

## **The Sunrise & Masters Series Programs (2011-12)**

Alan Murray, piano

**Sunrise Series:** Sundays at 8:30am (unless otherwise noted) at The First Unitarian Society of Westchester

**Masters Series:** Sundays at 3:00pm (unless otherwise noted) at Studio Hollywood (by reservation)

Programs, Notes, Composer Biographical Profiles & Reservation Info available at: [www.Studio-Hollywood.com](http://www.Studio-Hollywood.com)

### **Sunrise Series (2011-12): J.S. Bach – The Keyboard Music**

1) <i>Chromatic Fantasy &amp; Fugue / Italian Concerto</i>	Sep 25	✓
2) <i>The Inventions</i>	Oct 2	✓
3) <i>The Sinfonias</i>	Oct 9	
4) <i>The English Suites – #1 / The Well-Tempered Clavier: Preludes &amp; Fugues #1 &amp; 2</i>	Oct 23	
5) English Suite #2 / WTC: Preludes & Fugues #3 & 4	Oct 30	
6) English Suite #3 / WTC: Preludes & Fugues #5 & 6	Nov 13	
7) English Suite #4 / WTC: Preludes & Fugues #7 & 8	Nov 20	
8) English Suite #5 / WTC: Preludes & Fugues #9 & 10	Dec 4	
9) English Suite #6 / WTC: Preludes & Fugues #11 & 12	Dec 11	
10) <i>The French Suites – #1 / WTC: Preludes &amp; Fugues #13 - 16</i>	Jan 8	
11) French Suite #2 / WTC: Preludes & Fugues #17 - 20	Jan 15	
12) French Suite #3 / WTC: Preludes & Fugues #21 - 24	Jan 22	
13) French Suite #4 / WTC: Preludes & Fugues #25 - 28	Feb 5	
14) French Suite #5 / WTC: Preludes & Fugues #29 - 32	Feb 12	
15) French Suite #6 / WTC: Preludes & Fugues #33 - 36	Feb 19	
16) <i>The Partitas – #1 / WTC: Preludes &amp; Fugues #37 &amp; 38</i>	Feb 26	
17) Partita #2 / WTC: Preludes & Fugues #39 & 40	Mar 4	
18) Partita #3 / WTC: Preludes & Fugues #41 & 42	Mar 11	
19) Partita #4 / WTC: Preludes & Fugues #43 & 44	Mar 25	
20) Partita #5 / WTC: Preludes & Fugues #45 & 46	Apr 1	
21) Partita #6 / WTC: Preludes & Fugues #47 & 48	Apr 8	
22) <i>The Goldberg Variations</i>	(8:00 am) Apr 15	

