



## 76TH SEASON OF CONCERTS

JANUARY 14, 2018 / NATIONAL GALLERY OF ART

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# Program

## Juho Pohjonen, piano

JANUARY 14, 2018 / 3:30

WEST BUILDING, WEST GARDEN COURT

Johann Sebastian Bach (1685–1750)

Chromatic Fantasy and Fugue in D Minor, BWV 903

César Franck (1822–1890)

Prélude, Chorale and Fugue

Prélude. Moderato

Chorale. Poco più lento

Fugue. Tempo 1

### Intermission

Wolfgang Amadeus Mozart (1756–1791)

Prelude and Fugue in C Major, K. 394/383a

Adagio

Andante maestoso

Franz Schubert (1797–1828)

Fantasy in C Major, D. 760, “Wanderer”

Allegro con fuoco ma non troppo

Adagio

Presto

Allegro

## The Musician

Celebrated as one of Finland’s most outstanding pianists, Juho Pohjonen has received widespread acclaim for his profound musicianship and distinctive interpretations of a broad range of repertoire from J.S. Bach to Esa-Pekka Salonen. His interpretations are known for their intensity, thoughtfulness, and fearless musical conviction.

Pohjonen’s 2017–2018 season includes performances at Music@Menlo, the Ravinia Festivals, the Chamber Music Society of Lincoln Center, and the Bridgehampton Chamber Music Festival. Recent highlights include his debuts with the Vancouver, Baltimore, and Cleveland Symphonies. In 2016, Pohjonen debuted at the Grant Park Music Festival, performing Chopin’s Piano Concerto no. 2, for which the *Chicago Tribune* praised his “pearly tone, articulate touch and supple legato,” also noting “his sensitivity in unfurling Chopin’s intimate musical grammar.” Additionally, Pohjonen gave recital debuts at Beethoven-Haus in Bonn for its Klaviersommer Festival. He also performed Mozart with the KBS Symphony Orchestra in Seoul and in Mexico’s Palacio de Bellas Artes, with the Orquesta Sinfónica Nacional.

Pohjonen’s studies began in 1989, when he entered the Junior Academy of the Sibelius Academy, Helsinki. He studied with Meri Louhos and Hui-Ying Liu at the Sibelius Academy, where he completed his master’s degree in 2008. Pohjonen has also participated in several master classes given by world-class pianists such as Sir Andrés Schiff, Leon Fleisher, Jacob Lateiner, and Barry Douglas.

## Program Notes

### CHROMATIC FANTASY AND FUGUE IN D MINOR, BWV 903

The Chromatic Fantasy and Fugue in D Minor, BWV 903 is an example of Johann Sebastian Bach exploring *stylus fantasticus*, which is a manner of composing that is meant to surprise and dazzle, as well as to sound improvisatory, or is actually partially improvised. This is a rare example of Bach's interpretation of the free fantasia, a style that his son Carl Philipp Emanuel would go on to employ in numerous compositions. It has been suggested that this piece was written in 1720 after the sudden death of Bach's first wife, thirty-six-year-old Maria Barbara. Performers are given several instances to actually improvise in this work, as Bach used musical shorthand in various sections, allowing the performer to choose how to arpeggiate chords, as well as realizing the continuo accompaniment in the recitative section.

The three-part Fugue has a subject built on two ascending minor thirds filled in chromatically. Beginning very quietly, it gradually gains momentum starting in measure eight as the counter subject fills out the texture with sixteenth notes. The Fugue ends triumphantly as chords are fully fleshed out and octaves race us to a climactic end.

### PRÉLUDE, CHORALE AND FUGUE

César Franck intended to compose a prelude and fugue in the tradition of J.S. Bach's *Forty-Eight Preludes and Fugues*. However, as he worked his musical ideas through the process of composition, Franck realized that the transition from the Prelude to the Fugue was too abrupt, and therefore he added the Chorale. Following the Prelude, the Chorale's arpeggiations enter, with the Chorale's theme appearing three times before the Fugue begins. The Fugue theme, baroque in nature and derived from a melodic figuration presented first in the Prelude, enters with "false starts" and is eventually set against the reappearing Chorale theme. Finally, the Chorale theme combines with a descending carillon-like figure, which draws the work to a dramatic close. *Program note by Sue Anne Jager, originally written for the Gallery's 2,125th concert, May 29, 1994, with pianist Grant Johannesen*

### PRELUDE AND FUGUE IN C MAJOR, K. 394/383A

Wolfgang Amadeus Mozart seems to have been exposed to the music of the Bach family by Gottfried van Swieten, who was a patron to many of the musical greats of the classical period. In 1782, Mozart wrote to his father, "I go every Sunday at twelve o'clock to Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach, not only of Sebastian, but also of Emanuel and Friedemann."

