, Adolf Marx, recalled that, ‘When Felix played, which was almost always without sheet music, the youth with the passionate expression and short dark curls would occasionally steal up to his brother after it was over, tap him on the shoulder and say softly: “Felix! In the 10th bar you played F; it should be F sharp ...”’ Paul went on to pursue a career in finance, but he seems to have been a fine amateur cellist well into adult life: it was for him that Felix wrote his Cello Sonata, Op 45 in 1838.

A decade earlier, in January 1829, Felix had written these *Variations concertantes*, Op 17 for Paul. He took them on his travels to England later that year, where he tried them out in public with the elderly Yorkshire-born cellist Robert Lindley – obviously unsatisfactorily (‘I sincerely regret not having Paul’ he wrote to their sister Fanny). But Mendelssohn’s elegant original theme and its eight bustling, blossoming variations represent

virtuosity on a domestic scale, designed to amuse skilful players without exposing their limitations – up until the quiet, fantastical coda, a touch of poetry that, between Felix and Paul, clearly represented something understood.

Henri Vieuxtemps *Souvenirs d'Amérique, Op 17 (Variations burlesques sur 'Yankee Doodle')*

'I'd rather have a line of Vieuxtemps than the whole of Tchaikovsky's concerto.' If Leopold Auer, the original dedicatee of Tchaikovsky's Violin Concerto, genuinely said that about his boyhood idol Henri Vieuxtemps, it probably tells us more about Auer than about either composer. But in his lifetime, the Belgian-born Vieuxtemps – who gave his first violin recital at the age of six, was praised by Schumann at 14 and modelled his technique on Paganini – seems to have had an unparalleled ability to captivate an audience.

And what listener – American or not – could fail to be delighted by his *Souvenirs d'Amérique*, composed in 1843 for his first tour of the USA, and which, after a grandiose unaccompanied introduction, over six short variations basically gives the full Paganini treatment (triple stops, multiple-octave string crossing, harmonics) to the tune *Yankee Doodle*? This is why players such as Vieuxtemps drew cheering crowds – and why, on his second visit to the USA in 1857, he performed no fewer than 75 concerts in three months: a feat that he later described as 'a crime against music'. No jury on earth would convict him, though.

Programme notes © Richard Bratby

interval 20 minutes

Robert Schumann *Études symphoniques, Op 13*

'You've done well not to play my pieces. They are not suited for an audience, and it would be idle for me to complain later that the audience failed to understand something unconcerned with their applause – indeed, concerned with nothing at all and existing purely for its own sake.'

So wrote Schumann rather ruefully to Clara in a letter dated 18 March 1838. This was a complaint he frequently made, though perhaps it's understandable, for here was a genius of a singular bent and one whose lofty principles

weren't always in tune with the times. The very title of the *Études symphoniques* sets the work apart from the epidemic of flashy studies that were appearing from composer-pianists at that time, emphasising the seriousness of his ambition.

A quick explanation about the editions: there are fundamentally two published versions. The first (1837), which Jeremy Denk plays today, consists of a theme and 12 *études* and is entitled *Études symphoniques*. Fifteen years later, Schumann shortened the work and changed its title to *Études en forme de variations*.

Even by Schumann's standards, this is a highly autobiographical work. The C sharp minor theme itself was not his own but was sent to him by an amateur music-lover, Baron von Fricken, who had proudly written several variations on it. Schumann, it seems, was not overly impressed and, having subtly amended the theme, started writing his own variations, and then got carried away. But, equally significantly, the Baron was also the guardian of Ernestine von Fricken, a fellow piano pupil of Friedrich Wieck. She and Schumann became briefly engaged in 1834. In Schumann's initial version of the work of 1835, the personal element is quite apparent, for he called it *Fantaisies et Finale sur un thème de M le Baron de Fricken*. The more generalised title of *Études symphoniques* is perhaps an attempt to distance himself from the Ernestine episode, particularly as he had by this point set his heart on Clara Wieck.

