



**YOUNG CONCERT ARTISTS WINNER:
ALBERT CANO SMIT, PIANO**

Sunday, January 30, 2022, at 3pm
Foellinger Great Hall

PROGRAM

**YOUNG CONCERT ARTISTS WINNER:
ALBERT CANO SMIT, PIANO**

Orlando Gibbons
(1583-1625)

Pavan and Galliard "Lord Salisbury"

Johann Sebastian Bach
(1685-1750)

*Die Kunst der Fugue, BWV 1080
English Suite No.1 in A Major, BWV806*

20-minute intermission

Robert Schumann
(1810-1856)

Kreisleriana, Op.16

- I. Äußerst bewegt (Extremely animated)
- II. Sehr innig und nicht zu rasch (Very inwardly and not too quickly)
- III. Sehr aufgeregert (Very agitated)
- IV. Sehr langsam (Very slowly)
- V. Sehr lebhaft (Very lively)
- VI. Sehr langsam (Very slowly)
- VII. Sehr rasch (Very fast)
- VIII. Schnell und spielend (Fast and playful)

Stephen Hough
(b. 1961)

Partita for Piano

- I. Overture
- II. Capriccio
- III. Canción y Danza I
- IV. Canción y Danza II
- V. Toccata

*Albert Cano Smit appears by arrangement with:
Young Concert Artists, Inc
1776 Broadway
Suite 1500
New York, NY 10019
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PROFILE

ALBERT CANO SMIT (piano) is already becoming an audience favorite for his performances as soloist with orchestra and in recital. He recently performed the *Brahm Concerto No. 2* with the Las Vegas Philharmonic conducted by Donato Cabrera, and he has also appeared with the San Diego Symphony, Montreal Symphony, Orquesta Filarmónica de Boca del Río, Barcelona Symphony and Catalonia National Orchestra, Manchester Camerata, Nottingham Youth Orchestra, and American Youth Symphony.

Smit won First Prize at the 2019 Young Concert Artists International Auditions. He also won First Prize at the 2017 Walter W. Naumburg Piano Competition, which presented him in recital at Carnegie's Weill Recital Hall. Most recently, Smit was awarded the 2020 Arthur Rubinstein Piano Prize from The Juilliard School.

This past season, Smit made his New York debut at Merkin Concert Hall, presented by Young Concert Artists. This season, he will perform recitals at the Kravis Center, Alys Stephens Performing Arts Center, University of Florida Performing Arts, Artist Series Concerts of Sarasota, Bach Festival Montréal, and will also appear with the Jupiter Chamber Players in New York City.

He has also performed at the Herbst Theatre in San Francisco, for the Steinway Society — The Bay Area in San Jose, New York's Salon de Virtuosi, and Bravo! Vail and has been in residency at the Tippet Rise Art Center. He has given recitals abroad in Xiamen, China; in France at the Wissembourg Festival and Fondation Louis Vuitton in Paris; at Germany's Rheingau Music Festival; and throughout Spain. Smit is also a sought-after collaborative pianist and has toured with violinist William Hagen in venues throughout the United States and Germany, and with flutist Anthony Trionfo he has performed across the United States.

Smit is currently pursuing his Artist Diploma with Robert McDonald at The Juilliard School. Previous teachers include YCA alumnus Ory Shihor, Graham Caskie, and Marta Karbownicka. He has benefited from extensive artistic advice by YCA alumni Richard Goode and Jean-Yves Thibaudet, the latter with whom he gave four-hand performances at Zipper Hall in Los Angeles and Wallis Annenberg Center Hall in Beverly Hills. Smit is an alumnus of both the Colburn School and the Verbier Festival Academy.

