



Paul Lewis

Thursday Evening, April 25, 2019 at 7:30
Hill Auditorium
Ann Arbor

48th Performance of the 140th Annual Season
140th Annual Choral Union Series

This evening's recital is supported by Mr. and Mrs. Donald L. Morelock, Mr. and Mrs. Robert O. and Darragh H. Weisman, Ann and Clayton Wilhite, and the children of David M. and Marian P. Gates.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

The Steinway piano used in this evening's recital is made possible by William and Mary Palmer.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this evening's recital.

Paul Lewis appears by arrangement with Maestro Arts.

In consideration of the artist and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Franz Joseph Haydn

Sonata No. 53 in e minor, Hob XVI:34

Presto

Adagio

Vivace molto innocentemente

Johannes Brahms

Three Intermezzi, Op. 117

Intermezzo in E-flat Major, No. 1

Intermezzo in b-flat minor, No. 2

Intermezzo in c-sharp minor, No. 3

Intermission

Ludwig van Beethoven

Thirty-Three Variations in C Major on a Waltz by Diabelli, Op. 120

- Tema
- Var. 1: Alla marcia maestosa
- Var. 2: Poco allegro
- Var. 3: L'istesso tempo
- Var. 4: Un poco più vivace
- Var. 5: Allegro vivace
- Var. 6: Allegro ma non troppo e serio
- Var. 7: Un poco più allegro
- Var. 8: Poco vivace
- Var. 9: Allegro pesante e risoluto
- Var. 10: Presto
- Var. 11: Allegretto
- Var. 12: Un poco più mosso
- Var. 13: Vivace
- Var. 14: Grave e maestoso
- Var. 15: Presto scherzando
- Var. 16: Allegro
- Var. 17: [Allegro]
- Var. 18: Poco moderato
- Var. 19: Presto
- Var. 20: Andante
- Var. 21: Allegro con brio
- Var. 22: Molto allegro (alla *Notte e giorno faticar* di Mozart)
- Var. 23: Allegro assai
- Var. 24: Fughetta: Andante
- Var. 25: Allegro
- Var. 26: [Allegro]
- Var. 27: Vivace
- Var. 28: Allegro
- Var. 29: Adagio ma non troppo
- Var. 30: Andante sempre cantabile
- Var. 31: Largo molto espressivo
- Var. 32: Fuga: allegro
- Var. 33: Tempo di menuetto, moderato

SONATA NO. 53 IN E MINOR, HOB. XVI:34 (1783)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

UMS premiere: György Sandor; September 1963 in Hill Auditorium.

Snapshots of History...In 1783:

- Great Britain acknowledges the independence of the United States of America
- The first Waterford crystal glassmaking business begins production in Ireland
- George Washington resigns as commander-in-chief of the Continental Army, retiring to his home in Mount Vernon

The Haydn with whom music lovers around the world are familiar is still, by and large, the composer of the London symphonies and the great oratorios, works written around and after the age of 60. Of his string quartets, too, the later sets are much more frequently performed than the earlier ones. It is all too easy to come to the conclusion that Haydn was a late bloomer who didn't really hit his stride until middle age. In his earlier music, he was supposedly too indebted to the music of the preceding generation to speak in a voice of his own.

The vast majority of the keyboard music of the Classical era is made up of sonatas — compositions in two or more movements where each movement adheres to a specific type: sonata-allegro, slow movement, minuet, and finale. Within this framework, Haydn's 55 extant keyboard sonatas contain an amazing variety of styles and approaches. Some of Haydn's most profound musical utterances may be found among the piano works.

Haydn usually associated the minor mode with heightened emotions; works in minor are often more intense and more agitated than their major-mode counterparts. The Sonata No. 53 in e minor is no exception. Its tempos are extreme: the opening movement is faster than usual (*presto* instead of *allegro*) and its second movement slower than usual (*adagio* instead of *andante*). The range of harmonies is rather wide, and so is the range of pianistic techniques employed. In the first movement, Haydn exploits the contrast between *staccato* (separated) notes and *legato* (connected) ones, and the second-movement "Adagio" is a lavishly ornamented instrumental aria, with plenty of brilliant passagework surrounding a relatively simple melody.