The virtuosity of the *Études symphoniques* is not to be underestimated; the work's difficulty stems as much from its intellectual demands as from its physical ones – the fugato and canonic writing that are such a feature of *études* 1, 4 and 5, for instance. Schumann also references earlier music, with *Étude* 8 imbued with the spirit of the Baroque French overture. The work is tirelessly inventive: in the second *Étude* the original theme is transferred to the bass, against a new melody, while he makes much of a switch to E major in the Seventh *Étude*. Strikingly, he returns to the major in the extended final *Étude*, which incorporates a quotation from what was at that time a well-known melody, 'Du stolzes England, freue dich', from Marschner's opera *Der Templer und die Jüdin*. This was not only a homage to the work's dedicatee, the English composer William Sterndale Bennett, but also provided an opportunity to end in a more upbeat manner than the Baron's theme would naturally have allowed.

Programme note © Harriet Smith

7pm: Variations on Heartbreak ... and Hope

Martin Peerson (d1571–1651)

The fall of the leafe (before 1619)

Claudio Monteverdi (1567–1643),

arr **Jeremy Denk** (born 1970)

Zefiro torna (pub 1632)

John Adams (born 1947)

I Still Play (2017) European premiere

Johannes Brahms (1833–97)

Piano Trio No 2 in C major, Op 87 (1880–82) —
Andante con moto

Verdi/Aaron/Wasserman

Since my love has gone (1951)

Claudio Monteverdi, arr **Jeremy Denk**

Lamento della ninfa (1638)

Ludwig van Beethoven (1770–1827)

Piano Sonata No 32 in C minor, Op 111 (1821–2)

Jeremy Denk piano

Measha Bruegggosman soprano

Karen Gomyo violin

Julian Steckel cello

For texts, please see page 18

Martin Peerson **The fall of the leafe**

We have only four surviving keyboard pieces by the Elizabethan organist and virginalist Martin Peerson, all of which are contained within the famous Fitzwilliam Virginal Book (c1619). Yet this brief, lamenting alman, with its descending flurries of notes and gently evocative title, echoes down the centuries – inspiring variations that range from works by Finzi and Imogen Holst to the Finnish heavy metal band The Fall of the Leafe. Autumn speaks for itself as a symbol of transience: but there's an inventiveness and fantasy about this tiny masterpiece that remind us that the seasons are cyclical, that (as in all sets of variations) repetition nourishes invention, and that even the fall of a leaf is the start of a process of renewal.

Claudio Monteverdi, arr Jeremy Denk **Zefiro torna, S251**

'The dance of the chaconne makes life a joyous revel,' declares Miguel de Cervantes in his novella *The Illustrious Kitchen-Maid* (1613). The chaconne in the time of Cervantes and Monteverdi was still a long way from becoming the stately, solemn form exalted by Bach. It may have come from Spain (Cervantes implied it originated in Mexico), but it was lively, licentious and something to be shared between more than one performer.

That's certainly the case with Monteverdi's *Zefiro torna*, originally a madrigal for two voices and continuo to an amorous sonnet by Ottavio Rinuccini (the librettist of Monteverdi's last opera *Arianna*), and first published as one of his *Scherzi musicali* in Venice in 1632. The dance rhythm is infectious and unmistakable; as is the playful sensuality of the two echoing, intertwining voices. But equally unmistakable is the hallmark of the chaconne: the repeating ground bass that (from one point of view) makes this exquisite piece of Renaissance high spirits an early – but wonderfully sophisticated – set of variations.

John Adams **I Still Play (European premiere)**

In March this year, Robert Hurwitz celebrated 30 years at the helm of Nonesuch Records – three decades defined by unstinting, open-minded

support of living musicians. At the party in New York, artists ranging from Louis Andriessen to Pat Metheny paid tribute (Jeremy Denk sent a message via video link). Nonesuch composers brought their own musical offerings, and this is John Adams's, inspired by his delight at overhearing Hurwitz admit, 'I still play'. 'I thought, I have to write a piece for Bob that's called *I Still Play*, and that just expanded out to asking the other composers,' explains Adams. Any resemblance to a celebrated Baroque set of keyboard variations is wholly intentional in this short, very personal tribute to a record exec who keeps a copy of the *Well-Tempered Clavier* on the piano in his office.

