

Friday, April 24, 2009, 8pm
Zellerbach Hall

Krystian Zimerman, *piano*

PROGRAM

Johann Sebastian Bach (1685–1750) Partita No. 2 in C minor, BWV 826

Sinfonia
Allemande
Courante
Sarabande
Rondeaux
Capriccio

Ludwig van Beethoven (1770–1827) Sonata No. 32 in C minor, Op. 111 (1821–1822)

Maestoso: Allegro con brio ed appassionato
Arietta. Adagio molto semplice ed cantabile

INTERMISSION

This concert is part of the Koret Recital Series.

Mr. Zimerman records exclusively for Deutsche Grammophon.

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Johannes Brahms (1833–1897) Klavierstücke, Op. 119 (1892–1893)

Intermezzo in B minor
Intermezzo in E minor
Intermezzo in C major
Rhapsodie in E-flat major

Karol Szymanowski (1882–1937) Variations on a Polish Theme, Op. 10 (1904)

Introduction. Andante doloroso rubato
Andantino semplice
No. 1. Meno mosso
No. 2. Agitato
No. 3. Lento mesto ma poco agitato
No. 4. Allegro molto agitato
No. 5. Andantino
No. 6. Andante dolcissimo
No. 7. Più mosso
No. 8. Marcia funèbre
No. 9. Più mosso (Allegro)
No. 10. Finale. Allegro vivo — Maestoso

Johann Sebastian Bach (1685–1750)
Partita No. 2 in C minor, BWV 826

With the condescending pronouncement, “Since the best man could not be obtained, mediocre ones would have to be accepted,” City Councilor Platz announced the appointment of Johann Sebastian Bach in 1723 as Cantor for Leipzig’s churches. Platz’s “best man” was Georg Philipp Telemann, then the most highly regarded composer in all Germany, and the local disappointment at not being able to pry him away from his post as Hamburg’s music director was only one of the many difficulties that Bach faced during his first years on the job in Leipzig. Bach’s new duties centered on directing the music for the Sunday worship at the town’s four churches, principally St. Thomas, where the service usually stretched to four hours and required copious amounts of music, a sizeable portion of which the new Cantor was required to compose. Bach was responsible to the city’s ecclesiastical Consistory in fulfilling these duties, which he had to balance with his teaching at the church’s school, run by the town council. He was also charged with providing some of the music for Leipzig University’s chapel, administered by that institution’s board of governors. His dealings with none of these bodies was eased by his volatile, sometimes even belligerent temper, and his relations with his superiors were almost constantly strained. The most serious of these animosities erupted in a petition to the land’s highest authority, Augustus “the Strong,” Elector of Saxony, asking him to adjudicate a dispute over his assignments and pay with the University authorities, who were much concerned with Bach’s paucity of formal education. Bach lost.

Much of Bach’s early activity in Leipzig was carried out under the shadow of the memory of his predecessor, Johann Kuhnau, a respected musician and scholar who had published masterly translations of Greek and Hebrew, practiced as a lawyer in the city, and won wide fame for his keyboard music. In 1726, probably the earliest date allowed by the enormous demands of his official position for new sacred vocal music, Bach began a series of keyboard suites that were apparently intended to compete with those of Kuhnau. In addition to helping establish his reputation in Leipzig, these

pieces would also provide useful teaching material for the private students he was beginning to draw from among the University’s scholars, who were less hampered by bureaucratic exigencies than their superiors in recognizing Bach’s genius. (Several of his secular cantatas were written for commissions from the University students.) The Partita No. 1 in B-flat major (BWV 825) issued in that year was the first of his compositions to be published, with the exception of two cantatas issued during his short tenure in Mühlhausen many years before (1707–1708). Bach funded the venture himself, and even engraved the plates (to save money) with the help of his teenage son Carl Philipp Emanuel, who was then learning that exacting craft. (Copies could be had directly from the composer, cash in advance.) Bach published an additional Partita every year or so until 1731, when he gathered together the six works and issued them collectively in a volume entitled *Clavier-Übung* (“Keyboard Practice”), a term he borrowed from the name of Kuhnau’s keyboard suites published in 1689 and 1692. The Partitas of what became Part I of the *Clavier-Übung* were well received; Johann Nikolaus Forkel, in the first full biography of Bach (1802), reported that “the works made in their time a great noise in the musical world. Such excellent compositions for harpsichord had not been seen or heard before, so brilliant, agreeable, expressive and original are they. Anyone who could play them well could make his fortune in the world thereby, and even in our times, a young artist could gain acknowledgement by doing so.” Bach continued his series of *Clavier-Übung* with three further volumes of vastly different nature: Part II (1735) contains the *Italian Concerto*, the ultimate keyboard realization of that quintessential Baroque orchestral form, and an *Overture (Suite) in the French Manner*; Part III (1739), for organ, the *Catechism Chorale Preludes*, several short canonic pieces and the “St. Anne” Prelude and Fugue; and Part IV (1742), the incomparable *Goldberg Variations*.