For all the individuality of Haydn's musical language, the Sonata in e minor retains strong links to the past: the first movement is reminiscent of Domenico Scarlatti's sonatas, while the last movement has the formal outline of a rondeau by

François Couperin. Two themes — one in minor and the other in major — alternate in this finale, with variations on both themes at each repeat. One would expect the last word to belong to the brighter and more comforting major mode, but in this case the opposite happens: it is the dramatic minor that “wins” at the end.

THREE INTERMEZZI, OP. 117 (1892)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

UMS premieres: No. 1: Olga Samaroff; December 1906 in University Hall. No. 2: Vladimir Horowitz; March 1933 in Hill Auditorium. No. 3: Misha Dichter; October 1969 in Hill Auditorium.

Snapshots of History...In 1892:

- Ellis Island begins accommodating immigrants to the US
- The Pledge of Allegiance is first recited
- The first basketball game is played at a YMCA in Springfield, Massachusetts

In 1892 and 1893, Brahms published a total of 20 short piano pieces as Op. 116–119, 14 of which are called “intermezzi” — not because they are interludes between two larger works but because the name connotes something light, transient, and indefinite.

The first intermezzo of Op. 117 is a delicate piece in E-flat Major, whose simple melody is in the middle voice, surrounded by complementary voices both above and below. The slower middle section is introduced by a transition whose stark unison melody does seem, for a moment, to recall “Edward.” When the opening melody returns, it receives a special aura thanks to the exquisite embellishments Brahms added to it.

The gentle arpeggios of the second intermezzo (b-flat minor) are “spiced” with some delicious minor-seventh clashes, and the undulating main idea contrasts with a more “sober” second theme which shifts from minor to major. After the recapitulation of the

first melody, the coda is derived from a varied restatement of the second theme.

The stark unisons of the first intermezzo return in the third (c-sharp minor), whose melody is consistently articulated in phrases that are five measures long (not four as usual). Following a middle section introducing some more complex textures (always in five-measure phrases), the recapitulation adds some harmonies to the melody that was previously played in unison, ushering in a peaceful conclusion.

THIRTY-THREE VARIATIONS IN C MAJOR ON A WALTZ BY DIABELLI, OP. 120 (1823)

Ludwig van Beethoven

Born December 15, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

UMS premiere: Charles Rosen; February 1992 in Rackham Auditorium.

Snapshots of History...In 1823:

- Russian author Alexander Pushkin begins work on his novel *Eugene Onegin*
- 11-year-old Franz Liszt gives a concert after which he is personally congratulated by Ludwig van Beethoven
- Simón Bolívar is named President of Peru

For Beethoven, writing variation sets involved an ongoing quest to uncover hidden complexities behind apparently simple surfaces. That quest, to be sure, informs all his music, and variation procedures — constant modifications of an initial theme or rhythmic pattern — are present everywhere in his oeuvre. Yet sometimes Beethoven chose to focus exclusively on the variation idea, and when he did so, he transformed the somewhat mundane genre he inherited from his predecessors into a transcendent and deeply personal form of expression.

Beethoven wrote more than 60 sets of variations, if one counts movements in larger works as well as self-contained sets. His first published composition, at age 11, was a theme and variations on a march melody. Some of the early works follow the established standards of the day, providing conventional embellishment and changes of character. Soon, however, Beethoven began to explore new approaches to the genre, and

revolutionized it completely with works such as the *Eroica Variations* (1802) and the *Thirty-Two Variations in c minor* (1806), both for piano solo. By the time he received the publisher Anton Diabelli's request to contribute one variation to a planned anthology, his vision of what could be possible within the framework of that form had far surpassed anybody else's. He would not let go of Diabelli's simple waltz tune, or rather it would not let go of him, until he had completed no fewer than 33 variations, amounting to a veritable encyclopedia of pianistic techniques and ways of looking at the world through music.

Diabelli's waltz reached Beethoven in the early months of 1819, at a time when the composer was completely deaf, and had to rely on conversation books to communicate with the outside world. The waltz melody has generated a certain amount of controversy in the Beethoven literature; some felt it to be trite and banal, others, like the influential Donald Francis Tovey, found it "rich

in solid musical facts.” In any case, the waltz ignited Beethoven’s imagination, and within a few months, he had composed more than half of the variations. Then he set the project aside, and apparently didn’t touch it for about three and a half years. During that time, he wrote his monumental *Missa Solemnis* and the last three piano sonatas, two of which contain sublime sets of variations. He returned to Diabelli’s waltz in late 1822 or early 1823 and finished the work by the end of April. In the meantime, Diabelli collected some 50 variations on his waltz by as many composers, whose ranks included Franz Schubert and an 11-year-old Franz Liszt. Beethoven’s work filled a separate volume, published by Diabelli in June 1823.