Johannes Brahms **Piano Trio No 2 in C major, Op 87 –** **Andante con moto**

Chamber music was always an intimate matter for Johannes Brahms. His first Piano Trio, Op 8, was forged in the fires of his youthful relationship with Robert and Clara Schumann, and their shared tragedy: it would take 37 years and a whole creative lifetime to reach its final form. With his Second Trio, written over two years from 1880 to the summer of 1882, we're in the world of an older, wiser and more confident composer (he'd grown his famous beard in 1878). 'You have not yet had such a beautiful trio from me,' he wrote to his publisher Simrock on its completion – and very likely have not published its equal in the last ten years.'

Clara Schumann agreed: 'What a Trio! ... I love each movement, how wonderful the way in which each motif grows out of the one before it, how each figure grows from the others! How charming the scherzo is, and then the Andante with its graceful theme ...' But she'd surely have noticed the ardent, Hungarian flavour of that melancholy 'graceful theme'. Throughout his life, Brahms liked to adopt Magyar dress before speaking from the heart. And in both their formality and their emotion, the five variations that follow distantly echo the slow movement of his String Sextet, Op 18 (1860), which he'd once transcribed for piano as a birthday gift for Clara. Here, as in that piece, the variation form serves as a channel for Brahms's emotions: redoubling their strength, even as it holds them masterfully in place.

Giuseppe Verdi/Herb Wasserman/Jack Aaron
Since my love has gone

The Great American Songbook has its roots in old Europe – and names like Sigmund Romberg, Kurt Weill, Irving Berlin (born Israel Beilin), George Gershwin (whose father was born Moishe Gershowitz) and Oscar Hammerstein tell their own story. Tin Pan Alley knew a great tune when it heard one, and the 20th century was full of classical melodies finding a surprising new audience as American popular songs, from the Chopin-based *I'm always chasing rainbows* (1918) to Rachmaninov repurposed as *All by myself* (1972). A 'standard', after all, is a melody that's capable of infinite variation.

The jazz drummer Herb Wasserman (1922–2001) was the son of Russian immigrants, and it was his idea to adapt an Italian opera aria as a potential hit for Tony Bennett – though it was his 'brainy musician friend' Jack Aaron who identified Violetta's aria 'Addio del passato' from Verdi's *La traviata* as the ideal choice. Wasserman wrote English lyrics that, he hoped, 'would not take anything away from listening to the original opera', and Bennett scored a hit with it in 1951 – though Nina Simone's gloriously smoky version from 1960 has inspired Jeremy Denk today.

Claudio Monteverdi, arr Jeremy Denk
Lamento della ninfa

Monteverdi described his Eighth Book of Madrigals (1638) as 'Madrigals of War and Love' – but that doesn't remotely cover the range of emotion and character he explores in these 40 extraordinary miniatures. *Lamento della ninfa* falls into the category of *amorosi*: understandably enough, given it's the heartbroken song of a lovelorn maiden. But Monteverdi goes beyond a mere expressive setting of Rinuccini's poem. Richly harmonised narrations frame the lament of the unhappy girl, whose part, Monteverdi directed, should be sung 'as her emotions dictate, not to the beat of the hand' – in other words, freely and expressively against accompanying parts and interjections which remain in strict time. And all the while, a ground bass – that most basic method of generating variations – pulls relentlessly onwards and downwards. Against it, the maiden's voice cries in heartrending dissonance: accumulating, as it unfolds, the emotional power of a music drama in miniature.

interval 20 minutes

Ludwig van Beethoven
Piano Sonata No 32 in C minor, Op 111

- 1 *Maestoso* – Allegro con brio ed appassionato
- 2 *Arietta*: Adagio molto, semplice e cantabile

The key of C minor traditionally inspired from Beethoven works of vehemence and drama (just think of the Fifth Symphony or the Third Piano Concerto). But by the time of this, his final sonata, matters had become a lot more ambiguous. On paper, this work looks quite peculiar – wrongheaded even. No wonder some contemporaries wondered if his profound deafness had affected his judgement (and his publisher thought the finale was missing). Op 111 consists of just two movements, the second being the more extended by some distance.

