

PAUL LEWIS

Premieres on Friday 14 May 7.00pm
Filmed in the Crucible Studio, Sheffield

MOZART Adagio in B minor K540
MOZART Piano Sonata in A K331 'Ronda alla Turca'
SCHUBERT Sonata in B D575

WOLFGANG AMADEUS MOZART (1756–1791) **Adagio in B minor K540**

Mozart entered this piece in his handwritten thematic catalogue on 19 March 1788 at a time when he was preoccupied with revising *Don Giovanni* for its first Viennese performance (which took place on 17 May). This Adagio is a single movement rather than part of a larger work; it is in a key that Mozart seldom used; and it is music of the greatest poignancy and expressiveness, largely based on the idea heard in the first bar, supported with some extremely adventurous and highly chromatic harmonies. The second section begins with the same idea, this time in G major, but what follows is a series of harmonic shifts that eventually brings the music back to its home key. Though only 57 bars long, the emotional range of the Adagio is astonishing – a genuine masterpiece in miniature.

WOLFGANG AMADEUS MOZART (1756–1791) **Piano Sonata in A major K331**

Andante grazioso
Menuetto
Alla turca. Allegretto

This Sonata was probably composed in Paris in July 1778, though it may date from a few years later, being published in Vienna in August 1784. The first movement is in not the expected Sonata form and fast Allegro, but instead a Theme and Variations. Gentle and unhurried, the theme finds Mozart at his most amiable. With Variation Five, the tempo changes to Adagio for the most overtly expressive and decorated version of the theme, and gives way to

a brief concluding effervescent variation. The celebrated finale was marked 'Alla turca' by Mozart himself, and the 'Turkish' element here is an imitation of Turkish Janissary music. It's worth noting that some contemporary pianos included a 'Turkish' pedal or lever that produced various jingle, cymbal and bell effects, which may have been used in performances of this movement.

FRANZ SCHUBERT (1797–1828) **Sonata in B D575**

Allegro ma non troppo
Andante
Scherzo. Allegretto
Allegro giusto

Schubert composed this Sonata in August 1817. It opens with a fanfare-like idea outlining a triad of B major, but within a few bars the music has already started to stray into unusual keys and this remarkable harmonic adventurousness persists throughout the movement. Schubert expert Brian Newbould has described the Andante as 'a simple, pensive movement in ternary form with an extraordinary ending'. At the close, the surprise is to do with rhythm and metre: Schubert gives the illusion of writing in four-beat bars, when the movement is entirely written in three-beat bars – a strange and disorientating effect. The Scherzo makes the most of the little motif on which the music is based. Throughout the closing Allegro giusto Schubert plays not only with surprising key changes, but also with strong and weak rhythms with wit and ingenuity.

All notes © Nigel Simeone 2021

PAUL LEWIS

Paul Lewis is one of the foremost interpreters of the Central European piano repertoire, his performances and recordings of Beethoven and Schubert receiving universal critical acclaim. He was awarded a CBE for his services to music, and the sincerity and depth of his musical approach have won him fans around the world.

This global popularity is reflected in the world-class orchestras with whom he works, including the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia, Bavarian Radio Symphony, New York Philharmonic, Royal Concertgebouw and Leipzig Gewandhaus orchestras. His close relationship with the Boston Symphony Orchestra led to his selection as 2020 Koussevitzky Artist at Tanglewood.

With a natural affinity for Beethoven and relentless pursuit of understanding his works, Lewis has been central to celebrations of the composer's 250th anniversary year around the world, taking part in the BBC's three-part documentary 'Being Beethoven'. He has performed concerto cycles all over the world, including with the Melbourne Symphony and São Paulo State Symphony orchestras, and was the first pianist to play the complete cycle in a single season at the BBC Proms in 2010. Beyond many award-winning Beethoven recordings, his discography with Harmonia Mundi also demonstrates his characteristic depth of approach in Romantic repertoire such as Schumann, Mussorgsky, Brahms and Liszt.

In chamber music, he is a regular at Wigmore Hall, having played there more than 100 times, and was one of the artists selected to play in the Hall's Lunchtime Series at the start of the Coronavirus crisis. He works closely with tenor Mark Padmore, and is co-Artistic Director of Midsummer Music, an annual chamber music festival held in Buckinghamshire.

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