



WASHINGTON
PERFORMING ARTS

2022/23 SEASON THE WORLD IN OUR CITY



Hayes Piano Series

CHARLES RICHARD-HAMELIN, piano

SUNDAY, APR. 2, 2:00 p.m.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
TERRACE THEATER



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2022/23 SEASON

THE WORLD IN OUR CITY

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A Washington Performing Arts audience favorite, the Danish String Quartet, returns with a fascinating program balancing Schubert classics with a new work by Iceland's Anna Thorvaldsdottir.

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Hayes Piano Series

CHARLES RICHARD-HAMELIN, piano

SUNDAY, APR. 2, 2:00 p.m.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
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This is one of twenty 2022/23 season performances included in Washington Performing Arts's The World in Our City initiative, which promotes cross-cultural understanding and cultural diplomacy via the presentation of international visiting artists, globally inspired local programming, and the award-winning Embassy Adoption Program, a partnership with D.C. Public Schools.

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MARS



PROGRAM

FRÉDÉRIC CHOPIN
(1810-1849)

Nocturnes, Op. 27
No. 1 in C-sharp Minor
No. 2 in D-flat Major

FRÉDÉRIC CHOPIN
(1810-1849)

Piano Sonata No. 2 in B-flat Minor, Op. 35
I. Grave – Doppio movimento
II. Scherzo
III. Marche funèbre
IV. Finale. Presto

Intermission

FRÉDÉRIC CHOPIN
(1810-1849)

24 Préludes, Op. 28
No. 1 in C Major – Agitato
No. 2 in A Minor – Lento
No. 3 in G Major – Vivace
No. 4 in E Minor – Largo
No. 5 in D Major – Allegro molto
No. 6 in B Minor – Lento assai
No. 7 in A Major – Andantino
No. 8 in F-sharp Minor – Molto agitato
No. 9 in E Major – Largo
No. 10 in C-sharp Minor – Allegro molto
No. 11 in B Major – Vivace
No. 12 in G-sharp Minor – Presto
No. 13 in F-sharp Major – Lento
No. 14 in E-flat Minor – Allegro
No. 15 in D-flat Major – Sostenuto
No. 16 in B-flat Minor – Presto con fuoco
No. 17 in A-flat Major – Allegretto
No. 18 in F Minor – Allegro molto
No. 19 in E-flat Major – Vivace
No. 20 in C Minor – Largo
No. 21 in B-flat Major – Cantabile
No. 22 in G Minor – Molto agitato
No. 23 in F Major – Moderato
No. 24 in D Minor – Allegro appassionato

PROGRAM NOTES

Nocturnes, Op. 27

No. 1 in C-sharp Minor

No. 2 in D-flat Major

FRÉDÉRIC CHOPIN (1810-1849)

Both these nocturnes were composed in Paris in 1835. The *Nocturne in C-sharp Minor* has left critics gasping for language that can suggest its unearthly evocation of the night: "night-marmoreal ... hushed, airless, and miasmic ... black magic," says one. "An atmosphere of morbid pessimism, heavy and oppressive," says another. By comparison, *The New Grove Dictionary* keeps itself under control, describing this music only as "one of [Chopin's] best nocturnes."

This *is* impressive music, and its haunting night-atmosphere is the result of Chopin's careful and very imaginative technical control. The *Nocturne in C-sharp Minor* is in the expected ternary form, with an opening section that glides darkly along the left hand's widely-ranging sextuplets, a pattern that continues throughout. High above, the right hand has the melodic line, quiet but unsettling in its harmonic freedom. At the center section, marked *Più mosso*, the music presses forward powerfully. Over triplet accompaniment, the right hand begins quietly but soon hammers its way to a great climax marked *appassionato* and *agitato*. This falls away, and the transition back to the opening material brings another surprise: Chopin gives it entirely to the left hand, whose long sequence

of octaves is almost a small cadenza in itself. The opening material resumes, but the repeat is not literal, and Chopin suddenly abandons this music for an entirely new idea, which moves easily along a chain of major thirds. The atmosphere, so tense to this point, now seems to relax, and Chopin completes the surprise with an utterly unexpected modulation into C-sharp major at the end.

