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LINEHAN HALL | UMBC

SATURDAY, NOVEMBER 11 | 7:30 PM

JEAN RONDEAU FORTEPIANO

Fall Concerts

2023-2024

**CHAMBER
MUSIC**



Candlelight Concert Society Presents

JEAN RONDEAU, FORTEPIANO

Gradus ad Parnassum

Saturday, November 11, 2023, 7:30 pm
Earl and Darielle Linehan Concert Hall
University of Maryland, Baltimore County

This performance is sponsored by Paul Hassoun

FRANZ JOSEPH HAYDN (1732-1809)

Sonata No. 31 in A-flat major, Hob XVI:46
I. Allegro Moderato
II. Adagio
III. Finale Presto

MUZIO CLEMENTI (1752-1832)

Gradus ad Parnassum, Op. 44
No 45 - Preludio Andante malinconico in C minor

LUDWIG VAN BEETHOVEN (1770-1827)

Präludien No. 2 for Piano or Organ, Op. 39

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Sonata No. 16 in C major, K. 545
I. Allegro
II. Andante
III. Rondo Allegretto grazioso

Rondo in A minor, K. 511

Fantaisie in D minor, K. 397

The program will last approximately 75 minutes without intermission.

Jean Rondeau appears by arrangement with HarrisonParrott Artists | harrisonparrott.com, jean-rondeau.com

PROGRAM NOTES

SONATA NO. 31 IN A-FLAT MAJOR

Franz Joseph Haydn (1732-1809)



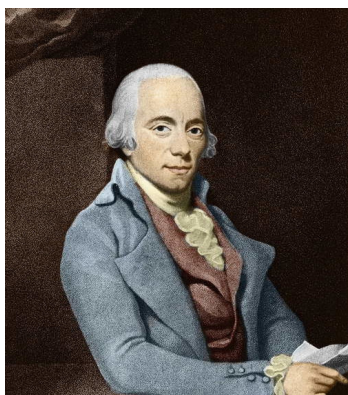
Between 1700, when Bartolomeo Cristofori produced his first fortepiano, and 1820, when piano makers began producing instruments with significantly more power than the earlier wood-frame instruments, keyboard musicians would shift freely among the harpsichords, clavichords, fortepianos,

and even organs that they had available. They would play their repertoire on whatever instrument sounded best in the room in which they were performing. Composers, unless they specified a certain instrument in the titling of their scores, anticipated that their works might be played on any of the above-mentioned instruments.

In **Haydn's** *Sonata No. 31 in A-flat Major*, we find the composer accommodating what he knew to be the limitations of the harpsichord, perhaps because he anticipated performing the sonata on such an instrument. A harpsichord cannot produce gradual crescendos and diminuendos, and likewise, there are no dynamic markings in the score. That said, the first and last movements rely heavily on rapidly executed arpeggios and scales, which sound good on all keyboard instruments. The finale, marked *Presto*, will no doubt remind the listener of sonatas by Domenico Scarlatti, both in the texture and in the early sonata form, which Haydn uses here (two parts of about equal length, both repeated).

NO. 45 FROM GRADUS AD PARNASSUM

Muzio Clementi (1752-1832)



Born in Italy but active for most of his life in England, **Muzio Filippo Vincenzo Francesco Saverio Clementi** was a musician who succeeded in as many musical specialties as he had names: composer, performer, pedagogue, conductor, music publisher and editor, and piano manufacturer. A

child prodigy, Clementi composed an oratorio and a mass by age thirteen and was appointed organist for the Church of San Lorenzo in Dámaso in Rome at age fourteen. One of the many wealthy English tourists who visited Rome in 1766, Sir Peter Beckford (1740-1811), heard him play and was so impressed that he persuaded Muzio's father to let him emigrate with Beckford's entourage to England and live on Beckford's estate in Dorset, where he would be paid handsomely for his services as resident keyboard musician.

In 1774, having completed the required seven years of service for Beckford, Clementi moved to London. From 1780 to 1783, he undertook his first concert tour as a virtuoso harpsichordist, playing for royalty in Paris, Munich, Vienna, and other European capitals. While Mozart was in Vienna, the Austrian emperor, Joseph II, arranged for a competition between Clementi and Mozart, with the emperor as judge. He diplomatically called the result a tie, which prompted Mozart to write a scathing letter to his father, in which he denounced Clementi as a "charlatan, like all Italians." However, Mozart's scorn did not prevent him from borrowing from Clementi when he found something worthwhile; he used the opening theme of Clementi's *Sonata, Op. 24, No. 2* in his overture to *The Magic Flute*.

By the time he finished his collection of 100 keyboard etudes titled *Gradus ad Parnassum* (Steps to Parnassus) in 1826, Clementi already had some thirty years of experience playing and manufacturing pianos. Nevertheless, he included some studies, including No. 45, marked *Andante malinconico*, that look back to his days as a harpsichordist. He employs a texture that produces rich harmony and can be rendered legato without resorting to use of a damper pedal, a device unique to the piano.