But this marriage of opposites was absolutely intentional, and it's almost as if Beethoven uses one to resolve the other: setting fast against slow, *appassionato* against *semplice*, minor against major, with the seraphic C major second movement resolving the C minor angst of the first. And that angst is laid bare in the very opening bars of the *Maestoso* introduction, its starkly jagged writing surely inspiring Liszt when he came to write his B minor Sonata. Those dotted rhythms and the preponderance of diminished chords set the tone for the driven *Allegro con brio*, in which semiquaver motion contrasts with more rhetorical writing, giving it an almost desperate-sounding edginess as shards of the main motif, often dramatically accented, are thrown about in all ranges of the keyboard. The motif itself sounded ripe for contrapuntal treatment when we first heard it – and so it turns out to be, as it now fulfils its destiny as a full-blown fugue in a development section that abounds in contrast and again exploits the extremes of the keyboard as if to remind us how far the instrument had developed since Beethoven's first sonata. The movement finally comes to rest on a C major chord, *pianissimo*, apparently resolved but still sounding uneasy. And here it stays as the music edges into the *Arietta* finale.

The violence and the earthiness of the first movement are exchanged for a rapt, almost ethereal set of variations that become ever more weightless, tension gradually dissipating. But for all the formal restraints of this variation movement, it's also one mired in mystery: as it opens you have no idea where Beethoven will take you. Strikingly, the music only once departs from C major

(in Variation 5) and while the basic pulse is unchanging, the sense of momentum comes from the smaller and smaller subdivisions of the pulse and the increasingly intricate figuration of each variation. By the third variation the calm of the opening has become almost euphoric, its dotted rhythms forming a mad kind of dance; the fourth is calmer in mood, the theme presented over a murmuring demisemiquaver accompaniment; glistening trills adorn the penultimate, fifth, variation, a feature that continues into the sixth, the theme now in the uppermost realms of the keyboard. The brief coda reinforces the sense of calm. A more fitting, touching farewell to the piano sonata could not be imagined.

Programme note © Harriet Smith

Texts

Henry Purcell **When I am laid in earth**

When I am laid, am laid in earth,
may my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate.

Nahum Tate (1652–1715)

Claudio Monteverdi **Zefiro torna, SV251**

Zefiro torna e di soavi accenti
l'aer fa grato e 'l pie discioglie a l'onde,
e, mormorando tra le verdi fronde,
fa danzar al bel suon suo 'l prato i fiori.

Inghirlandato il crin Fillide e Clori
note tempran d'amor care e gioconde;
e da monti e da valli ime e profonde
raddoppian l'armonia gl'i antri canori.

Zephyr returns

Zephyr returns and with gentle utterings
freshens the air and sets the waters free from ice,
and, murmuring amid the green boughs,
makes the meadow flowers dance to his sweet
music.

Their hair garlanded, Phyllida and Chloris
sing bright and joyful songs of love;
and from peaks on high and valleys below,
echoing caverns join their harmonies.

Sorge più vaga in ciel l'aurora, e 'l sole,
sparge più luci d'or; più puro argento
fregia di Teti il bel ceruleo manto.

Sol io, per selve abbandonate e sole,

l'ardor di due begli occhi e 'l mio tormento,
come vuol mia ventura, hor piango hor canto.

Ottavio Rinuccini (1562–1621)

The dawn rises more lovely in the sky, the sun
gives off a more golden light; a purer silver
adorns Thetis' fair mantle of azure blue.

All alone, wandering through lonely, deserted
forests,
I weep, then sing, as my destiny commands,
of the fire of two beautiful eyes, and of my
torment.

Translation © Susannah Howe

**Giuseppe Verdi/Herb Wasserman/
Jack Aaron**

Since my love has gone

Oh I'm lonely and left with tears and sorrow,
I can't face tomorrow since my love has gone.
He's left me, left me for another,
and my heart went with him,
how can I go on?

Oh I'm lonely, etc.

Was our love a game played for a day?
Were you pretending, two hearts gone astray?
Am I to blame for this unhappy ending?
Nothing else is left me but a memory.
Beloved how I long to hold you, in my arms
enfold you,
Live again our happiness but now I must face
tomorrow alone,
Since my love has gone.
I must carry on, since my love has gone.