The term “partita” was originally applied to pieces in variations form in Italy during the 16th century, and the word survived in that context into Bach’s time. The keyboard Partitas of the *Clavier-Übung*, however, are not variations but suites of dances, a form that in France occasionally bore

the title of *Partie*, meaning either a movement in a larger work or a musical piece for entertainment. The French term was taken over into German practice in the late 17th century as *Parthie* to indicate an instrumental suite, and Bach’s “Partita” seems to have been a corruption of this usage. (He had earlier used the title for three of his works for unaccompanied violin.) Bach referred to these pieces as *galanteries* or “entertainment pieces,” and loosened the usual German succession of dances (*Allemande, Courante, Sarabande, Gigue*) to include such alternate movements as *Rondeau, Capriccio, Burlesca, Aria* and *Gavotte*. Each of the six Partitas opens with a movement of different character: *Praeludium, Sinfonia, Fantasia, Overture, Præambulum* and *Toccata*. The dances that follow these prelude movements differ from one work to the next, but satisfy the demand for stylistic variety and formal balance. Charles Sanford Terry wrote, “Bach’s keyboard suites contain not far short of 200 movements. They exhibit extraordinary fertility of invention, vivid imaginative power and complete technical mastery of the forms they employ.”

The *Sinfonia* that opens the Partita No. 2 in C minor comprises three continuous sections: a slow introductory passage whose pompous dotted rhythms are borrowed from the French overture; an austere two-voice exercise of sweeping scales supported by a walking bass; and a lively fugue in two parts. The next two movements follow the old custom of pairing a slow dance with a fast one: an *Allemande* (here marked by swiftly flowing rhythms and active dialogue among the voices) is complemented by a *Courante*, a dance type originally accompanied by jumping motions. The stately *Sarabande* that follows is balanced by a quick *Rondeaux* based on a leaping theme and a closing *Capriccio* whose brilliance rivals some of Bach’s concerto movements.

Ludwig van Beethoven (1770–1827)
Sonata No. 32 in C minor, Op. 111

Composed in 1821–1822.

Beethoven’s painful five-year court battle to secure custody of his nephew Karl from his brother Caspar’s dissolute widow (whom the composer disparaged as the “Queen of the Night”) finally came to an end early in 1820. He won the case, but lost the boy’s affection (Karl, half crazed from his uncle’s overbearing attention, tried, unsuccessfully, to kill himself); the trial also exploded the composer’s own pretension that he was of noble blood. Beethoven was further troubled in 1820 by deteriorating health and a certain financial distress (he needed a loan from his brother Johann, a prosperous apothecary in Vienna, to tide him over that difficult period), so it is not surprising that he composed little music during the time. With the resolution of his custody suit, however, he returned to creative work, and began anew the titanic struggle to embody his transcendent thoughts in musical tones. In no apparent hurry to dispel the rumors in gossipy Vienna that he was “written out,” he produced just one composition in 1820, the Piano Sonata in E major, Op. 109, but followed that quickly with the A-flat Sonata, Op. 110, dated on Christmas Day, 1821, and the Sonata in C minor, Op. 111, finished just three weeks later, on January 13, 1822. The C minor Sonata was his last such work, followed in his output for piano only by the *Diabelli Variations* and the two late sets of Bagatelles (Op. 119 and Op. 126). Upon its publication in April 1823 by the Parisian firm of Maurice Schlesinger, the Op. 111 Sonata was dedicated to the Archduke Rudolph, youngest son of Emperor Leopold II and brother of Emperor Franz, who had been Beethoven’s student of piano and composition for 20 years. Rudolph received altogether the dedications of 15 of Beethoven’s most important works, including the *Missa Solemnis*, the Fourth and Fifth Piano Concertos, the Op. 97 Piano Trio (“Archduke”), the Piano Sonata in B-flat (Op. 106, “Hammerklavier”) and the *Grosse Fuge* (Op. 133). (An edition of the Sonata published in London by Muzio Clementi was dedicated to Antonie Brentano, whom the composer’s biographer

Maynard Solomon convincingly identified as the long-mysterious “Immortal Beloved.”)

