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Christopher's Classics - Series XXV 2020

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*Presents*

# Michael Endres

Piano



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Haydn

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Schoenberg

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Beethoven

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Liszt

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Thursday, March 12th, 2020, 7.30pm  
The Piano, 156 Armagh St, Christchurch

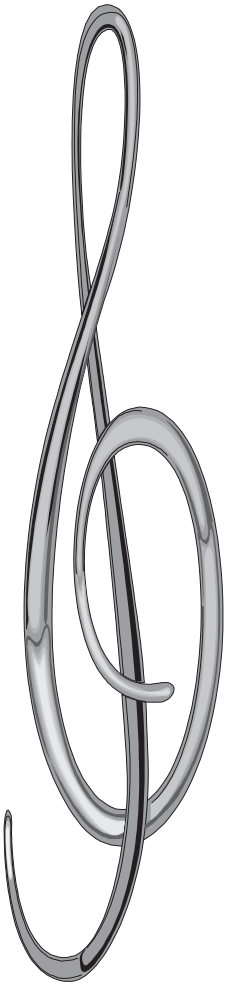
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*The busiest lives deserve beautiful music.*

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Sunday Classics Inc



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## Programme: Michael Endres

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**Haydn** ~ *Six easy Variations in C major, Hob. XVII/5*

**Schoenberg** ~ *Six Little Piano Pieces, Op. 19*

**Beethoven** ~ *Piano Sonata No. 23 in F minor, Op. 57 "Appassionata"*

I. *Allegro assai*

II. *Andante con moto*

III. *Allegro ma non troppo - Presto*

----- Interval 15 minutes, no bell -----

**Beethoven/Liszt** ~ *Symphony No. 5 in C minor, Op. 67*

I. *Allegro con brio*

II. *Andante con moto*

III. *Scherzo. Allegro*

IV. *Allegro*

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## Notes

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**Haydn** ~ *Six easy Variations in C major, Hob. XVII/5*

The 6 *leichte Variationen* (6 *easy Variations*) *Hob. XVII/5* is a set of keyboard variations written by Joseph Haydn in 1790. It shows Haydn at the peak of his creative powers. Each Variation acts like a subtle improvisation on the previous one, it is a constant change of perspectives. Unlike Schoenberg in the following '*Six Little Piano Pieces*' there is an overall harmonic architecture and the changes are gradual and clear to follow. The brevity of the work though seems unusual and displays a focused and intense series of coherent musical ideas.

The absence of any dynamic markings allows great expressive freedom.

## **Schoenberg ~ Six Little Piano Pieces, Op. 19**

*Sechs kleine Klavierstücke Op. 19 (Six Little Piano Pieces)* is a set of pieces written by the Austrian composer Arnold Schoenberg, published in 1913. Each of the six pieces is aphoristically short, unique in character and can be understood to be a long composition condensed into a single brief miniature. Schoenberg regarded this style of writing as a necessary compositional reaction to the diminishing power of tonality.

In his own words: *“My goal: complete liberation from form and symbols, cohesion and logic. Away with motivic work! Away with harmony as the cement of my architecture! ... Away with pathos! Away with 24 pound protracted scores! My music must be short. Lean! In two notes, not built, but “expressed”. And the result is, I hope, without stylized and sterilized drawn-out sentiment.*

*The multicoloured, polymorphic, illogical nature of our feelings, and their associations, a rush of blood, reactions in our senses, in our nerves: I must have this in my music... not some perception of ‘conscious logic’. Now I have said it, and they may burn me.”*

As a result of this every note is highly charged with expression and the dramatic impact of silence forms a major factor.

## **Beethoven ~ Piano Sonata No. 23 in F minor Op. 57, “Appassionata”**

Ludwig van Beethoven's Sonata Opus 57 (called by a later publisher *“Appassionata”*) was written between 1804 and 1806 at a period in his life when he had to face the fact of losing his hearing.

His piano sonatas are generally considered amongst his most intimate works, as Beethoven, one of the greatest pianists of his time wrote them for his own instrument, and thus they preserve an aural image of the ideal he sought as a performer. This highly dramatic work with its wild and catastrophic outbursts, dramatic silences and generally extreme gestures unites Haydn's motivic coherence and Schoenberg's highly charged expressionism.

It is impossible to summarise this grand work in a few sentences as already the opening is highly unusual in its radical use of extreme registers and dynamics as well as pronounced dramatic pauses.

Everything is derived from one motive - the first three notes - and we also witness the ominous “fate” phrase, which would form the main motive in his Fifth Symphony.

