



presents...

The Robert and Ruth Dell Piano Series

JAN LISIECKI | Piano

Thursday, March 20, 2025 | 7:30pm

Herbst Theatre

- CHOPIN** **Prélude in D-flat Major Opus 28 No. 15**
Prélude in A-flat Major B. 86
- BACH** **Prelude No. 1 in C Major BWV 846**
- RACHMANINOFF** **Prelude in D Minor Opus 23**
No. 3—Tempo di minuetto
- SZYMANOWSKI** **Preludes Opus 1**
No. 1 in B Minor · Andante ma non troppo
No. 2 in D Minor · Andante con moto
No. 3 in D-Flat Major · Andantino
- MESSIAEN** **Préludes pour piano**
No. 1 La colombe
No. 2 Chant d'extase dans un paysage triste
No. 3 Le nombre léger
- CHOPIN** **Prélude in C-sharp Minor Opus 45**
- RACHMANINOFF** **Prelude in C-sharp Minor Opus 3 No. 2**
- GÓRECKI** **Four Preludes Opus 1**
No. 1 Molto agitato
No. 4 Molto allegro quasi presto
- BACH** **Prelude No. 2 in C Minor BWV 847**
- RACHMANINOFF** **Prelude in G Minor Opus 23 No. 5**

INTERMISSION

CHOPIN

Préludes, Opus 28

- No. 1 in C Major · Agitato*
- No. 2 in A Minor · Lento*
- No. 3 in G Major · Vivace*
- No. 4 in E Minor · Largo*
- No. 5 in D Major · Molto allegro*
- No. 6 in B Minor · Lento assai*
- No. 7 in A Major · Andantino*
- No. 8 in F-sharp Minor · Molto agitato*
- No. 9 in E Major · Largo*
- No. 10 in C-sharp Minor · Allegro molto*
- No. 11 in B Major · Vivace*
- No. 12 in G-sharp Minor · Presto*
- No. 13 in F-sharp Major · Lento*
- No. 14 in E-flat Minor · Allegro*
- No. 15 in D-flat Major · Sostenuto*
- No. 16 in B-flat Minor · Presto con fuoco*
- No. 17 in A-flat Major · Allegretto*
- No. 18 in F Minor · Molto allegro*
- No. 19 in E-flat Major · Vivace*
- No. 20 in C Minor · Largo*
- No. 21 in B-flat Major · Cantabile*
- No. 22 in G Minor · Molto agitato*
- No. 23 in F Major · Moderato*
- No. 24 in D Minor · Allegro appassionato*

The Robert and Ruth Dell Piano Series is made possible by a gift from Robert and Ruth Dell.

This program is made possible in part by the generous support of James R. Meehan.

Jan Lisiecki is represented by KD SCHMID
459 Columbus Avenue, Suite #4066, New York, NY 10024 kdschmid.de

Steinway Model D, Pro Piano, San Francisco



ARTIST PROFILES

San Francisco Performances presented Jan Lisiecki for the first time in November 2013. Tonight he returns for his third engagement.

Canadian pianist **Jan Lisiecki** looks back on a career spanning a decade and a half on the world's greatest stages. He works closely with the foremost conductors and orchestras of our time, performing over a hundred concerts a year.

The 2024–25 season will see him returning to Boston Symphony, London Philharmonic, Munich Philharmonic, Pittsburgh Symphony and Seattle Symphony. He will lead the Academy of St Martin in the Fields in a tour of 19 concerts throughout Germany and Austria, including the complete Beethoven cycles in residencies at Hamburg's Elbphilharmonie, in Munich and Cologne. As Toronto Symphony Orchestra's Artist in Residence, he will inaugurate the orchestra's season and return to lead them from the piano in a complete cycle of Beethoven concertos.

He will be bringing his acclaimed Preludes solo recital program, recently celebrated at Carnegie Hall's Stern Auditorium, to La Scala in Milan, Théâtre des Champs-Élysées in Paris, San Francisco

Performances, at BOZAR Brussels, and the Klavier-Festival Ruhr. A duo program of Mozart, Beethoven and Schumann together with Julia Fischer brings him to 15 venues across Europe and the United States, including New York's Lincoln Center, Chicago Symphony Center, Boston's Jordan Hall, Berlin Philharmonie, Hamburg Elbphilharmonie and Munich Prinzregententheater.

Recent return invitations include the New York Philharmonic, the Cleveland Orchestra, Chicago Symphony Orchestra, Orchestre de Paris, Tonhalle-Orchester Zürich, and Staatskapelle Dresden. He made his debut with the Berlin Philharmonic Orchestra in spring 2024. Lisiecki is a fixture at major summer festivals across Europe and North America, has performed at the Salzburg Festival, and recently made his third appearance at the BBC Proms. His previous recital program was celebrated in over 50 cities around the globe.

Jan Lisiecki was offered an exclusive recording contract by Deutsche Grammophon at the age of 15. Since then, he has recorded nine albums which have been awarded with the JUNO Award, ECHO Klassik, *Gramophone* Critics' Choice, Diapason d'Or and Edison Klassiek.

At 18, he received both the Leonard Bernstein Award and *Gramophone's* Young Artist Award, becoming the youngest ever recipient of the latter. He was named UNICEF Ambassador to Canada in 2012.

PROGRAM NOTES

An introduction to an introduction

In concert, the artist is usually sharply focused on the present. In playing the preludes, however, there is always a sense of anticipation, of preparing and looking towards the next piece. By definition, and certainly by tradition, a prelude anticipates the main presentation, setting the stage by creating a mood and color. Can a recital be composed entirely of such introductions, then, one leading directly into the next, and still be profound?

A master of the short form, Chopin brought the Prelude out from the shadows and into the spotlight. Using its concise format and flexible form, Chopin embraced its ability to establish a mood. The collection of 24 *Preludes, Opus 28* is a color wheel of emotions, showcasing all 24 keys and the atmospheres they can convey. Instead of foreshadowing the masterpiece, they become the focal point, and despite their individual brevity, Chopin was always able to fully develop his melodic concepts.

Certainly there is a sense of each Prelude "falling" into the next one, and there are even some indications in the score that span between individual pieces. Yet, these works can also be taken out of context, so to speak. For this reason I am presenting Chopin's *Prelude Opus 28 No. 15* twice in this program, to demonstrate its different function as a worthy standalone piece, as compared to when it forms part of the greater whole (in this case the set of *Opus 28 Preludes*).

While Chopin reinvented the Prelude format with the above-mentioned set, other composers also embraced this open-ended musical form with newfound purpose, stamping it with their individuality. In this recital, I hope to showcase the broad possibilities of the humble Prelude, from Bach to Górecki, taking the audience on a musical expedition and answering the above-posed rhetorical question with an emphatic "yes."

—Program note by Jan Lisiecki