Beethoven chose for the C minor Sonata the unusual structure of two vast movements—a tempestuous essay in sonata form followed by a lofty set of variations of ethereal character—which are contrasted at almost every level: tonality (C minor, C major); rhythm (fiery, placid); melody (craggy and filled with dramatic leaps, hymnal and smoothly flowing); harmony (chromatic and bold, pure and introspective); texture (contrapuntal, chordal). Beethoven drew criticism when the Sonata was new from some who felt that the work was incomplete, lacking a spirited rondo to bring it to a brilliant close. When Anton Schindler, Beethoven’s amanuensis and eventual biographer and one of those who felt cheated of a proper finale, asked the composer why he had included just two movements, Beethoven answered facetiously that he did not have time to write a third one because of the press of his work on the Ninth Symphony. Despite Schindler’s misgivings, the C minor Sonata is not only complete as it stands, but occupies the very pinnacle of Beethoven’s writing for the piano, the culmination of his lifetime of creative thought and firsthand experience as pianist and composer for the keyboard. This music is not only the product of the obsession of his last years with motivic development, fugue, variation and the very essence of musical form, but it also embodies the potent emotional-philosophical progression of darkness-to-light, struggle-to-transcendence, minor-to-major that makes the Fifth and Ninth Symphonies such powerful utterances.

In his *Doctor Faustus*, the author Thomas Mann had the character Wendell Kretschmar, a highly trained and deeply thoughtful pianist, comment on the C minor Sonata and on the Classical tradition that it brought to an end: “In a few words, Kretschmar closed his lecture on why Beethoven had not written a third movement to Op. 111. We only needed, he said, to hear the piece to answer the question ourselves. A third movement? A new approach? A return after this parting—impossible! It had happened that the Sonata had come, in the second, enormous movement, to an end, an end without any return. And when Kretschmar said ‘the sonata,’ he meant not only this one in C minor,

but the sonata in general, as a species, as traditional art-form; it itself was here at an end, brought to an end, it had fulfilled its destiny, reached its goal, beyond which there was no going, it cancelled and resolved itself, it took leave. Its closing gesture of farewell was a leave-taking in this sense too, great as the whole piece itself, the farewell of the sonata form.”

Johannes Brahms (1833–1897) Klavierstücke, Op. 119

Composed in 1892–1893.

It was Brahms’s ability as a pianist that brought him his earliest fame. His father, Jakob, a double bass player of meager success in Hamburg, early recognized the boy’s musical talents, and started him with piano lessons when he was seven. Just three years later, Johannes was playing well enough to be offered a tour of America as a child prodigy, but he was instead accepted for further training (at no cost) by Eduard Marxsen, a musician whose excellent taste and thorough discipline helped form his student’s elevated view of the art. Marxsen guided Brahms’s earliest attempts at composition, and prepared him for his first public recital, given in Hamburg in September 1848, when he was 15. Significantly, the program included a fugue by Bach. A year later, Brahms presented a second concert that featured another selection by Bach as well as Beethoven’s “Waldstein” Sonata.

Such high-minded music-making was, however, only one aspect of Brahms’s life when he was a budding teenage pianist, since at the same time as he was studying the great classics with Marxsen, he was earning money for the always-pinched household budget by playing in what were euphemistically called “dance halls” in Hamburg’s rough dock district, work he began when he was just 13. This exposure to the seediest elements of city life affected the young Brahms deeply, and was probably the reason that he could not achieve a satisfactory relationship with any respectable woman later in his life. (He once vowed that there were two things he would never attempt: an opera and a marriage.) It is a tribute to the innate strength of

his personality that he was able to absorb the amazing range of his experiences as a youth—from the transcendent to the unseemly—and emerge only a few years later as one of the most significant artistic figures of his time.

In 1850, Brahms met Eduard Reményi, a violinist who had been driven to Hamburg by the civil uprisings in Hungary two years before. In 1853, the duo undertook a concert tour through Germany, a venture that not only allowed Brahms to extricate himself from the waterfront taverns, but also to meet Joseph Joachim, who, at 22, only two years his senior, was already regarded as one of the best violinists in Europe. Joachim introduced him to Robert and Clara Schumann, who were overwhelmed by Brahms’s talent when he played them some of his own compositions, including his first published works—the C major (Op. 1) and F-sharp minor (Op. 2) Piano Sonatas. It was because of the Schumanns’ encouragement that he began his First Piano Concerto in 1854; Brahms was soloist in the work’s premiere on January 22, 1859 in Hanover.

