

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW
NOTES

Richard Goode, *piano*

Wednesday, March 31 – 6 PM

American Philosophical Society

PROGRAM

Partita in D Major, BWV 828

Johann Sebastian Bach

Born: March 31, 1685, Eisenach, Germany

Died: July 28, 1750, Leipzig, Germany

Composed: 1730

Duration: 28 minutes

Bach's six brilliant partitas are easily among his most significant keyboard efforts. Comprised of dances (Allemande, Courante, Sarabande, and Gigue) and other pieces, each partita is a suite divulging much color and often requiring a good measure of virtuosity from the performer. The *Allemande* from this fourth Partita is as refined a piece of melody-making as can be found in any of Bach's works, whether for keyboard or not. Music of such sophisticated lyricism aimed to offer the ears of Baroque listeners a "pleasurable diversion" by dint of finely wrought melodic contours, enlivened with subtly varied rhythms and small-scale dramatic surprises.

Sonata in A Major, Op. 101

Ludwig van Beethoven

Born: December 1770 in Bonn, Germany

Died: March 26, 1827 in Vienna, Austria

Composed: 1816

Duration: 20 minutes

Dedicated to the pianist Baroness Dorothea Ertmann, née Graumen, this sonata marks the beginning of what is generally regarded as Beethoven's final period, where the forms are more complex, ideas more wide-ranging, textures more polyphonic, and the treatment of the themes and motifs even more sophisticated than before. Beethoven himself described this sonata as "a series of impressions and reveries," and it was the only one of his 32 sonatas that the composer ever saw played publicly.

Préludes, Book I

Claude Debussy

Born: August 22, 1862, Saint-Germain-en-Laye, France

Died: March 25, 1918, Paris, France

Composed: 1907-1910

Duration: 25 minutes

Each of Debussy's *Préludes, Book I* (1907-1910) is a short but substantial work that conveys a particular mood or impression suggested by its title. Still, as musicologist Rollo Myers notes, "the pictorial element [is not] unduly stressed if stressed at all; these *Préludes* are pure music." In accordance with the composer's practice of assigning a title only after the completion of a work, the titles of the *Préludes* are placed at the foot of each, rather than at the head. The *Préludes* represent the pinnacle of Debussy's keyboard art; each may be rightly regarded as a miniature masterpiece.