It was during this period that Mozart began to compose fugues, many of which were abandoned. In 1782, he composed his Prelude and Fugue in C Major, K. 394/383a for piano, which he sent to his older sister Maria Anna with the following note attached:

I send you herewith a prelude and a three-part fugue. The reason why I did not reply to your letter at once was that on account of the wearisome labor of writing these small notes, I could not finish the composition any sooner. And, even so, it is awkwardly done, for the prelude ought to come first and the fugue to follow. But I composed the fugue first and wrote it down while I was thinking out the prelude. I only hope that you will be able to read it, for it is written so very small; and I hope further that you will like it. My dear Constanze is really the cause of this fugue's coming into the world. Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me (after I had played them to him). When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly (in this kind of composition) the works of Handel and Bach. Well, as she had often heard me play fugues out of my head, she asked me if I had ever written any down, and when I said I had not, she scolded me roundly for not recording some of my compositions in this most artistic and beautiful of all musical forms, and never ceased to entreat me until I wrote down a fugue for her. So this is its origin.

## FANTASY IN C MAJOR, D. 760, "WANDERER"

Franz Schubert's "Wanderer" Fantasy is a piano sonata in all but name, following a typical four movement sonata structure of Allegro, Adagio, Presto, and Allegro, although performed without a break between each movement. The name Fantasy is even a bit of a misnomer, since it does not have a free form or improvisatory style.

The Fantasy gains its namesake from the opening theme of each movement, which is taken from Schubert's lied "Der Wanderer," D. 489. The Fantasy is one of the most demanding of Schubert's works for piano both technically and thematically. It is alleged that Schubert himself found it too difficult to play and marveled at both the compositional and technical feats he had produced. Robert Schumann noted in his diary that it was Schubert's intention to "combine an entire orchestra in two hands." This dense texture would go on to influence the piano writing of both Schumann and Johannes Brahms, as well as Franz Liszt, who not only transcribed it for piano and orchestra, but also produced several manuscripts showing alternatives to certain passages, as well as a complete rearrangement of the last movement.

## Upcoming Events of the Seventy-Sixth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

Unless otherwise noted, all programs take place in the West Building, West Garden Court.

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Piffaro, The Renaissance Band  
Celebrating *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*  
January 21, 3:30

—  
Sybarite5  
*Outliers*  
Celebrating *Outliers and American Vanguard Art*  
January 28, 3:30

—  
Daniel Bernard Roumain, violin  
Yayoi Ikawa, piano  
*Redemption Songs and Sonatas*  
February 4, 3:30

—  
Curtis on Tour  
*A Celebration of Leonard Bernstein*  
February 11, 3:30

—  
Trio con Brio Copenhagen  
*To Travel Is to Live*  
Music by Grieg, Gade, Mendelssohn, and Tchaikovsky  
February 18, 3:30

—  
Narek Hakhnazaryan, cello  
Noreen Polera, piano  
Music by Albéniz, Brahms, Schumann, and others  
February 25, 3:30

ETHEL  
*Blue Dress for String Quartet*  
Music by contemporary women composers  
March 4, 3:30

—  
Janoska Ensemble  
Classical music with jazz, gypsy, tango, Latin, and a dash of pop  
March 11, 3:30

—  
The Canales Project  
*This I Choose...*  
A celebration of the choices of extraordinary women  
March 18, 3:30

—  
Benedetto Lupo, piano  
Featuring solo piano works by Debussy  
Celebrating *Cézanne Portraits*  
March 25, 3:30

—  
Richard Stoltzman, clarinet  
Mika Stoltzman, marimba  
*Duo Cantando*  
April 1, 3:30  
Music by Bill Douglas, Chick Corea, Toru Takemitsu, and John Zorn

—  
Heinavanker Ensemble  
Featuring ancient Estonian songs and folk hymns  
Celebrating *Michel Sittow: Estonian Painter at the Courts of Renaissance Europe*  
April 8, 3:30