

23
june

SATURDAY

8 PM

STEPHEN PRUTSMAN, *piano*

Bach and Forth

PRELUDE AND FUGUE IN C-SHARP MINOR, FROM THE *WELL-TEMPERED CLAVIER*, BOOK II (1742), BWV 873

Johann Sebastian Bach (1685-1750)

LA BOITEUSE (THE LAME GIRL) (1724)

Jean-Philippe Rameau (1683-1764)

PRELUDE AND FUGUE IN G-SHARP MINOR (*WTC BOOK II*), BWV 887

Johann Sebastian Bach

ADAGIO SOSTENUTO FROM SONATA NO. 14, IN C-SHARP MINOR, OP. 27 NO. 2, ("MOONLIGHT") (1801)

Ludwig Van Beethoven (1770-1826)

PRELUDE AND FUGUE IN A MAJOR, (*WTC BOOK II*), BWV 888

Johann Sebastian Bach

ISOLDES LIEBESTOD FROM *TRISTAN UND ISOLDE* (1859)

Richard Wagner (1813-1883)/arr. Franz Liszt, 1867

PRELUDE AND FUGUE IN B MINOR (*WTC BOOK II*), BWV 893

Johann Sebastian Bach

ONDINE FROM *PRÉLUDES*, BOOK II (1911-13)

Claude Debussy (1862-1918)

GAVOTTE I AND II, FROM ENGLISH SUITE NO. 6 IN D MINOR, BWV 811 (BEFORE 1720)

Johann Sebastian Bach

MUSETTE FROM SUITE, OP. 25 (1923)

Arnold Schoenberg (1874-1951)

PRELUDE AND FUGUE IN C MAJOR (*WTC BOOK II*), BWV 870

Johann Sebastian Bach

:: INTERMISSION ::

PRELUDE AND FUGUE IN D MINOR (WTC BOOK II), BWV 875
Johann Sebastian Bach

ORNITHOLOGY (1946)
Charlie Parker (1920-1955)/arr. Prutsman

PRELUDE AND FUGUE IN G MAJOR (WTC BOOK II), BWV 884
Johann Sebastian Bach

GOVINDA
Purandara Dasa (1484-1564)/arr. Prutsman

PRELUDE AND FUGUE IN F MAJOR (WTC BOOK II), BWV 880
Johann Sebastian Bach

GALDIR
Uzbek Traditional, arr. Prutsman

PRELUDE AND FUGUE IN F MINOR (WTC BOOK II), BWV 881
Johann Sebastian Bach

GOIN' UP YONDER (1975)
Walter Hawkins (b. 1949)/arr. Prutsman

PRELUDE AND FUGUE IN C-SHARP MAJOR (WTC BOOK II), BWV 872
Johann Sebastian Bach

AMALIZA
Rwandan Traditional, arr. Prutsman

PRELUDE AND FUGUE IN E MAJOR (WTC BOOK II), BWV 878
Johann Sebastian Bach

This concert is sponsored in part by the generosity of the J.M.R. Barker Foundation.



Stephen Prutsman

“Stephen Prutsman’s program, grounded in Bach, was in the end a tribute to Bach, who summed up what had happened before and anticipated much of what was to come...

The musical connections Mr. Prutsman made were so intriguing, and his playing so earnest and sensitive, that you never doubted the integrity of this musical adventure...