**Claudio Monteverdi
Lamento della ninfa**

Non havea Febo ancora
Recato al mondo il dì,
Ch'una donzella fuora
Del proprio albergo uscì.

Sul pallidetto volto
Scorgeasi il suo dolor
Spesso gli venia sciolto
Un gran sospir dal cor.

Sì calpestando [i] fiori
Errava hor qua hor là.
I suoi perduti amori
così piangendo va:

The Maiden's Lament

Phoebus had still not
ushered in the day
when a maiden came forth
from her dwelling.

Upon her pallid face
Grief was visible,
and frequently she heaved
a great sigh from her heart.

Trampling the flowers underfoot,
she wandered this way and that,
lamenting thus
the affection she had lost:

'Amor,' dicea, e 'l pie
Mirando, il ciel fermò,
'Dove, dov'è la fé
Che 'l traditor giurò.'

Miserella, ah più, no, no,
Tanto gel soffrir non può.

'Fa che ritorni mio
Amor com'ei pur fu,
O tu m'ancidi, ch'io
Non mi tormenti più.'

Miserella, *etc.*

'Non vò più ch'ei sospiri
Se non lontan da me.
No, no, che i suoi martiri
Più non dirammi affè.'

Miserella, *etc.*

'Perché di lui mi struggo,
Tutt'orgoglioso sta.
Che sì, che sì, se 'l fuggo
Ancor mi pregherà?'

Miserella, *etc.*

'Se 'l ciglio ha più sereno
Coi, che 'l mio non è,
Già non rinchiede in seno,
Amor, sì bella fé.'

Miserella, *etc.*

'Né mai sì dolci baci
Da quella bocca havrà,
Né più soavi, ah taci,
Taci, ché troppo il sà.'

Sì tra sdegnosi pianti
Spargea le voci al ciel.
Così nei cori amanti
Mesce Amor fiamm'e gel.

Ottavio Rinuccini

'O Love,' she said, her gaze
upon the sky, her feet now coming to rest,
'what has become of the faith
that the deceiver swore?'

Unhappy maid! No more, no more
can she bear such cold indifference.

'Persuade him to be once more
the lover he used to be,
or kill me, so that I
need no longer torment myself.'

Unhappy maid, *etc.*

'I will have him sigh no longer
whenever he is near me;
oh no, for all this misery
will then be spared me, please God!'

Unhappy maid, *etc.*

'Seeing how I suffer,
he preens himself no end,
so if I show indifference,
will he return to me?'

Unhappy maid, *etc.*

'Her eyes may shine more brightly
than mine do, yet in her breast
Love has not implanted
a love as true as mine.'

Unhappy maid, *etc.*

'Nor will you ever receive
sweeter kisses from those lips,
nor gentler ... ah, be silent,
hush, for you know that too well.'

And so with angry outbursts
and sad complaints she filled the air;
for thus in lovers' hearts
love mingles flame and ice.

Translation © Avril Bardoni

About the performers

Michael Wilson



Jeremy Denk

Jeremy Denk piano

Jeremy Denk is one of America's foremost pianists. Winner of a MacArthur 'Genius' Fellowship and the Avery Fisher Prize, he was also recently elected to the American Academy of Arts and Sciences.

He returns frequently to Carnegie Hall and has recently performed with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic and Cleveland Orchestra, as well as on tour with the Academy of St Martin in the Fields. Last season he undertook a recital tour of the UK, including a return to the Wigmore Hall. He also returned to the BBC Proms playing Bartók's Second Piano Concerto, and in past seasons has performed with the London Symphony Orchestra and Britten Sinfonia, with whom he will perform again this season. He also recently made his debuts at the Amsterdam Concertgebouw, the Cologne Philharmonie and Klavier-Festival Ruhr, and continues to appear extensively on tour in recital throughout the US, including, recently, in Chicago, Washington, Boston, San Francisco, Philadelphia and at Lincoln Center's White Light Festival in a special programme that included a journey through seven centuries of Western music.

