

Candlelight Concert Society Presents

ANGELA HEWITT, PIANO

Saturday, April 1, 2023, 7:30 pm
Smith Theatre, Horowitz Visual and Performing Arts Center
Howard Community College

This performance is sponsored by David & Paulette Zee

DOMENICO SCARLATTI (1685-1757)

Sonata in D Minor, K. 1

Sonata in F Major, K. 446 "Pastoral"

Sonata in E Major, K. 531

Sonata in C Major, K. 420

JOHANN SEBASTIAN BACH (1685-1750)

English Suite No. 6 in D Minor, BWV 811

- I. Prelude*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Double*
- VI. Gavotte I*
- VII. Gavotte II*
- VIII. Gigue*

Intermission

JOHANNES BRAHMS (1833-1897)

Piano Sonata No. 3 in F Minor, Op. 5

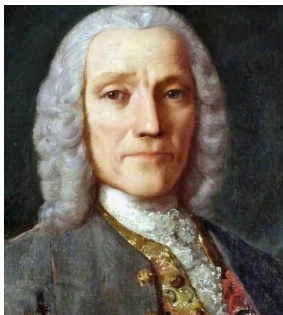
- I. Allegro maestoso*
- II. Andante*
- III. Scherzo*
- IV. Intermezzo*
- V. Finale*

Angela Hewitt appears by arrangement with Harrison Parrott
The Hamburg Steinway is provided by Mary Schwendeman Concert Service



PROGRAM NOTES

SONATAS K. 1, K. 446, K. 531, AND K. 420 Domenico Scarlatti (1685-1757)



Born in 1685, the same year as Johann Sebastian Bach and George Frideric Handel, **Domenico Scarlatti** was the sixth of ten children of Alessandro Scarlatti, the King of Naples' favorite composer. Alessandro taught his children music and

was gratified early on by Domenico's rapid rise as a keyboard performer and composer. But when Domenico received a commission for an opera at age eighteen, this was apparently too much competition for Alessandro, and he saw to it that his son received an appointment in Venice, then later in Rome and Lisbon—anything to keep him out of Naples. In the process, however, Alessandro set up circumstances that enabled his son to become the much more famous musician of the two and to create more than five hundred innovative keyboard sonatas that have had enormous impact on subsequent music. Within the limited form of a two-part sonata, with each part repeated, Domenico Scarlatti created harmonic and stylistic innovations that were firsts in the history of keyboard music and became the inspiration for keyboard composers in generations to come.

Scarlatti's appointment in Lisbon, which commenced in 1719, was as music teacher to the Portuguese Princess Maria Magdalena Barbara. When she married the crown prince of the Spanish Royal House in 1733, she took her beloved music master with her to Madrid. Thus began a twenty-five-year long career during which Scarlatti had no obligations other than to teach the Queen and her children and to compose music for and perform on the extensive collection of harpsichords and fortepianos she assembled at the royal palace. Fortunately for music historians, the palace had a

thorough and detail-oriented treasurer, who meticulously recorded every addition to the collection, including exact dimensions, number of keyboards, number of keys on each keyboard, number of registers, and more. As a result, we know the possibilities and the limitations that Scarlatti encountered as he created his sonatas.

Scarlatti did find things to do outside the palace music room—on one occasion he traveled to Rome and participated in a competition with Handel. The judges found him to be equal in skill to Handel on the harpsichord, but no match for him on the organ.

ENGLISH SUITE NO. 6 IN D MINOR, BWV 811 Johann Sebastian Bach (1685-1750)



Johann Sebastian Bach's *English Suites* were actually inspired by French keyboard suites that he knew and admired, particularly those of Charles Dieupart (1676-1751). Dieupart was more famous in England than in his native France,

which may account for the subsequent attachment of the nickname to the suites. *English Suite No. 6* opens with a grand *Prelude* in two parts, the first contemplative and steady, and the second a fully developed fugue, marked *Allegro*. The stately *Allemande* steps back from the bold energy of the fugue, walking us gently through to the third dance, a relentless *Courante*. The *Sarabande* provides a majestic centerpiece for the suite, enhanced by an ornamented repetition identified as *Double*. The playful *Gavottes* are performed in tandem, with *Gavotte II* providing a contrast of touch to *Gavotte I*, which reprises without repeats. Finally, the galloping 6/8 rhythm of the *Gigue* returns the listener to the high energy that prevailed in the fugue, made even more intense by the insertion of extended trills in all three voices.

PIANO SONATA NO. 3 IN F MINOR, OP. 5

Johannes Brahms (1833-1897)



In 1853, the young pianist **Johannes Brahms** was on tour with the Hungarian violinist Eduard Remenyi. Their itinerary brought them into contact with some of the great musicians of the day, including Franz Liszt in Weimar, Josef Joachim in Göttingen,

and Robert Schumann in Düsseldorf. While in the latter city, Brahms completed his third and most expansive piano sonata and showed it to Schumann. Much impressed, the older composer wasted no time in publishing high praise of the work in his *Neue Zeitschrift für Musik* (New Journal for Music):

“sooner or later...someone would and must appear, fated to give us the ideal expression of the times, one who would not gain his mastery by gradual stages, but rather spring fully armed like Minerva from the head of Jove. And he has come, a young blood at whose cradle graces and heroes mounted guard. His name is Johannes Brahms...”