He let the music do the talking.” *Anthony Tommasini, The New York Times*

BRIEFING

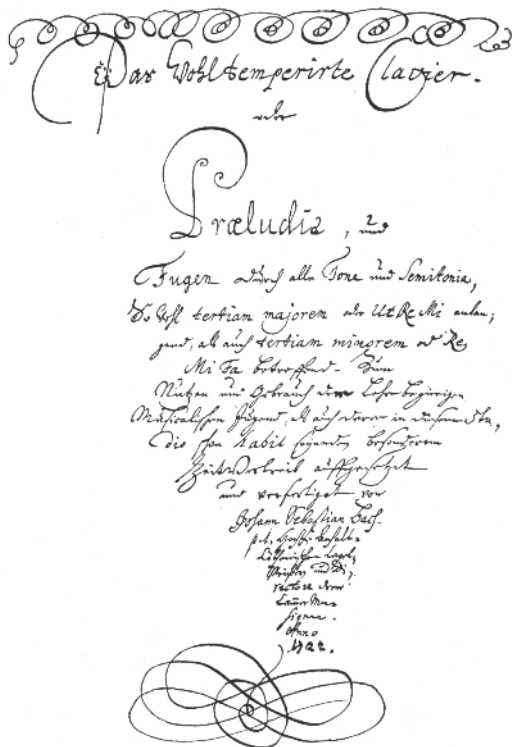
Bach’s Well-Tempered Clavier (WTC)

- 48 Preludes and 48 Fugues in all the major and minor keys, in two parts
- A landmark of musical history and one of the finest masterpieces of the 18th century
- Among very few works by Bach played continuously since their composition to the present day
- Earliest draft of “the 48”: 1715-20

- Part 1 completed 1721-22, though Bach made corrections and additions to his death
- Part 2 compiled 1742, Bach again making later tweaks
- “Well-tempered” means “appropriately tuned”
- There was no standard method of tuning in Bach’s day and we don’t know which method he used
- “Clavier” is a generic term for “keyboard”
- Bach’s keyboard compass suggests he meant “the 48” for all keyboard players (harpsichord, clavichord, organ—the piano was then in its infancy and Bach is known to have played it only once)
- Composed for both students and the skilled
- First complete publications: 1801-02 in Paris, Bonn, Zurich, Leipzig, Vienna
- First critical editions: 1862, 1866
- Bach juxtaposes free preludes where his imagination roams freely with the rigorously disciplined contrapuntal structure of the fugues
- Has been a part of the training of virtually every classically trained pianist today
- One of the most influential works ever to have been written

© 2018 Keith Horner

Bach’s Frontispiece for his 1722 handwritten copy of *The Well-Tempered Clavier*, Part I



The Well-Tempered Clavier
 or Preludes and Fugues
 through all the tones and semitones
 including those with a major third from C to E
 as well as those with a minor third from D
 to F. For the use and instruction of
 musical youth desirous of learning
 and for the pastime of those
 already skilled in this study.
 Composed and prepared by
 Johann Sebastian Bach
 at present Capellmeister
 To His Serene Highness
 the Prince of
 Anhalt-Cöthen,
 and director
 of His
 Chamber
 Music.
 Anno
 1722

STEPHEN PRUTSMAN, *piano*



A pianist, composer and conductor, Stephen Prutsman explores music of all cultures and languages. He has served as Artistic Partner with the St. Paul Chamber Orchestra as well as Artistic Director of the Cartagena International Festival of Music, South

America’s largest festival of its kind. In the early ‘90s, Mr. Prutsman was a medal winner at the Tchaikovsky and Queen Elisabeth Piano competitions and received an Avery Fisher Career Grant. Since then he has performed as soloist with the world’s leading orchestras and has an extensive, critically acclaimed classical

discography. Mr. Prutsman first began playing the piano by ear at age three, before his more formal music studies. In his teens and early 20s, he was the keyboard player for several art rock groups including Cerberus and Vysion, as well as a solo jazz pianist and music arranger. A former student of Aube Tzerko, Leon Fleisher and Jack Wilson, he studied at the University of California at Los Angeles and the Peabody Conservatory of Music. Passionate about the value of music for all, Mr. Prutsman actively promotes music and arts education, especially projects that create enjoyable artistic environments for autistic children and their families. He lives in San Francisco.

ROCKPORT FELLOWS

The Rockport Chamber Music Festival will feature two free performances by rising young artists invited to be part of the Festival’s first “Fellows” program. Please join and experience the next generation’s great artists!

ROCKPORT FELLOWSHIP QUARTET & TONY YIKE YANG, *piano*

WEDNESDAY, JUNE 27, 7 PM: Young Artist Spotlight

SATURDAY, JUNE 30, 10 AM: Family Concert