PRÄLUDIEN NO. 2, OP. 39

Ludwig van Beethoven (1770-1827)



Apart from his father, **Ludwig van Beethoven's** first music teachers included the organist and Kapellmeister of the court chapel in Bonn, Germany. Little is known of his studies with the organist, Gilles van den Eeden (d. 1782), but the composer and conductor who took over his instruction after

Van den Eeden's death, Christian Gottlob Neefe, took great interest in young Ludwig and hired him as assistant organist at the court chapel.

In the *Präludien No. 2 for Piano or Organ, Op. 39*, Beethoven begins in C major and proceeds to modulate through all the major keys that have sharps, adding a sharp every three or four measures until he ends up in the key of C-sharp major, which has seven sharps. He takes advantage of the fact that C-sharp major is the same as D-flat major, which has five flats, and proceeds to modulate through the flat keys, removing one flat at a time, until he finally reaches F major (one flat). He remains in this key at some length before resolving the piece in the home key, C major, which, of course, has no sharps or flats. One of the teaching tools that Neefe had placed in young Beethoven's hands was the *Well-tempered Clavier* of Johann Sebastian Bach, which contains preludes and fugues in all possible keys, major and minor. In this prelude, which Beethoven wrote in 1789, we find the young composer emulating one of the geniuses to whom he had been exposed at an early age.

SONATA NO. 16 IN C MAJOR, K. 545

Wolfgang Amadeus Mozart (1756-1791)



Mozart authored his own thematic catalogue, adding an occasional marginal note about a work as he added it to the list. In the case of the *Sonata No. 16 in C Major*, he noted that it was “a little piano sonata for beginners.” Contemporary piano methods usually label the work “intermediate,”

and it has been a staple of piano studies ever since its publication in 1805. Its opening theme competes with Beethoven's *Für Elise* as the best-known melody among piano students the world over, as well as among the parents who listen to them practice it.

RONDO IN A MINOR, K. 511

As is the case with most of Mozart's keyboard works, there are no sketches for the *Rondo in A Minor, K. 511*, suggesting that it is a written version of an improvisation, perhaps one that the composer had performed before an audience in Prague during his concert tour in January and February of 1787. (He entered the *Rondo* into his thematic catalogue in March 1787). A careful study of this work yields some

insight into whether the practice of changing the ornamentation of repeated passages, common in the Baroque period, was continued by Mozart. In this work, Mozart carefully writes out changes in ornamentation as passages are repeated, indicating that he was inclined to maintain the practice. The work was published by Franz Anton Hoffmeister in 1791 in Vienna in a volume of works by Mozart and other composers titled *Prénumération pour le Forte Piano ou Clavecin* (Advance copies [of works] for the piano or harpsichord). It was quite common for publishers around the turn of the nineteenth century to include this phrase on title pages, as it anticipated sales to music lovers who might not yet have a piano, but this advisory was not always well-taken. One of the first publishers of Beethoven's “*Moonlight*” *Sonata* recommended that work for both instruments on the title page, but as the sonata unfolds, one encounters many bass and treble notes that do not exist on a harpsichord as well as passages that require the damper pedal for the composer's desired effect.

FANTASIE IN D MINOR, K. 397

There is no extant manuscript of the *Fantaisie in D Minor, K. 397*, and the oldest copy that exists lacks the final ten measures. They were completed for its first publication in 1806 by August Eberhard Müller (1767-1817), one of Mozart's admirers. The single-movement work passes through a number of tempo changes—*Andante adagio*, *Presto*, *Tempo primo*, *Presto*, *Tempo primo*, and *Allegretto*. The opening eleven measures are an introduction in early Baroque style: Mozart limits himself to arpeggios that explore the full range of the keyboard and set forth the key and the mood of what is to follow. The second section (*Adagio*) is the core of the fantasy, with a melancholy melody that ranks with the melody of the *Sonata, K. 545*, as one of Mozart's best known and loved. The somber mood is enhanced by repeated notes that resemble the tolling of a bell. Always ready to surprise the listener, Mozart punctuates this section with rapidly moving scales in the form of cadenzas, marked *presto*, or very fast. The change of tempo to *allegretto* (somewhat fast) and of key to D major is especially effective after the extended plaint in D minor, but this final section in major key is marked *dolce* (sweetly), indicating that it is to be played with quiet joy.

Notes by Stephen Ackert

TONIGHT'S ARTIST



“[...] any interpretive ambivalence or miscalculation is unthinkable. The sincerity and modesty of his delivery are the keys to its power.”