PROGRAM NOTES

ORLANDO GIBBONS

Born December 25, 1583, in Oxford,
United Kingdom

Died June 5, 1625, in Canterbury,
United Kingdom

Pavane and Galliard, "Lord Salisbury"

By 1610, English Orlando Gibbons became the leading composer and organist in England. Unfortunately, his career was cut short by his early death in 1625, but he is still seen as a transitional figure from the Renaissance to the Baroque period. Along with William Byrd, he was the youngest contributor to the first printed collection of English keyboard music. In modern times, his music has been championed by pianists such as Glenn Gould and here, of course, by Albert Cano Smit.

The some five-minute *Pavane and Galliard, "Lord Salisbury"* is both solemn and lively in its wide exploration of the keyboard. It also has an emotional quality we don't often associate with the early period in which it was composed.

JOHANN SEBASTIAN BACH

Born March 31, 1685, in Eisenach, Germany

Died July 28, 1750, in Leipzig, Germany

Die Kunst der Fugue, BWV 1080

Over all composers looms Johann Sebastian Bach who is often defined as the quintessential Baroque composer, but whose music knows no boundaries and somehow suffers few ills from its many translations and its performance on modern instruments. Bach stayed close to home, spending 27 of his productive years in Leipzig (1723-50).

Bach's *Art of the Fugue* was written in the last decade of his life and is the culmination of his experimentation with works using a single theme with multiple variations. That he used one theme in the *Art of the Fugue* should never imply repetitious boredom. Quite in contrast, the work is a magnificent exploration of Bach's genius and its infinite variety.

The works consists of 14 fugues and four canons in D minor, each using variations that increase in complexity as they progress. The word "contrapunctus" is often used to designate the fugues, implying their multiple thematic development. A "canon" can be briefly defined as a compositional technique that imitates a stated melody with multiple variations on its theme. While those definitions may be helpful in understanding the *Art of the Fugue*, they once again do not fully encompass Bach's genius in his use of the techniques.

The earliest existing manuscript of the work is an autographed copy possibly written between 1740 and 1746. The first printed edition came in 1751, slightly less than a year after Bach's death. Opinion remains divided whether or not Bach intentionally left the last fugue, *Contrapunctus XIV*, unfinished or that he died in the midst of composing it.

English Suite No. 1 in A Major, BWV 806

Bach's six so-called "English" suites are considered the earliest in the 19 suites he composed for keyboard. The "English" of the title is possibly a description slapped on the works by Bach biographer Johann Nikolaus Forkel who claims they may have been written for an English nobleman. More important than such claims is the early musical genius expressed in the works.

In an attempt to understand the English Suite No. 1, we might begin by defining the seven movement titles. The *Prelude* obviously serves its purpose as opening the work and is followed by the *Allemande* defined as a German dance form. A *courante* of the third movement is an old French dance form in 3/2 time. The *Double I* and *II* of the fourth movement refer to the variation form Bach employed in the two sections of the movement. A *Sarabande*, employed in the fifth movement, is a stately dance of Spanish or Oriental origin. A *Bourée* of the sixth movement is a dance of French or Spanish origin in rapid tempo having two sections of eight measures each in 2/4 or 4/4 time. The *gigue* of the final movement refers to a lively baroque dance form originating from the English jig. It was imported into France in the mid-17th century and usually appears at the end of a suite as it does in Bach's English Suite No. 1. Notable in this explanation is Bach's consistent use of dance music throughout the Suite. In fact, he used dance forms in all his English suites, never with a hint of repetitious boredom but always his unique genius.

ROBERT SCHUMANN

Born June 8, 1810, in Zwickau, Germany
Died July 29, 1856, in Endenich, Bonn, Germany
Kreisleriana, Op. 16

In a letter of 1838, Schumann wrote to his beloved Clara Wieck whom he would marry in 1840 after long and emotional battles with her father: "I'm overflowing with music and beautiful melodies now—imagine, since my last letter I've finished another whole notebook of new pieces. I intend to call it *Kreisleriana*. You and one of your ideas play the main role in it, and I want to dedicate it to you—yes, to you and nobody else—and then you will smile so sweetly when you discover yourself in it—my music now seems to be so simply and wonderfully intricate in spite of all the simplicity, all the

complications, so eloquent and from the heart; that's the way it affects everyone for whom I play it, which I enjoy doing quite frequently." This letter, along with the descriptive movement markings, says much about this incredible work that Schumann wrote in April of 1838 in four days. To this day, it remains not only one of his greatest achievements but also one the most important contributions to the piano repertoire and a stunning pinnacle of Romantic expression.

