

PROGRAM II: Many Happy Returns

Wednesday August 27th at 8:00 p.m.

Works of C.P.E. Bach, Scarlatti, Chopin, Beethoven

What can we say about a composer who winds up composing entirely, or at the least primarily, for one medium? Chopin and Scarlatti both found that restriction to the keyboard, rather than limiting their resources, freed their imaginations. By immersing themselves in the sound and attach of a single instrument they each became more peculiar, un-imitable, and irresistible. In small forms they found snowflake variety.

Anchoring the program, Beethoven, a universal large-scale composer whose *Sonata in F* somehow acquired the title "Spring." If spring, it is the changeable, difficult weather, more showers than flowers.

Program:

Scarlatti - selected keyboard sonatas
Keyboard sonatas of Scarlatti,
Chopin - selected Preludes, for piano,
CPE Bach - *Arioso* with Variations in A, for keyboard and violin, Wq 79,
Beethoven - Violin Sonata in F major, Op. 24 ("Spring")

Judith Gordon, piano

Rose Mary Harbison, violin

PROGRAM III: The Perennial Avant Garde

Saturday August 30th at 8:00 p.m.

Sunday August 31st at 4:00 p.m.

Works of C.P.E. Bach, Schubert, Ravel, Debussy

Occasionally, not always, composers decide to take it further, to write a piece with absurd levels of discontinuity (CPE Bach's *Fantasy*), radical conciseness and semaphoric, sketchy formal outline (Debussy's *Sonata*), over the top nostalgia and apocalyptic prediction (Ravel's *La Valse*), and form and scope too big for its medium (Schubert's *Grand Duo*, for one piano, two players). A program of extremes: in the service of liberty - no vice.

C.P.E. BACH Fantasia in F-sharp minor for Keyboard, Wq 67
DEBUSSY Sonata for Violin and Piano
C.P.E. BACH Sonata in C Minor for Keyboard and Violin, Wq 78
RAVEL La Valse (arranged for piano by Ya-Fei Chuang)

SCHUBERT Grand Duo, for one piano four hands

Robert Levin, piano

Ya-Fei Chuang, piano

Rose Mary Harbison, violin