The Washington Post

Jean Rondeau is a veritable global ambassador for his instrument. His outstanding talent and innovative approach to keyboard repertoire have been critically acclaimed, marking him out as one of today's leading harpsichordists.

Rondeau's 2022/23 season began with the completion of his extensive tour of JS Bach's Goldberg Variations, featuring performances in Washington DC, Boston, Michigan, Santa Barbara, Vancouver, and New York's Carnegie Hall. Rondeau also performed his solo program, *Gradus ad Parnassum*, in multiple halls across Europe, including the Philharmonie de Paris, Wigmore Hall, the Tonhalle Dusseldorf, and other venues across Germany and Spain.

In June 2022, Rondeau unveiled the world premiere of *UNDR* at La Grange au Lac d'Evian, an event described as “explosive” by the national press. Inspired by the Goldberg Variations and composed by Rondeau in collaboration with percussionist Tancredi Kummer, this new creation conceived around two pianos and percussion. *UNDR* is Rondeau's latest foray into the world of new music, following the 2016 premiere of his

first original film score for Christian Schwochow's Paula at Locarno Film Festival. Contemporary music is important for Rondeau; in 2018, he performed the world premiere of Eve Risser's *Furakèla* for solo harpsichord at the BBC Proms.

Rondeau is signed to Erato, with whom he has recorded several albums championing ancient music. His 2022 release of J.S. Bach's Goldberg Variations was met with international critical acclaim, described by Gramophone as “mesmerizing,” and earned a 5 star review from BBC Music Magazine. His previous album *Melancholy Grace* (2021) was acclaimed as “soulful [...] varied, [and] wonderful” by the NY Times and “sublime” by Le Devoir.

In addition to his engagements as a soloist, recitalist, and conductor, Rondeau is in high demand as a teacher and has given masterclasses worldwide from the Gstaad Academy to the University of Hong Kong.

Rondeau studied harpsichord with Blandine Verlet at the Conservatoire National Supérieur de Musique in Paris, followed by training in continuo, organ, piano, jazz and improvisation, and conducting. He completed his musical training at the Guildhall School of Music and Drama in London. In 2012, he became one of the youngest performers ever to take First Prize at the International Harpsichord Competition in Bruges (MAfestival 2012), aged 21.

Please...

- **In the event of an emergency, note at least two exits, especially your nearest exit, which might be behind you. Walk, do not run, and calmly evacuate the concert hall.**
- **Turn off cell phones, pagers, and watch alarms.**
- **Do not use cameras or electronic recording devices during Candlelight Concert productions.**
- **Unwrap cough drops or mints before the concert begins.**

VIENNESE FORTEPIANO



The exquisite fortepiano featured in tonight's concert, crafted in 2009 by Thomas and Barbara Wolf of The Plains, Virginia, is a faithful recreation of a classic Viennese instrument dating back to around 1800, originally made by Johann Schantz (1762-1826). This fortepiano reflects the style of instruments from Vienna during the late 18th century, an era characterized by a flourishing keyboard instrument manufacturing industry, somewhat comparable to the computer revolution of the 1990.

During this time in Vienna, numerous skilled keyboard instrument makers were producing instruments, incorporating the latest materials and technology. Notable among them were Anton Walter, the Schantz brothers, and the sibling duo of Nanette and Andre Stein (later known as Nanette Streicher). Both Haydn and Beethoven were enthusiasts of Schantz fortepianos and endorsed them for their musical qualities.

The business of piano making was initiated by the elder brother, Wenzel, in the early 1780s, and his brother Johann joined him before his passing around 1791. Johann carried on the legacy for nearly three decades, creating approximately 65 of their instruments. They are renowned for introducing innovations like individual back-checks and a divided bridge to Viennese piano design. Haydn was so impressed Schantz piano

he bought in 1788 that he encouraged his student, Marianne von Genzinger, in 1790 to acquire one, praising its unique lightness and craftsmanship. Beethoven also possessed a Schantz piano around 1815, which had an expanded range.

This piano is constructed entirely from wood, devoid of any metal in its frame. The original version had a range of slightly over five octaves, from FF to g^{'''}. For this particular piano, two extra notes were added to the treble, reaching a^{'''}, as per the owner's request. The strings are arranged bichord in the lower three octaves and triple strung in the upper two octaves. The instrument's case is fashioned from spruce and veneered with beautifully figured curly mahogany on the exterior, and bees-wing satinwood on the interior of the lid. Small wooden hammerheads, covered with leather, are used to strike the strings.

Below the keyboard, knee levers are situated to raise the dampers and activate a moderator stop, which is a strip of cloth inserted between the strings and hammers to create a softer sound. It's worth noting that pedals near the floor level, which are now common on modern pianos, didn't appear on Viennese pianos until the early 19th century. While this piano can be tuned to modern pitch (a=440), it is typically played at the standard "classical" pitch of a=430.

