



Christ Church Music Society

PIANO RECITAL

**ADAM
CROWTHER**

ROBERT SCHUMANN
FRÉDÉRIC FRANÇOIS CHOPIN
FRANZ LISZT

**Monday 7th May 2007 at 8.15pm
Christ Church Cathedral**

PROGRAMME

Some forthcoming concerts in Christ Church Cathedral

SOPHIE JAGODZINSKA (cello)
will give a recital of J. S. Bach, Hindemith and Messiaen
accompanied by Adam Crowther
on Tuesday 15th May at 8.15pm

THE GROVE STRING QUARTET (Susanna Attwood, Bryony
Morrison, Rachel Lockwood, and Alice Hyland)
will play works by Shostakovich, Lockwood and Borodin
on Friday 18th May at 8.15pm

DAVID MAW (piano)
will give the première of
Mark R. Taylor's *Sermones* (books I-IV)
on Wednesday 23rd May at 8.15pm

For more concert listings please see our website

Christ Church Music Society
St Aldate's, Oxford, OX1 1DP
concerts@chchmusic.co.uk
www.chchmusic.co.uk

4 Fantasiestücke
Op.12

Robert Schumann
1810-1856

Scherzo No. 2 in B flat minor
Op. 31

Frédéric François Chopin
1810-1849

Six Consolations
S. 172, R. 12

Franz Liszt
1811-1886

Hungarian Rhapsody No. 2
in C sharp minor

Franz Liszt
1811-1886

All the works in tonight's recital were written within just ten years of each other, the Schumann and Chopin both written in 1837, Liszt's Consolations in 1844 and his second Hungarian Rhapsody in 1847, and so represent in many ways the flowering of the early Romantic period for the piano.

The three composers had much interaction between one another. Liszt and Chopin knew each other when they both lived in Paris in the 1830s. They socialised together and occasionally played in the same concerts, until eventually Liszt felt adequately acquainted with Chopin to write a biography of him. During this period, now and then Chopin would visit Robert and Clara Schumann in Germany. Schumann had huge respect for Chopin and played some part in bringing him to the attention of the musical world with his famous review in the important *Neue Zeitschrift für Musik* (of which he was the editor) hailing his arrival on the scene – "Hats off gentlemen – a genius!". Meanwhile Chopin had little time for any contemporary composers and when Schumann dedicated *Kreisleriana* to him it remained unopened on his piano for quite some time and when someone asked him about it he replied by dismissing it "No music at all"! It is also interesting to note Chopin's comparative lack of interest in literature, which was such an important impetus for the other two composers and was, for them, the essence of their 'romanticism'.

In his *Fantasiestücke*, Schumann gives a sublime illustration of the fusion of literary and musical ideas as embodied conceptions, particularly in such pieces as *Warum* and *Des Abends*. After he had written the latter of these two, he detected in the music the suggestion of a series of episodes from the Greek myth of ***Hero and Leander***.

Some people may consider Chopin's complete dedication to the piano and lack of interest in writing for other mediums to be a sign of a certain 'narrow-mindedness', again in comparison with Schumann and Liszt. Others may argue, of course, that by focusing on 'absolute' music for the piano alone he scaled greater heights in certain areas of achievement.

Adam Crowther