

The Masters Series Concerts (2011-12)

Sundays* at 3:00pm, at Studio Hollywood (*unless otherwise noted)

Programs, Notes & Seating charts for reservations available at: www.studio-hollywood.com

Alan Murray, piano

Program	Date
Chopin – The Piano Music	
the Etudes (& sel. Nocturnes & Mazurkas)	Oct 2 the Scherzos “ Oct 30
the Preludes “ “	Oct 9 the Sonatas “ Nov 6
the Polonaises “ “	Oct 16 the Impromptus “ Nov 19*
the Ballades “ “	Oct 23 the Waltzes “ Dec 3 *
Introduction & Rondo, Fantasy, Berceuse, Barcarolle, Andante Spianato & Grande Polonaise Dec 17 *	
Schumann – The Piano Music	
Fantasy, Arabeske, Carnaval	Nov 13
Kreisleriana, Toccata, Blumenstück, Symphonic Etudes	Nov 20
Faschingsschwank aus Wien (Carnival of Vienna), Davidsbündlertänze	Nov 27
Sonata #1 in F-sharp minor, Kinderszenen (Scenes fr Childhood), Romances, Novellette #1	Dec 4
Sonata #2 in G minor, Waldszenen, Papillons (“Butterflies”), Humoreske	Dec 11
Sonata #3 in F minor (“Concerto w/o Orchestra”), Fantasiestücke, Gesänge der Frühe, Novellette #2	Dec 18
The French & Spanish Masters	
Ravel – The Piano Music	
Gaspard de la Nuit, Jeux d’eau, Sonatine, Pavane, Valses Nobles et Sentimentales, ...	Jan 8
Le Tombeau de Couperin, Sérénade Grottesque, Menuet-Haydn, Menuet Antique, Miroirs, ...	Jan 15
Debussy – The Piano Music	
the Etudes, l’Isle joyeuse, Estampes, ...	Jan 22
the Preludes (Books I & II)	Feb 5
Images, Children’s Corner, Suite Bergamasque, Pour le Piano, Arabesques, Danse, Masques, ...	Feb 12
Granados – Goyescas , El Pelele	Albéniz – Iberia , Navarra Feb 19 & Mar 4
Beethoven – The 32 Sonatas & Diabelli Variations (1wk Series; M-F at 7:00pm; S/S at 3:00)	
(1) Sonatas #1-4 Mar 18 (5) Sonatas #22-26 (d) Mar 22	
(2) Sonatas #5-10 (a) Mar 19 (6) Sonatas #27-29 (e) Mar 23	
(3) Sonatas #11-15 (b) Mar 20 (7) Sonatas #30-32 Mar 24	
(4) Sonatas #16-21 (c) Mar 21 (8) Diabelli Variations Mar 25	
<i>a) ‘Pathétique’ b) ‘Moonlight’, ‘Pastorale’ c) ‘Tempest’, ‘Waldstein’ d) ‘Appassionata’, ‘Les Adieux’ e) ‘Hammerklavier’</i>	
J.S. Bach – The Keyboard Music (1-week Series, Apr 7-14; Mon-Fri at 7:00pm; Sat/Sun at 3:00pm)	
(1) Chromatic Fantasy/Ital. Concerto/Inventions Apr 7 (5) Engl & French Sts, Partita #4/WTC25-32 Apr 11	
(2) Engl & French Suites & Partita #1/WTC1-8 Apr 8 (6) Engl & French Sts & Partita #5/WTC33-40 Apr 12	
(3) Engl & French Suites & Partita #2/WTC9-16 Apr 9 (7) Engl & French Sts & Partita #6/WTC41-48 Apr 13	
(4) Engl & French Suites & Partita #3/WTC17-24 Apr 10 (8) The Goldberg Variations Apr 14	
Brahms, Schubert & Liszt – The Major Works	
Brahms – Handel Variations & Fugue, Paganini Variations / Schubert – Sonata in A minor (D845)	Apr 22
Brahms – Sonata No. 3 in F minor / Schubert – Sonata in G, «Wanderer» Fantasy	Apr 29
Schubert – The Late Piano Sonatas: in C minor, A major, B-flat major (Op. Posth.)	May 6
Liszt – Sonata in B minor, S. del Petrarca, Vallée d’Obermann, Mephisto Waltz, Au bord d’une source	May 13
The Transcendental Etudes, Après une lecture de Dante, Hungarian & Spanish Rhapsodies, ...	May 20
The Russian & Eastern European Masters – The Major Works	
Rachmaninoff – the Preludes	May 27
Rachmaninoff – the Etudes-Tableaux & Moments Musicaux / Balakirev – Islamey	Jun 3
Rachmaninoff – the Sonatas (No. 1 in D minor; No. 2 in B-flat minor) / Szymanowski – Metopes	Jun 10
Prokofiev – Sonata No. 6 / Scriabin – Sonata No. 2 / Berg – Sonata / Janacek – Sonata 1X1905	Jun 17
Prokofiev – Sonata No. 7 / Scriabin – Sonata Nos 4&5 / Medtner – Sonata / Stravinsky – Petrouchka	Jun 30*
Prokofiev – Sonata No. 8 / Mussorgsky – Pictures at an Exhibition / Bartók – Out of Doors	Jun 24
American Masterpieces	
Gershwin Rhapsody in Blue, Barber Sonata, ... - Jul 1 Works by Ives , Copland , Carter , Bolcom , others - Jul 8	Jul 1 & 8