This technical description, no matter how accurate, misses the essence of this music. That lies in its atmosphere – dark, unsettled, and constantly changing.

The *Nocturne in D-flat Major* is suffused with the dark and subdued atmosphere we associate with the nocturne. The left hand establishes a steady accompaniment that will continue throughout, while the right hand has the main theme, a flowing and endlessly lyric idea that glides along smoothly (Chopin marks it *Lento sostenuto*). The music grows more complex and dramatic as it proceeds, and at the climax Chopin first asks that it be *con anima*, then *con forza*, and finally *appassionato*. At the end, the calm of the beginning returns, and the music closes quietly.

**Piano Sonata No. 2 in B-flat Minor,
Op. 35**

FRÉDÉRIC CHOPIN (1810-1849)

Chopin was not particularly comfortable with the large forms of the classical period. Although he had written one piano sonata and two piano concertos by the time he was 20, he preferred shorter and less-structured forms. He never wrote another concerto, though he did compose three mature sonatas: two for piano and one for cello. The *Sonata No. 2 in B-flat Minor* may not conform strictly to the classical definition of sonata form, but it is an astonishing piece of music, perhaps just because it is so wildly original. Written in the summer of 1839, when Chopin was 29, it offers four radically different movements. The movements are so dissimilar that some unsympathetic critics have felt that this sonata has no unity at all: Schumann said that in this sonata Chopin had "bound together four of his maddest children." Others, however, have found this dramatic sonata totally convincing.

The first movement opens with a three-measure chordal introduction marked *Grave* before the music leaps ahead at the *Doppio movimento* with a main theme built on insistent short phrases and marked *agitato*. Chopin treats this theme in many different ways in the course of the movement. Sometimes it drums quietly in the background as an accompaniment figure; at other points it becomes dramatic and extroverted. The second theme-group is lyrical, and Chopin develops both themes before a superheated coda brings the

movement to its dramatic close.

The *Scherzo* falls into several sections. Its opening idea: pounding, driving, and exciting, gives way to a waltz-like trio that is as peaceful as the opening had been turbulent. This lovely melody returns at the end to bring the movement to an unexpectedly quiet close.

Many listeners will find they already know the third movement, for it is a funeral march that has become famous on its own (this sonata is sometimes called the "*Funeral March Sonata*"). It was written in 1837, two years before the rest of the sonata, and some believe that its somber tone and sharp contrasts form the unifying principle of the entire sonata. The march moves along darkly over chords that sound like tolling bells—the music is lugubrious enough that it seems to foreshadow Rachmaninoff (who, incidentally, made a famous recording of this sonata). Chopin provides a lyric center section, itself tinged with melancholy, before the grim march returns. This movement was played in an orchestral transcription at Chopin's own funeral in Paris in 1849.

The final movement is the shortest of the sonata – and the most original. Marked *Presto*, it is a blistering perpetual motion for virtuoso pianist. But what is so unusual is the fact that this flow of triplets, music that seems almost without recognizable theme, is unaccompanied – Chopin simply has the pianist play it in octaves, and the movement rushes to its sudden and explosive concluding chord.

24 Préludes, Op. 28

FREDERIC CHOPIN (1810-1849)

As a small boy in Poland, Chopin fell in love with the keyboard music of Bach. Like Beethoven before him (and Rachmaninoff and Shostakovich after him), Chopin was particularly drawn to *The Well-Tempered Clavier*, Bach's two sets of 24 preludes and fugues in all the major and minor keys of the chromatic scale. Haunted by Bach's achievement, Chopin wished to try something similar, and in 1836, shortly after completing his *Études, Op. 25*, he began to compose a series of short preludes, but it would take him three years to complete the entire set of twenty-four. In the fall of 1838, Chopin sailed with George Sand to Mallorca, taking with him several Bach scores. On the island, living in an abandoned monastery high in a mountain village that was alternately bathed in Mediterranean sunlight and torn by freezing rainstorms, he completed the *Préludes* in January 1839; they were published in Paris later that year.

The entire set of 24 preludes lasts about 45 minutes, so these are concise essays in all the keys, and they encompass an enormous variety of technique, ranging from very easy preludes to numbingly difficult ones, playable by only the most gifted performers. They cover an unusual expressive range as well, from the cheerful sunlight of some to the uneasy darkness of others.