The "Kreisler" of the title is a reference to the manic-depressive conductor, Johannes Kreisler, created by E.T.A. Hoffman whose tales served as inspiration for famous works such Tchaikovsky's ballet *The Nutcracker* and Offenbach's opera *The Tales of Hoffmann*. Schumann's *Kreisleriana* was inspired specifically by the "Kreisleriana" section of Hoffmann's book *Fantasiestücke in Callots Manier* published in 1814. That Schumann would be drawn to such a tale is no surprise since his own extremes of personality would lead to his leap into the icy Rhine in 1854 and ultimately to his death in a mental institution two years later. Schumann's own creation of the fictional characters Florestan and Eusebius that represented, respectively, his passionately expressive and dreamy introspective sides are alive and well in *Kreisleriana*. Although the work was dedicated to Chopin, it is most expressive of Schumann's love for Clara Wieck and his tumultuous courtship of her.

Schumann gives the eight-movement work a fierce start with the opening *Äußerst bewegt* (Extremely animated) that offers no relief in technical demands until the contrasting second movement *Sehr innig und nicht zu rasch* (Very inwardly and not too quickly) with its warmly melodic and introspective qualities juxtaposed to two contrasting fast sections which, within themselves, offer much variety. Despite a slower tempo, the third movement *Sehr aufgereggt* (Very

agitated) is, as the tempo marking suggests, agitated in its expression. It reaches a stunning climax before a solemn conclusion. We are then pulled into the beautiful fourth movement *Sehr langsam* (Very slowly) which is astounding in its contrasting meditative and melodic qualities and clearly reveals Schumann's gift for song. Yet another contrast is offered in the fifth movement *Sehr lebhaft* (Very lively), this time in spirit as much as tempo. It is as playful as the previous movement was meditative. The ardently introspective side of Schumann is revealed in the sixth movement *Sehr langsam* (Very slowly). While the tempo marking is identical with the fourth movement, the treatment of it is totally new and unique as Schumann transforms from B-flat major to C minor. In many ways, it is an unforgettable moment in *Kreisleriana*. We are returned to harsh reality in the seventh movement *Sehr rasch* (Very fast) before a gentler, chorale-like closing. There are many ways to end a great piece of music, but Schumann takes the less-traveled path with his eighth movement *Schnell und spielend* (Fast and playful). Here the pianist's hands take different directions with a strong left-hand melody and a right hand skipping rhythmic adventure. It seems that Schumann has said it all, and so he ends elusively with neither a bang nor a whimper but somewhere elusively but effectively between.

Within the musical variety encompassed in *Kreisleriana*, consistent is a ruling complexity and poetic splendor singular to Schumann.

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STEPHEN HOUGH

Born November 22, 1961, in Heswall,
United Kingdom
Partita for Piano

My *Partita* was commissioned by the Naumburg Foundation for Albert Cano Smit. Having written four sonatas for piano of a serious, intense character, I wanted to write something different—something brighter, something more celebratory, more nostalgic. Written in 2019, it is in five movements. The outer, more substantial bookends have an “English” flavor and suggest the world of a grand cathedral organ. The first of these alternates between ceremonial pomp and sentimental circumstance, whereas the final movement, taking thematic material from the first, is a virtuosic toccata—a *sortie* out of the gothic gloom into brilliant Sunday sunshine. At the center of the work are three shorter movements each utilising the interval of a fifth: a restless, jagged *Capriccio* of constantly shifting time signatures and two *Cançion y Danzas*, inspired by the Catalan composer Federico Mompou.

Stephen Hough