The Masters Series Concerts (2011/12)

at Studio Hollywood, Hastings-on-Hudson

Sunday, November 27, 2011 at 3:00pm

Robert Schumann – The Piano Music

Faschingsschwank aus Wien, Op. 26 (Carnival of Vienna)

- I. Allegro. Sehr lebhaft
- II. Romanze. Ziemlich langsam
- III. Scherzino
- IV. Intermezzo. Mit grösster Energie
- V. Finale. Höchst lebhaft

Intermission

Davidsbündlertänze, Op. 6

- Lebhaft
- Innig
- Mit Humor – Etwas hahnbüchen
- Ungeduldig
- Einfach
- Sehr rasch un in sich hinein
- Nicht schnell und mit äusserst starker Empfindung
- Frisch
- Lebhaft
- Balladenmässig. Sehr rasch
- Einfach
- Mit Humor
- Wild und lustig
- Zart und singend
- Frisch
- Mit gutem Humor
- Wie aus der Ferne
- Nicht schnell

Alan Murray, piano

The Masters Series Concerts (2011-12)

The **Masters Series Concerts (2011-12)** comprise a series of approximately 50 mostly Sunday afternoon programs at *Studio Hollywood* (www.studio-hollywood.com), spanning the cycles of piano music of most of the great composers for the instrument, from Bach and the Classical and Romantic masters, to great composers of the 20th Century. The programs are intended to provide guests with 1-2 hours of quality weekly listening in a contemplative setting, surround-ded by the natural beauty that is visible from the recital hall. The performances are intended to be informal but well-prepared offerings, as an interim step toward full concert preparation.

Schumann: Carnival of Vienna, Davidsbündlertänze

With Robert Schumann romanticism came to full flower. Every aspect of romanticism was reflected in him. While composers of his day were writing sonatas, symphonies and variations, Schumann was writing music named *Carnaval*, *Fantasy*, *Arabesque*, *Kreisleriana*, *Davidsbündlertänze*, *Kinderszenen*. These are caprices bundled together; they are spiritual diaries as well as music. For the first time in music is found the expressed statement that content and idea dictate form, not the reverse. More than any composer, more even than Chopin, whose forms also to a large extent were anti-classic, Schumann established an entire aesthetic that verged on impressionism. In this concept, a short statement can be as valid as a long speech, and perhaps more so.

Faschingsschwank aus Wien (Carnival of Vienna) – In the autumn of 1838 Schumann went to Vienna to enquire about the possibility of transferring the music journal he both founded and edited, the *Neue Zeitschrift für Music*, from Leipzig to the Austrian capital, where he vainly hoped he might make a better living and so hasten his marriage to his beloved Clara. While there he was amused to learn that the politically suspect “*Marseillaise*” was a forbidden tune in the city – hence his mischievous determination to insert it surreptitiously, as if under a mask, in a work of his own while there. This explains his choice of a masquerade-like title, ***Faschingsschwank aus Wien***, (Carnival, or Carnival ‘Jest’, of Vienna, for a work begun in 1839 which is really a “grand romantic sonata”, as he described it to a friend, with the use of sonata-form reserve for the fifth and final movement, added in 1840 when Schumann was back in Leipzig.