### **Masters Series (2011-12): Masterpieces for the Piano (in 8 Series)**

<b>Chopin – The Piano Music (Series #1)</b>	9 programs: Oct 2 – Dec 17
the Etudes / Preludes / Polonaises / Ballades / Scherzos / Sonatas / Nocturnes / Fantasy / Impromptus / ...	
<b>Schumann – The Piano Music (Series #2)</b>	6 programs: Nov 13 – Dec 18
Fantasy / Carnival / Kreisleriana / Toccata / Symphonic Etudes / the 3 Sonatas / Fantasy Pieces / Humoreske / ...	
<b>The French &amp; Spanish Masters (Series #3)</b>	7 programs: Jan 8 – Mar 4
<b>Ravel</b> – Gaspard de la Nuit / Jeux d'eau / Sonatine / Tombeau de Couperin / Miroir / Valses Nobles et Sent. / ...	
<b>Debussy</b> – the Etudes / Preludes / Images / l'Isle joyeuse / Estampes / Suite Bergamasque / Children's Corner	
<b>Albéniz</b> – Iberia, Navarra <b>Granados</b> – Goyescas, El Pelele	
<b>Beethoven – The 32 Sonatas &amp; Diabelli Var. (Ser. #4) One-week/8-Program Series</b>	Mar 18–25
incl. 'Pathétique', 'Moonlight', 'Pastorale', 'Tempest', 'Waldstein', 'Appassionata', 'Les Adieux', 'Hammerklavier'	
<b>J.S. Bach – The Keyboard Music (Series #5) One-week/8-Program Series</b>	Apr 7 – 14
Chromatic Fantasy / Ital. Concerto / English & French Suites / Partitas / Well-Tempered Clavier / Goldberg Var.	
<b>Brahms, Schubert &amp; Liszt – The Major Works (Series #6)</b>	7 programs: Apr 22 – May 20
<b>Brahms</b> – Handel & Paganini Variations, Sonata #3 / <b>Schubert</b> – Middle & Late Per. Sonatas, 'Wanderer' Fantasy	
<b>Liszt</b> – Sonata in B minor, Val. d'Obermann, Hungarian Rhapsodies, Mephisto Waltz, The Transcendental Etudes	
<b>The Russian &amp; E. European Masters – The Major Works (Series #7)</b>	May 27 – Jun 3
<b>Rachmaninoff</b> – the Preludes, Etudes, Sonatas / <b>Prokofiev &amp; Scriabin</b> – Sonatas / <b>Stravinsky</b> – Petrouchka / other	
<b>American Masterpieces (Series #8)</b>	<b>Gershwin</b> Rhapsody in Blue / <b>Barber</b> Sonata / others    Jul 1 & 8

## **The Sunrise Series Concerts (2011/12)**

at The First Unitarian Society of Westchester

25 Old Jackson Ave., Hastings-on-Hudson

Sunday, October 9, 2011 at 8:30am

### **J.S. Bach – The Keyboard Music**

#### **The Sinfonias**

- No. 1 in C major
- No. 2 in C minor
- No. 3 in D major
- No. 4 in D minor
- No. 5 in E-flat major
- No. 6 in E major
- No. 7 in E minor
- No. 8 in F major
- No. 9 in F minor
- No. 10 in G major
- No. 11 in G minor
- No. 12 in A major
- No. 13 in A minor
- No. 14 in B-flat major
- No. 15 in B minor

Alan Murray, piano

## **The Sunrise Series Concerts (2011-12)**

The ***Sunrise Music Series***, in its second full season, is a series of Sunday morning musical offerings hosted by the First Unitarian Society of Westchester with the intention of providing members and visitors from the community with 30-45 minutes of quality weekly listening in a contemplative setting, surrounded by the natural beauty that is visible from the Society's sanctuary room. This year's Bach cycle - open to the public, with free admission - is intended to be a series of informal but well-prepared offerings, as an interim step toward final concert preparation. Last season's Sunrise Programs are being offered again this season as the ***Masters Series Concerts (2011-12)*** at Studio Hollywood in Hastings on Sunday afternoons. The Bach cycle will be repeated as part of this year's Masters Series as a one-week, 8-program series in April. Weekly printed Programs and accompanying Notes will be provided along with brief introductory comments by the performer. (Downloadable links to Program & Notes files posted for both Sunrise and Masters Series on [www.studio-hollywood.com](http://www.studio-hollywood.com)).

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### **J.S. Bach: A Perspective**

It is harmonic intensity above all that sets Bach's music apart from that of his contemporaries. Bach had anything but a conventional musical mind. His work is always full of surprises: something unexpected, something that departs from the norm, something that only Bach could have dreamed from the material. In Bach's music a completely new harmonic language is forged, A superior harmonic sense is the mark of nearly all of the great composers, the one thing that sets them off from their more timid and less inventive contemporaries, Where most composers of his day would confine themselves to the rules, Bach *made* the rules. Even as a young man he was industriously investigating the harmonic potential of music, and for this he would be reproved. His listeners were not used to such daring. At Arnstadt, the twenty-one-year-old Bach was rebuked "for having hitherto made many curious variations in the chorale, and mingled many strange tones in it, and for the fact that the congregation has been confused by it." As he grew older, his harmonic adventurousness only became more and more pronounced. He was considered a contentious man, but also highly respected.