This season, he returns to the San Francisco Symphony Orchestra with Michael Tilson Thomas, and Carnegie Hall with the Orchestra of St Luke's, and continues as Artistic Partner of the Saint Paul Chamber Orchestra with multiple

performances throughout the season, and a new piano concerto written for him by Hannah Lash. He also makes his debut on tour in Asia, including recitals in Hong Kong, Singapore and Seoul. Future projects include reuniting with the Academy of St Martin in the Fields, and a US tour with his longtime musical partners Joshua Bell and Steven Isserlis.

Jeremy Denk is known for his original and perceptive writing on music, which has appeared in publications including *The New Yorker*, the *New Republic*, *Guardian* and *The New York Times Book Review*. He has written the libretto for *The Classical Style: an opera (of sorts)*, presented by Carnegie Hall, and is working on a book which will be published by Macmillan in the UK and Random House in the US. His debut disc for Nonesuch Records paired Beethoven's Sonata, Op 111 with Ligeti's *Études*; his account of the Beethoven sonata was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano. His latest recording is of Bach's *Goldberg Variations*.



Hiep Vu

Measha Brueggergosman

Measha Brueggergosman soprano

Canadian soprano Measha Brueggergosman is renowned for her musicality and versatility across a wide range of repertoire. Highlights on the opera stage include *Giulietta* and *Antonia* (*Les contes d'Hoffmann*), *Elettra* (*Idomeneo*), *Madame Lidoine* (*Dialogues des Carmélites*), *Jenny* (*Weill's Mahagonny*), *Emilia Marty* (*The Makropulos*

Affair), Hannah (Miroslav Srnka's *Make No Noise*) and Sister Rose (Jake Heggie's *Dead Man Walking*).

On the concert platform, she has appeared with the Boston, London, New World and San Francisco Symphony orchestras, New York Philharmonic and the Cleveland Orchestra, working with conductors such as Daniel Barenboim, Sir Andrew Davis, Gustavo Dudamel, Daniel Harding, Michael Tilson Thomas and Franz Welser-Möst.

Her earlier career was focused on the song recital and she has given innovative programmes at Carnegie Hall, Washington's Kennedy Center, the Wigmore Hall, the Vienna Konzerthaus and Musikverein and Madrid's Teatro Real, as well as at the Schwarzenberg, Edinburgh, Verbier and Bergen festivals. Pianists with whom she has worked include Justus Zeyen, Roger Vignoles, Julius Drake and Simon Lepper.

Her forthcoming highlights include her Australian debut with the Melbourne Symphony Orchestra and a recital at the Sydney Opera House; a return to Madrid's Teatro Real and to the Barbican with the BBC Symphony Orchestra for *Dead Man Walking*; and performances with the Philadelphia Orchestra, the Royal Liverpool Philharmonic Orchestra under Vasily Petrenko and the Los Angeles Philharmonic under Michael Tilson Thomas.

Her first recording for DG, *Surprise*, of works by Schoenberg, Satie and William Bolcom, was widely critically acclaimed. Her subsequent disc, *Night and Dreams*, featured songs by Mozart, Brahms, Richard Strauss, Schubert, Debussy, Duparc and Fauré, and won several awards, while her recording of Wagner's *Wesendonck Lieder* with Franz Welser-Möst and the Cleveland Orchestra earned her a Grammy nomination.

Measha Bruegggosman champions educational projects and the promotion of new audiences and holds several honorary doctorates.



Karen Gomyo

Karen Gomyo violin

Violinist Karen Gomyo was born in Tokyo, grew up in Montreal and New York and now makes her home in Berlin.

Recent European engagements have included concerts with the Bamberg, City of Birmingham, Danish National and Stuttgart Radio Symphony orchestras, Orchestre Symphonique de Radio France, Residentie Orkest, Vienna Chamber Orchestra and the WDR Rundfunk Sinfonieorchester in Cologne.

Already strongly established in North America, she regularly performs with orchestras such as the Cleveland Orchestra, the Dallas, Detroit, Houston and San Francisco Symphony orchestras, National Arts Centre Orchestra Ottawa, National Symphony in Washington DC, New York Philharmonic and the Philadelphia Orchestra, among others. This season she gives the world premiere of Sam Adams's Violin Concerto with the Chicago Symphony conducted by Esa-Pekka Salonen.