Consisting of five movements, as opposed to the traditional three or four, *Sonata No. 3* shows the strong influence of Beethoven on the young Brahms. It is a masterful combination of free romantic spirit and classical architecture, a hallmark of Beethoven's middle and late period sonatas. In the first, third, and fourth movements, Brahms incorporates a motive from Beethoven's immortal *Fifth Symphony*. With its tumultuous principal theme, serene secondary material, and complex, shifting rhythms, the first *Allegro* movement is quintessential Brahms. The second movement, marked *Andante*, is prefaced by a verse from a poem by G. O. Sternau (1823-1862): “The evening dims; The moonlight shines; There are two hearts that join in love and embrace in rapture.” In contrast to the long-breathed phrases (lovers' sighs, perhaps?) that mark the *Andante*, the boisterous,

bounding *Scherzo* is built around short phrases that are broken into even smaller fragments. The middle section, fulfilling the classical requirement for a trio, moves in stately block chords.

The *Intermezzo* is the extra movement. “Rückblick” (looking back), which looks back mainly on the slow movement, though there are elements from the other two, including the ‘short-short-short-long’ figure from Beethoven's Fifth. The *Finale* is a rondo that climaxes with pianistic bravura, but never departs from the majestic grandeur that has marked the entire work.

Notes by Stephen Ackert

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.

TONIGHT'S ARTIST

ANGELA HEWITT, PIANO



"I know of no musician whose Bach playing on any instrument is of greater subtlety [or] beauty of tone."

BBC Music Magazine

Angela Hewitt occupies a unique position among today's leading pianists. With a wide-ranging repertoire and frequent appearances throughout Europe, the Americas, and Asia, she is also an award-winning recording artist whose performances of Bach have established her as one of the composer's foremost interpreters. In 2020 she received the City of Leipzig Bach Medal: a huge honor that for the first time in its 17-year history was awarded to a woman.

In September 2016, Hewitt began her Bach Odyssey, performing the complete keyboard works of Bach in a series of 12 recitals. The cycle was presented in London's Wigmore Hall, New York's 92nd Street Y, and in Ottawa, Tokyo, and Florence, concluding in 2022. After her performances of the complete Well-Tempered Clavier at the 2019 Edinburgh Festival, the critic of *The London Times* wrote, "...the freshness of Hewitt's playing made it sound as though no one had played this music before."

In addition to her award-winning recordings of the works of Bach, Hewitt's discography includes albums of Couperin, Rameau, Scarlatti, Mozart,

Chopin, Schumann, Liszt, Fauré, Debussy, Chabrier, Ravel, Messiaen, and Granados. A regular in the USA Billboard chart, her album *Love Songs* hit the top of the specialist classical chart in the UK and stayed there for months after its release. In 2015, she was inducted into *Gramophone Magazine's* 'Hall of Fame' thanks to her popularity with music lovers around the world.

Conducting from the piano, Hewitt has led the Toronto and Vancouver Symphony orchestras, the Hong Kong and the Copenhagen Philharmonic orchestras, the Lucerne Festival Strings, the Kammerorchester Basel, the Stuttgart Chamber Orchestra, the Britten Sinfonia, the Swedish and Zurich Chamber orchestras, the Salzburg Camerata, the orchestra of RAI Torino, the Orchestra Ensemble Kanazawa, and the Vienna Tonkünstler Orchestra in Vienna's Musikverein. The current 2022/23 season sees her performing with orchestras in Finland, Denmark, Montreal, Ottawa, Victoria BC, Prague, Germany, and New York. Recitals take her to, among others, Barcelona, San Francisco, Seattle, Vienna, Amsterdam, Cambridge, Leipzig, and the famous Teatro La Fenice in Venice. She is also an artist-in-residence at London's Wigmore Hall.

Born into a musical family, Hewitt began her piano studies aged three, performing in public at four and a year later winning her first scholarship. She studied with Jean-Paul Sévilla at the University of Ottawa, and in 1985 won the Toronto International Bach Piano Competition which launched her career. In 2018, Angela received the Governor General's Lifetime Achievement Award, and in 2015 she received the highest honor from her native country—becoming a Companion of the Order of Canada (which is given to only 165 living Canadians at any one time). In 2006 she was awarded an OBE from Queen Elizabeth II. She is a member of the Royal Society of Canada, has seven honorary doctorates, and is a Visiting Fellow of Peterhouse College in Cambridge.

Angela lives in London but also has homes in Ottawa and Umbria, Italy, where she founded the Trasimeno Music Festival.