Each prelude exists as an independent work and may be played separately, or the entire cycle may be played at once. Rather than describing each prelude in

detail, it may be best to let listeners discover them for themselves. Some of the best-known preludes are of course those accessible to non-professionals. These include *No. 20 in C Minor*, inevitably nicknamed "Funeral March" (Chopin despised all such subjective titles and the effort to attach programs to pieces he wished to have considered solely as music). Also in this category are the graceful *No. 7 in A Major* (only sixteen measures long) and *No. 4 in E Minor*, which—however over-familiar it has become—remains some of the most expressive music ever written. At the other extreme are such preludes as *No. 8 in F-sharp Minor*, with its nervous, driven quality, and *No. 24 in D Minor*, full of bravura brilliance. Many have noted Chopin's unusual use of repeated chords or notes throughout the set: the tolling sound of these chords is used for quite different expressive purposes in *No. 15 in D-flat Major* (nicknamed the "Raindrop" by George Sand, to Chopin's exasperation), in *No. 17 in A-flat Major*, and in many others.

One of the particular pleasures of a performance of the complete *Préludes* is not just to hear each individual prelude, but to experience the totality of the world Chopin creates in this set. It is a world of the most dazzling variety, by turns cheerful, dark, lyric, dramatic, friendly, and terrifying, all superbly disciplined within the tight compass of the 24 keys. Bach would have found much of this music strange, but he would instantly have understood Chopin's achievement in it.

Program notes by Eric Bromberger

ABOUT THE ARTIST



Silver medalist and winner of the Krystian Zimerman Prize at the 2015 International Chopin Piano Competition, Canadian pianist, Charles Richard-Hamelin, has emerged as one of the most important pianists of his generation. He gained international recognition when he took second prize at the Montréal International Musical Competition and third prize at the Seoul International Music Competition. Charles is a recipient of the Ordre des arts et des lettres du Québec award and the prestigious Career Development Award conferred by the Women's Musical Club of Toronto. He has been invited to many major festivals, including La Roque d'Anthéron in France, the Prague Spring Festival, the "Chopin and his Europe" Festival in Warsaw, the Lanaudière Festival, and the George Enescu Festival in Bucarest. As a soloist, he has performed with some 50 ensembles, including all the major Canadian orchestras (Montréal, Toronto, Ottawa, Métropolitain, Québec City, Edmonton, Calgary, etc.) and the Warsaw Philharmonic, Sinfonia Varsovia, Tokyo Metropolitan Symphony Orchestra, Singapore Symphony Orchestra, Korean Symphony Orchestra, Orquesta Filarmónica de la UNAM (Mexico City), Violons du Roy, and I Musici de Montréal. He has worked with renowned conductors such as Kent Nagano, Rafael Payare, Antoni Wit, Vasily Petrenko, Jacek Kaspszyk, Bernard Labadie, Aziz Shokhakimov, Peter Oundjian, Jacques Lacombe, Fabien Gabel, Carlo Rizzi, John Storgårds, Alexander Prior, Giancarlo Guerrero, Christoph Campestrini, Lan Shui, and Jean-Marie Zeitouni.

A graduate of McGill University, the Yale School of Music, and the Conservatoire de Musique de Montréal, he has studied with Paul Surdulescu, Sara Laimon, Boris Berman, André Laplante, and Jean Saulnier. Richard-Hamelin has recorded 10 albums, all for the Analekta label. Five of these are dedicated primarily to the solo piano works of Frédéric Chopin. He has also recorded concertante works—both Chopin piano concertos with the Orchestre symphonique de Montréal conducted by Kent Nagano and Mozart's piano concertos no. 22 and 24 with the Violons du Roy conducted by Jonathan Cohen. His recordings have earned several Félix awards (ADISQ) and one Juno (2022) award and received widespread acclaim from critics around the world.

ABOUT WASHINGTON PERFORMING ARTS

One of the most established and honored performing arts institutions in America, Washington Performing Arts has engaged for more than half a century with artists, audiences, students, and civic life. The city is truly our stage: for decades, in venues ranging from concert halls and clubs to public parks, we have presented a tremendous range of artists and art forms, from the most distinguished symphony orchestras to both renowned and emerging artists in classical music, gospel music, jazz, international genres, and more. Washington Performing Arts also has an ever-expanding artistic and educational presence on the internet, addressing the programming challenges of this time of pandemic while envisioning ongoing opportunities for online connection and community in a post-COVID world.