Taking the forms bequeathed to him, Bach was constantly expanding, refining, and improving them. His music for solo string instruments has never been surpassed for ingenuity, complexity, and difficulty. There is also no music in the literature that has Bach's kind of *rightness*, of inevitability, of intelligence, of logically organized sequences of notes. As regards style, if we know one thing about Bach, it is that he was a passionate man and a passionate performer. He undoubtedly played and conducted his own music with infinitely more dash, freedom and spontaneity than modern performance practice will generally admit. Bach himself told a pupil, one Johan Gotthilf Ziegler, that an organist should not merely play the notes. He should express the "affects", the meaning, and the emotional significance of the piece. In the forward to his "Honest Method" for learning the keyboard, he refers to the primacy of achieving a "cantabile style", and a prerequisite toward this end is that his music be taken not in a stifling or rigorously accented, but rather a lively, flowing rhythm. The tone should also not be stiff and uniform in quality but organically constructed and articulated, mobile, full of life, just as Bach himself, as amply testified by his contemporaries, "knew how to give such variety to his playing that in his hands every piece was as eloquent as speech".

*Introduction: from The Lives of the Great Composers (Bach), by Harold C. Schonberg*

**The Inventions & Sinfonias** – On 22 January 1720 Bach began writing an instruction manual for the keyboard. This work, known as the *Clavierbüchlein* (Little Clavier Book) was written for the express purpose of teaching his nine-year-old son, Wilhelm Friedemann, and thus is an extremely valuable record of Bach's teaching method. It begins with musical fundamentals such as the names of notes, the different clefs and 'application' (i.e. fingering), and also contains a valuable explanation of the execution of various ornaments. The bulk of the *Clavierbüchlein*, however, comprises an assortment of little pieces among which are the first versions of the works that became known as the ***Two- and Three-part Inventions***. Bach originally entitled the Inventions in two parts 'Praelambula' and those in three parts "Fantasias".

In 1722 Bach began revising the *Inventions*, and a year later grouped them together in an independent collection. In this 1723 manuscript the two-part 'Praelambulae' became ***Inventions***, and the three-part 'Fantasias' were renamed ***Sinfonias***. In addition to renaming the works Bach re-ordered them in an ascending key succession whereby each major key is followed by its parallel minor. A comparison between the *Inventions & Sinfonias* in the 1723 manuscript and those in the earlier *Clavierbüchlein* reveals a significant number of alterations. Extra bars were added to the Inventions in E minor, F major and A minor, as well as to the Sinfonia in E-flat major, and details of figuration were changed in many others (the triplets in the Invention in C major, for example.)

Though Bach wrote the *Inventions & Sinfonias* with a clear pedagogical purpose in mind, they are exceptional examples of compositional craftsmanship. Unlike the nineteenth-century piano 'schools of virtuosity and velocity', Bach's Inventions reflect a pedagogical method in which refined taste is cultivated alongside keyboard technique. Furthermore, they are now a cornerstone of the keyboard literature and, being intended for the keyboard in the universal sense of the word, should not be confined to performance on the harpsichord or clavichord. They sound with great effect on the piano and indeed there has been a long and important tradition of pianists playing them – Beethoven owned a copy, which he studied assiduously, Chopin taught them to his pupils, and Mendelssohn played them, along with *The Well-Tempered Clavier*, to Goethe.

*Notes by Eric Wen*

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**Alan Murray** studied piano with Frances Wazeter, Allen Weiss and Robert Preston, and 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 the University's award for distinguished piano soloist. A specialist in the Financial Institutions capital markets group at Moody's, where he focuses on U.S., Latin American and worldwide developing markets, Alan also provides music at the early Sunday morning services of the First Unitarian Society of Westchester, where he enjoys blending classical music and diverse world musical traditions. Alan resides with his wife Amada and daughter Celia in Hastings-on-Hudson, NY, where they also own and operate *Galápagos Books*, a specialty bookstore focused on world languages and literature.