The 2nd movement is a set of 4 variations, which are - after the outbursts of the 1st movement - relatively calm, though this mood suddenly gets interrupted by

a dramatic transition into the last movement, which in its relentless juror, its exhausting and sometimes cruel demands to the performer brings the sonata to a landslide style catastrophic ending, where all classical restraints are abandoned. The work was never performed in public during Beethoven's lifetime, which is hardly surprising as an early critic had found it *"incomprehensibly abrupt and dark - much of it is enormously difficult without there being some exceptional beauty to compensate for it."*

## **Beethoven / Liszt ~ Symphony No. 5 in C minor, Op. 67**

Franz Liszt was one of the 19th century's major pianist-composers and within his vast output of more than 1000 works a great deal has been transcriptions for the piano, such as the Schubert songs or many opera transcriptions. Liszt's knowledge of the options of the piano was astounding and he was, for example, able to create the atmosphere of a complete opera within a 7 minute paraphrase. Despite the often enormous pianistic demands his music is seldom written for effect only, but is highly expressive and imaginative.

Symphony No. 5 was transcribed in 1837.

US pianist Frederic Chiu, who performed two of these transcriptions remarked: *"Liszt's piano scores must therefore be taken as a sort of gospel in regards to Beethoven's intentions with the Symphonies because of Liszt's unique perspective, having met Beethoven in person, having heard collaborators and contemporaries of Beethoven perform the Symphonies, having studied and performed the works both as a pianist/transcriber and as a conductor in Weimar. No one in history could claim to have as much exposure, insight and journalistic integrity as regards Beethoven's intentions around the Symphonies."*

Liszt himself mentioned that the purpose of his transcriptions was to bring alive the inner spirit of these works rather than impose his own ideas.

Vladimir Horowitz, in a 1988 interview, stated *"I deeply regret never having played Liszt's arrangements of the Beethoven symphonies in public - these are the greatest works for the piano - tremendous works - every note of the symphonies is in the Liszt works."*

Amongst the many transcribed works of Liszt the Beethoven transcriptions stand out as the most demanding and ambitious projects of its kind, and deserve to be heard again in live performances.

Notes by **Michael Endres**

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## Biography

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German Pianist **Michael Endres** performs worldwide as soloist and chamber music partner. He gained a master's degree at the Juilliard School in New York under Jacob Lateiner and studied with Peter Feuchtwanger in London. He has won prizes such as the Concours Geza Anda (Zurich) and First & Special Prizes at the International Schubert Competition (Germany) to name a few. His extensive prizewinning discography of 29 CDs includes the prestigious *Diapason d'or* (France) which he was recently awarded for the third time and the Choc du Musique which he has won twice. His solo recordings include cycles of the complete sonatas by Mozart, Schubert, Weber and the rarely heard English composer Arnold Bax, the complete works of Ravel and Gershwin as well as works by Schumann. Endres covers a wide repertoire including seldom played composers like Leopold Godowsky, Gabriel Faure, Charles Ives and Eduard Tubin. Leading US critic Richard Dyer from the Boston Globe called him "one of the most interesting pianists recording today", the New York Times wrote: "the performances with pianist Michael Endres were revelatory" and the *Gramophone Magazine* stated: "he is an outstanding Schubert interpreter".

Michael Endres plays at festivals in Europe, America and Asia including Newport (USA), Beethoven Fest Bonn and Salzburg Festival, and has performed at the Berlin Philharmonie, Musikverein Vienna and Suntory Hall Tokyo, to name a few . He accompanied legendary Baritone Hermann Prey for many years and partnered the Berlin Philharmonic soloists, the Artemis and Fine Arts String Quartets. He has a distinguished teaching career as Professor of Piano at the Cologne, the 'Hanns Eisler Hochschule' in Berlin, University of Canterbury, New Zealand and the 'Barrat Due' Institute in Norway. He is living in New Zealand.

[www.michaelendres.com](http://www.michaelendres.com)

Christopher's Classics next concert:



# Tennant Austin Duo

**James Tennant** - Cello, **Katherine Austin** - Piano

performing **Beethoven, Psathas and Chopin.**

**Thursday 23rd April 2020, 7:30 PM**

**at The Piano 156 Armagh St. Chch.**

**Tickets: Door Sales: \$50** (students \$20) Subject to availability,  
by Cash or Eftpos only. **On-line Sales:** by Credit/Debit card  
[www.eventfinda.co.nz](http://www.eventfinda.co.nz) (all charges to purchaser).

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