Program notes by Peter Laki.

UMS ARCHIVES

This evening's performance marks **Paul Lewis's** second appearance under UMS auspices, following his UMS debut in November 2015 in Hill Auditorium in a performance of Beethoven sonatas.

ARTIST

Paul Lewis (*piano*) is internationally regarded as one of the leading musicians of his generation. His cycles of core piano works by Beethoven and Schubert have received unanimous critical and public acclaim worldwide, and consolidated his reputation as one of the world's foremost interpreters of the central European classical repertoire. His numerous awards have included the Royal Philharmonic Society's "Instrumentalist of the Year," two Edison awards, three *Gramophone* awards, the Diapason D'or de l'Année, the Preis Der Deutschen Schallplattenkritik, the Premio Internazionale Accademia Musicale Chigiana, and the South Bank Show Classical Music award. He holds honorary degrees from Liverpool, Edge Hill, and Southampton universities, and was appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen's Birthday Honours.

He appears regularly as soloist with the world's great orchestras, including the Boston Symphony, Chicago Symphony, London Symphony, London Philharmonic, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, Los Angeles Philharmonic, and the Royal Concertgebouw, Cleveland, Tonhalle Zurich, Leipzig Gewandhaus, Philharmonia, and Mahler Chamber orchestras.

The 2016–17 season included Beethoven concerto cycles with the Melbourne Symphony Orchestra, the São Paulo State Symphony Orchestra, and the Royal Flemish Philharmonic Orchestra; appearances with the Orchestre de Paris and Daniel Harding, the Philharmonia with Andris Nelsons, Chicago Symphony with Manfred Honeck, and the Bavarian Radio Symphony Orchestra with Bernard Haitink. The current season sees the continuation

of a two-year recital series exploring connections between the sonatas of Haydn, the late piano works of Brahms, and Beethoven's *Bagatelles* and *Diabelli Variations*.

Mr. Lewis's recital career takes him to venues such as London's Royal Festival Hall, Alice Tully Hall and Carnegie Hall in New York, the Musikverein and Konzerthaus in Vienna, the Théâtre des Champs Élysées in Paris, the Concertgebouw in Amsterdam, and the Berlin Philharmonie and Konzerthaus. He is also a frequent guest at the some of the world's most prestigious festivals, including Tanglewood, Ravinia, Schubertiade, Edinburgh, Salzburg, Lucerne, and the BBC Proms, where in 2010 he became the first person to play a complete Beethoven piano concerto cycle in a single season.

His multi-award-winning discography for Harmonia Mundi includes the complete Beethoven piano sonatas, concertos, and the *Diabelli Variations*; Liszt's b-minor Sonata and other late works; all of Schubert's major piano works from the last six years of his life, including the three song cycles with tenor Mark Padmore; solo works by Schumann and Mussorgsky; and the Brahms d-minor Piano Concerto with the Swedish Radio Symphony Orchestra and Daniel Harding. Future recording plans include a multi-CD series of Haydn sonatas, Beethoven's *Bagatelles*, and works by Bach.

Mr. Lewis studied with Joan Havill at the Guildhall School of Music and Drama in London before going on to study privately with Alfred Brendel. He is co-artistic director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, United Kingdom.

TONIGHT'S VICTORS FOR UMS:



Mr. and Mrs. Donald L. Morelock

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Mr. and Mrs. Robert O. and
Darragh H. Weisman

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Ann and Clayton Wilhite

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The Children of David M. and
Marian P. Gates

Supporters of this evening's recital by Paul Lewis.

MAY WE ALSO RECOMMEND...

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ON THE EDUCATION HORIZON...

4/26 Post-Performance Q&A: Martha Graham Dance Company
(Power Center)
*Must have a ticket to that evening's performance by the Martha
Graham Dance Company to attend.*

4/27 You Can Dance: Martha Graham Dance Company
(Ann Arbor Y, 400 W. Washington Street, 1:30 pm)

Educational events are free and open to the public unless otherwise noted.

Explore the 2019-20 UMS season online at www.ums.org.