Other highlights this season include a recital at the Sydney Opera House and a tour with Edo de Waart and the New Zealand Symphony, followed by performances with WASO Perth and the Tasmanian Symphony, as well as debuts with the Kristiansand and Taiwan National Symphony orchestras.

She is strongly committed to contemporary music and gave the North American premiere of Matthias Pintscher's *Mar'eh* under the baton of the composer, as well as performing Pēteris Vasks's *Vox amoris* with the Lapland Chamber

Orchestra; she has collaborated in chamber music compositions with Jörg Widmann, Olli Mustonen and Sofia Gubaidulina.

As a recitalist and chamber musician, she has performed in festivals throughout the USA and Europe. She recently toured with the Australian Chamber Orchestra and fellow guest artist the mezzo-soprano Susan Graham. Her chamber music collaborators have included Heinrich Schiff, Christian Poltéra, Alisa Weilerstein, Leif Ove Andsnes, Olli Mustonen, Kathryn Stott, Christian Ihle Hadland, Antoine Tamestit, Isabelle van Keulen and Lawrence Power. Next year she appears at the Seattle Chamber Festival and the Australian Festival of Chamber Music in Townsville.

Another of her interests is the music of Astor Piazzolla, which she performs with his longtime pianist Pablo Ziegler, together with Hector del Curto (bandoneon), Claudio Ragazzi (electric guitar) and Pedro Giraudo (double bass). She also performs regularly with the Finnish guitarist Ismo Eskelinen.

Karen Gomyo plays on the 'Aurora' ex-Foulis Stradivarius violin of 1703, bought for her exclusive use by a private sponsor.



Julian Steckel

Julian Steckel cello

In 2010, Julian Steckel won first prize at the ARD International Music Competition, also winning the Audience Award, the Oehms Classics Award and the Munich Chamber Orchestra Prize. In 2012 his recording of the concertos by Korngold and Goldschmidt won an ECHO Klassik Award.

He regularly performs with major orchestras throughout Europe, including the Bavarian, Berlin, Copenhagen, Saarbrücken, Stuttgart and Warsaw Radio Symphony orchestras, the Royal and St Petersburg Philharmonic orchestras, Orchestre de Paris, Kremerata Baltica and the Zurich, Stuttgart, Franz Liszt and Vienna Chamber orchestras. He has worked with leading conductors, including Sir Roger Norrington, Valery Gergiev, Gustavo Gimeno, Mario Venzago, Christopher Hogwood, Kazuki Yamada, Heinrich Schiff, Andrey Boreyko, John Storgårds, Daniel Raiskin, Andrew Litton, Lan Shui and Michael Sanderling.

In addition to his work as a soloist, he is also active as a chamber musician, performing with artists including Janine Jansen, Christian Tetzlaff, Antje Weithaas, Veronika Eberle, Menahem Pressler, Vilde Frang, Lars Vogt, Alexander Lonquich, Quatuor Ebène and the Armida and Modigliani Quartets. He has appeared at the 'Spannungen' Heimbach, Schleswig-Holstein, Mecklenburg-Western Pomerania, Ludwigsburg, Moritzburg, Bonn, Schwetzingen, Zermatt, Mondsee and Lucerne festivals.

Julian Steckel has released a number of critically acclaimed recordings with pianist Paul Rivinius. His latest CD, of cello concertos by C P E Bach with the Stuttgart Chamber Orchestra, was released last year.

This season Julian Steckel makes debuts with the Gothenburg Symphony Orchestra, Orchestre de Paris and the Hague Residentie Orkest. He also tours Italy with Camerata Berne, following his return to the Lucerne Festival, the Baden-Baden Festspielhaus and the Elbphilharmonie Hamburg. Other highlights include concerts in Munich, Dresden, Istanbul, Brussels, Antwerp, Jerusalem, Moscow and in his home town Pirmasens.

Julian Steckel studied with Ulrich Voss, Gustav Rivinius, Boris Pergamenschikow, Heinrich Schiff and Antje Weithaas and is now a professor of cello at the University of Music and Performing Arts in Munich. He plays an Urs W Mächler cello made in 2005.

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Thu 18 Jan

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**Piotr Anderszewski
plays the Diabelli Variations**

Wed 11 Apr

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