Brahms toured and concertized extensively as a pianist in northern Europe for the next decade. He made his recital debut in Vienna in 1862, and returned there regularly until settling permanently in that city in 1869. By then, his reputation as a composer was well established, and he was devoting more time to creative work than to practicing piano. He continued to play, however, performing his own chamber music and solo pieces both in public and in private, and even serving as soloist in the premiere of his daunting Second Concerto on November 9, 1881, in Budapest. His last public appearance as a pianist was in Vienna on January 11, 1895, just two years before he died, in a performance of his Clarinet Sonatas with Richard Mühlfeld.

Brahms’s pianism was noted less for its flashy virtuosity than for its rich emotional expression, fluency, individuality, nearly orchestral sonority and remarkable immediacy, especially in performances of his own music. The English pianist Florence May, who studied with him in the 1870s, reported, “Brahms’s playing...was not [that] of a virtuoso, though he had a large amount of virtuosity (to put it mildly) at his command. He never aimed at mere effect, but seemed to plunge into

the innermost meaning of whatever music he happened to be interpreting, exhibiting all its details, and expressing its very depths.” Richard Specht, an intimate of Brahms during his last decade, recalled in his biography of the pianist-composer, “His playing, for all its reticence, was filled with song, there was in it a searching, a gliding of light and flitting of shadows, a flaring and burning out, a restrained masculine feeling and a forgetful, romantic passion.... He always played as if he were alone; he forgot his public entirely, sank into himself, gained new knowledge of his own tones in re-creating them, was lost to himself.”

Brahms’s compositions for solo piano are marked by the same introspection, seriousness of purpose and deep musicality that characterized his playing. His keyboard output, though considerable, falls into three distinct periods: an early burst of large-scale works mostly in Classical forms (1851–1853: three Sonatas, Opp. 1, 2 and 5; the *Scherzo* in E-flat minor, Op. 4; and the Four Ballades, Op. 10); a flurry of imposing compositions in variations form from 1854 to 1863 on themes by Schumann, Haydn, Handel and Paganini; and a late blossoming of 30 succinct *Capriccios*, *Intermezzos*, *Ballades* and *Rhapsodies* from 1878–1879 and 1892–1893 issued as Opp. 76, 79, 116, 117, 118 and 119. To these must be added the dance-inspired compositions of the late 1860s: the Waltzes (Op. 39) and the *Hungarian Dances*. Brahms’s late works, most notably those from 1892 and 1893, share the autumnal quality that marks much of the music of his ripest maturity. “It is wonderful how he combines passion and tenderness in the smallest of spaces,” said Clara Schumann of this music. To which William Murdoch added, “Brahms had begun his life as a pianist, and his first writing was only for the pianoforte. It was natural that at the end of his life he should return to playing this friend of his youth and writing for it. This picture should be kept in mind when thinking of these last sets. They contain some of the loveliest music ever written for the pianoforte. They are so personal, so introspective, so intimate that one feels that Brahms was exposing his very self. They are the mirror of his soul.”

Karol Szymanowski (1882–1937)
Variations on a Polish Theme, Op. 10

Composed in 1904. Premiered on February 6, 1906, in Warsaw by Heinrich Neuhaus.

Karol Szymanowski was the preeminent Polish composer of the first half of the 20th century. His father was an ardent connoisseur of the arts, and Karol grew up in an household rich in culture. Szymanowski (shee-man-ov-skee) showed exceptional musical talent early in life, and he began his professional studies in Warsaw in 1901. In 1905, he and three of his student colleagues founded the Association of Young Polish Composers, a group, analogous to the Young Poland movement in literature, dedicated to the publication and performance of works from Poland. He made frequent trips to Berlin and Leipzig during the following years to arrange concerts of Polish music and oversee the publication of his music, which was then heavily influenced by that of Wagner and Richard Strauss.