The spirited opening *Allegro* is cast in rondo form, and it is in the fourth contrasting episode, where the key changes from B-flat to F-sharp major, that after a few sly references to the *Grossvateranz* (which also made notable appearances in Schumann’s *Carnaval* and *Papillons*), Schumann work in his snatch of the “*Marseillaise*”. Indeed, the spirit of *Carnaval* – with its cast of characters: members of the creative-minded *Davids-band*, who ultimately triumph over and crush the pedant *Philistines* – permeates this movement, and it seems clear that several ‘masked’ members of the *Davids-band* lurk behind several of the episodes, such as Chopin and Mendelssohn in the two interludes in G minor. Nor is Beethoven far away in the second E-flat major episode, so akin to the *trio* from the *Menuetto* of his Sonata No. 18 in E-flat major, Op. 31, No. 3. The *Romanze* in G minor is a simple but eloquently plaintive little movement in ternary form, like a sigh for the absent Clara. The B-flat major *Scherzino* dances lightly and festively along with much reiteration of a single, lilting rhythmic pattern. The *Intermezzo* surges passionately with turbulent romantic ardor in the darkly mysterious key of E-flat minor. The *Finale* continues the turbulence of the *Intermezzo* to an alternately frenzied, then tranquil, but always extremely brisk and extroverted; it’s character is akin to the *Finale* movements of the *Carnaval* and 2nd and 3rd *Sonatas*, with a Coda that takes the already intense spirit of the work to a feverish conclusion.

Davidsbündlertänze – Schumann’s piano works are so eloquent and expressive that they can be heard and enjoyed entirely as abstract music. Nevertheless, the listener derives far more from them by knowing their literary, psychological and autobiographical implications. This applies in particular to the *Davidsbündlertänze*, Op. 6 (of 1837), a work operating on many levels which must also be understood first as a manifesto of the *Davidsbund* (Band of David), that imaginary spiritual brotherhood of like-minded artists and other individuals that Schumann invented to combat the shallowness of contemporary cultural and musical life. (The group included not only the two imaginary autobiographical figures Florestan and Eusebius, but also Mozart, Chopin, Berlioz and many others).

Above also else, however, the *Davidsbündlertänze* was conceived as a kind of self-portrait. With this work, for the first time, Schumann seems to have lent musical expression to the Romantic notion of the split personality. That the Dances were dedicated on the title-page of the autograph to Walther von Goethe (the great poet’s grandson) by “Florestan and Eusebius” (i.e. Schumann himself) is less relevant here than the fact that Schumann precisely indicated his two fictitious authors’ roles in the composition: Florestan’s pieces are signed “Fl.” In the first edition, while those by Eusebius bear the initial “E.” at the end, while joint contributions are denoted “Fl. and E.”

The Florestan pieces (nos. 3, 4, 5, 10 and 12) are fundamentally different in character from the Eusebius pieces (nos. 2, 5, 7, 11 and 14). Whereas the latter tend to be song-like and expressive in nature, moderate in tempo and generally no louder than piano, not only are the Florestan pieces mostly accorded faster tempi but also call for a wider range of dynamic gradations and are more interesting rhythmically. In a later revision of the 18 pieces Schumann excised the designations (“Fl.” and “E.”) as well as his explanatory remarks to No. 9 (“Hereupon Florestan stopped and his lips trembled sorrowfully.”) and No. 18 (“Quite redundantly Eusebius added the following: but great happiness shone in his eyes the while.”) Apparently he was no longer inclined to indicate the cryptic meaning, and thus the autobiographical dimension, of his music. To his Clara he had already confided in 1848 that the Dances contained “many wedding thoughts” and that “the story is an entire *Polterabend*”.

Harold C. Schonberg – *The Lives of the Great Composers/Schumann (Introduction)*
Notes: J Chissell (DG2536415; *Faschingsschwank aus Wien*), C Floros (*Davidsbündlertänze*)

Alan Murray has appeared as a concerto soloist with orchestras in Westchester and in solo and chamber music recitals. He holds a degree in physics and languages from Cornell, where he also received a special University award for distinguished piano soloist. The **Masters Series Concerts** represent a continuation of the **Sunrise Music Series** programs, incepted in the Sept 2010–June 2011 season. In addition to this year’s *Masters Series*, Alan continues the *Sunrise Series* programs Sundays at 8:30am at the First Unitarian Society of Westchester, with the 2011-12 series devoted to the cycle of keyboard music of J.S. Bach, which also appears in this year’s *Masters Series* in April. The 2010-11 *Sunrise Series* was the subject of a Nov/2010 feature article in *The Rivertown’s Enterprise*. His future plans include performances of the *Masters Series* at universities and other cultural centers here and abroad in the coming years. A specialist in the Financial Institutions capital markets group at Moody’s, where he focuses on U.S., major Latin American and worldwide developing markets, Alan also provides music at the early Sunday morning services of the FUSW, where he enjoys blending classical music with diverse world musical traditions. Alan resides in Hastings with his wife Amada and daughter Celia, where they also own and operate *Galápagos Books*, focused on world languages and literature, children’s and general-interest books, local authors, and multi-media educational materials.