Washington Performing Arts deeply values its partnerships with local organizations and other arts

institutions. Through events online and in a myriad of performance venues and neighborhoods, Washington Performing Arts engages international visiting artists in community programs and introduces local artists to wider audiences. We place a premium on establishing artists as a continuing presence in the lives of both young people and adults through residencies and education programs.

For its achievements, Washington Performing Arts has been recognized with a National Medal of Arts and with three Mayor's Arts Awards from the D.C. Government. We have now embarked upon our second half-century, ever inspired by the motto of our founder, Patrick Hayes: "Everybody in, nobody out."

For more information, please visit WashingtonPerformingArts.org

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Scott Rosenbloom
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Edwin D. Williamson
Mr. † and Mrs.
James D. Wilson
Njambi and Earl Wynn
Ms. Esther H. Lim and
Mr. John C. Yang
Paul Yarowsky and
Kathryn Grumbach
Sara Trautman-Yeğenoğlu and
Ferit Yeğenoğlu
Jacqueline Zins and
Gerson Zweifach

† *deceased*

In Kind

Anonymous
H.E. Shaikha Aisha AlKhalifa
and H.E. Shaikh Ambassador
Abdullah AlKhalifa
Sunny and Bill Alsup
Anita Antenucci
Henry Berman
Carol and Landon Butler
Karen Chilton
Compass Pro Bono
Tom and Nancy Dungan
The Dupont Circle Hotel/
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Embassy of the Kingdom of
Bahrain
Embassy of Finland
Embassy of Japan
Embassy of the Kingdom of
the Netherlands
First Baptist Church of
Highland Park
Mr. Burton J. Fishman
Tom Foster and Steven Dahllorf

Susan and Cab Grayson
Ashley Kennedy
Danny Korengold and
Martha Dippell
Igor Levit
Elizabeth Locke and
John Staelin
Lubin Fine Art Portraits
Jacqueline Badger Mars
Mars, Incorporated
John McFadden and
Lisa Kabnick
Jean Perin
Remo Inc.
Ridgewells Catering
Ristorante i Ricchi
RJ Whyte Event Production
Ronald Reagan Building and
International Trade Center
Shiloh Baptist Church
Songbyrd Music House
SVS | Home Audio Speakers &
Subwoofers
Total Wine & More
Tregaron Conservancy and
Lynn Parseghian
Turkish Airlines
Vermont Avenue
Baptist Church
Washington Performing Arts
Women's Committee

THE RUTH BADER GINSBURG MEMORIAL FUND

The Ruth Bader Ginsburg Memorial Fund was established in 2021 to honor the late Supreme Court Justice Ruth Bader Ginsburg's life, legacy, and passion for music with an annual award to a distinguished artist that includes the opportunity to choose a musical talent deserving of wider recognition to be presented in a Washington Performing Arts recital in Justice Ginsburg's memory.

Anonymous (3)
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Jeffrey Bauman
Carole and Henry Berman
Paul Schiff Berman
Jenny Bilfield and
Joel Phillip Friedman
Barbara Broidy
Mr.† and Mrs. Calvin Cafritz
Henry Cao
Dr. and Ms. Abe Cherrick
Robin Rowan Clarke
Chris Conte
Frank and Sunny Cook
Robert and Jamie Craft
Ronald Dabrowski
Anthony DiResta and
Terrance Mason
Michael Dockterman
David Ellen
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Michele Farquhar
Marian and
Milton Carr Ferguson
Anne and Burton Fishman
Norma Lee† and
Morton FUNGER†
Barbara Myers and
Tom Gallagher
Barbara D. Gholz
Caroline and Mark Goldzweig
Jamie Gorelick and
Richard Waldhorn
Susan R. and
Sanford D. Greenberg
Hannah Grove-Dejarnett
Sarah Haft

Jo Ann Hearld
Betsy C. Hegg
Hermann and Janet Helgert
Harryette and Stanley Helsel
Beth and Stephen Hess
Ms. Michelle Hoffmann
Judy Honig and Stephen Robb
Judith Richards Hope,
Family Partners Fund
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Lisa Miller
Antonia B. Ianniello and
George Chuzi
Kari L. Jaksa
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J. Stephen Jones, MD
Jodie Kelley and Scott Sinder
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Ineke and Peter Kreeger/
David Lloyd Kreeger
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The Honorable Jan M. and
Elizabeth Lodal
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Daniel Magraw
Susan C. Lubick
Alfred Mamlet and
Rochelle Bobroff
Jacqueline B. Mars
Dr. and Mrs. Robert Martin
Dr. Gary Mather and
Ms. Christina Co Mather
KLMorris
Melanie Franco Nussdorf
Tom Kim and John Olson

W. Stephen and
Diane E. Piper
Samantha Pollack
Elizabeth Racheva and
Danail Rachev
Anne and Steven Reed
Gwen Renigar
Catherine B. Reynolds
Foundation
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Elaine Rose
James J. Sandman and
Elizabeth D. Mullin
Ami Scott
Peter Shields and Ace Werner
Kathleen Shurtleff
Miriam Steinberg-Egeth
Héctor J. Torres and
Jay Haddock Ortiz
Nina Totenberg and
David Reines
Rich and Kathleen Trautman
Meiyu Tsung and
Curtis Chang
Mary Jo Veverka
Christie-Anne and
Jeffrey P. Weiss
Philip R. West and
Barbara Yellen
Mr. and Mrs.
Douglas H. Wheeler
Jonathan and Ruby Zhu

*List complete as of
March 22, 2023*

THE REGGIE AWARD

“The Reggie” is an annual award established in 2018 to honor former Washington Performing Arts Board Chair Reginald Van Lee, granted to a high school junior or senior member of the Washington Performing Arts Children of the Gospel Choir to pursue additional arts-related education or activities.

Lorraine and Edward Adams
Jenny Bilfield and
Joel Phillip Friedman
Francesca Britton
Nicholas A. Brown
Hans and Josie Bruland
Dan Cameron Family
Foundation, Inc.
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Rebecca Chang
André Coleman
Carleen H. Dei
Candace Dyal
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Paula Seigle Goldman
Erica Green
Felecia Love Greer
Hannah Grove-DeJarnett
Cassidy Grunninger
Mike and Luanne Gutermuth
Susan B. Hepner

Michelle and
Dennis Hoffmann
Murray Horwitz and
Lisa Miller
Lloyd and Patricia Howell Jr.
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Martha Dippell
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Mars, Inc. / Brad Figel
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Aaron Menenberg
Camden Miller
Thomas J. Kim and
John F. Olson
Janice J. Kim and
Anthony L. Otten
Samantha Pollack
Elizabeth Racheva and
Danail Rachev

Shebbie and William Rice
Denise Rollins
James J. Sandman and
Elizabeth D. Mullin
Ami Scott and Lucius Outlaw
Monica Scott and
Cameron Hamrick
Peter Shields and Ace Werner
Ruth and Arne⁺ Sorenson
Kerrien Suarez
Ebony Thomas
Meiyu Tsung and
Curtis Chang
Philip R. West and
Barbara Yellen
Doug and Catherine Wheeler
Roger J. Whyte II
Carolyn Ross Wilson
Washington Performing Arts
Women’s Committee
Njambi and Earl Wynn
As of October 10, 2022

For more information about Washington Performing Arts’s endowed fund opportunities, contact Meiyu Tsung at MTsung@WashingtonPerformingArts.org.

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WASHINGTON PERFORMING ARTS LEGACY SOCIETY

Legacy Society members appreciate the vital role that performing arts play in the community, as well as in their own lives. By remembering Washington Performing Arts in their will or estate plans, members enhance our annual fund, endowment, or donor-designated programs and help make it possible for the next generations to enjoy the same quality and diversity of presentations both on stages and in our schools and community.

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Washington Performing Arts

Women's Committee

Margaret S. Wu

In memory of Y. H. and T. F. Wu

[†] deceased

As of March 10, 2023

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† deceased

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Men & Women of the
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Gospel Choirs Anthony "Tony" Walker
Artistic Director Emeritus,
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