In 1911, Szymanowski settled in Vienna, where he signed a ten-year contract with Universal Edition and achieved notable successes with performances of his Second Piano Sonata and Symphony No. 2. Beginning in 1914, he made several trips to the European Mediterranean and north Africa, and that direct contact with the ancient, early Christian and Arab cultures of Italy, Constantinople, Tunis and Algiers profoundly altered his artistic temperament. He abandoned the Germanic post-Romanticism of his earlier works, and turned instead to the music of Debussy, Ravel, Stravinsky and the Russian mystic Scriabin to help in defining an idiom suitable to his new creative direction. His was a vision of a highly stylized Orient—of bejeweled painted miniatures, of resplendent Persian carpets wafted on thin smoke swirling from a burnished hookah, of a sensuality bordering on eroticism. During the years of World War I, when travel was restricted, Szymanowski, back in Poland, occupied his time with an intense investigation of ancient and Oriental cultures, and he became an authority on those subjects; his music of that period reached its zenith with the Third Symphony (*Song of the Night*) and the opulent

opera *King Roger*. His interest in ancient subjects even broke through the boundaries of music, and he wrote a long novel, *Efebos*, on the subject of love and eroticism, to him the most essential questions of existence. Though the manuscript was lost during the Second World War, the book is known to have paralleled the Dionysian philosophy that underlay *King Roger*: i.e., only through bodily love can the mysteries of divine love be approached or creative work accomplished.

The early 1920s saw Szymanowski resuming the travels that had been interrupted by the war. He visited London, Paris, the United States and Cuba, and was welcomed wherever he went. Those years also saw another reconsideration of his compositional style. Having absorbed the influences of Strauss, Ravel and Scriabin, he turned to his own country for renewed inspiration, and became intent on finding a national identity for contemporary Polish music based on the songs and dances of its people. He found his richest native source in the music of the mountain folk of the Tatra region in southern Poland, and spent much time in their chief city, Zakopane—he worked from 1923 to 1931 on the masterpiece of this late nationalistic phase, the ballet *Harnasie*. In 1927, he was simultaneously offered the directorships of the conservatories of Cairo and Warsaw, and it is indicative of his loyalties at the time that he accepted the post in Poland. He saw his opportunity in Warsaw as one in which he could reinvigorate Polish music and music education, and the success of his endeavors was demonstrated by the influence he had on the succeeding generations of Polish composers, notably Lutosławski and Penderecki.

In the early 1930s, Szymanowski achieved his greatest success and prosperity. His compositions found a large audience, and he was regarded as the most important figure in modern Polish music. His health, however, never robust, began to fail, and he resigned the directorship of the Warsaw Conservatory in April 1932, thereafter devoting himself entirely to creative work. He produced the Fourth Symphony and the Second Violin Concerto, both influenced by folk music but informed by the rich harmonic and orchestral resources of the music of his second period. Looking to the influences that he had gathered into his

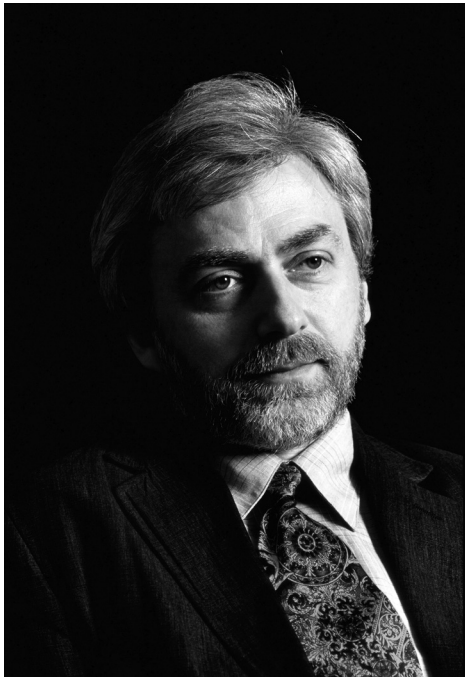
recent work, the composer wrote, “I maintain that our national music is not the stiffened ghost of the polonaise or mazurka, nor a fugue on the *Chmielu* wedding-song.... It is rather the solitary, joyful, carefree song of the nightingale in a fragrant May night in Poland.”

The *Variations on a Polish Theme* date from 1904, when Szymanowski was in Warsaw studying with Zygmunt Noskowski, professor of composition at the Music Institute and conductor of the Warsaw Philharmonic Orchestra; Szymanowski dedicated the score to him. The work was premiered in Warsaw on February 6, 1906, at the inaugural concert of the Association of Young Polish Composers by the 18-year-old Ukrainian virtuoso Heinrich Neuhaus, Szymanowski’s cousin, who was then studying and performing in Germany and would later teach such keyboard luminaries as Sviatoslav Richter, Emil Gilels and Radu Lupu in Moscow. The *Variations on a Polish Theme* is a summary of the 22-year-old Szymanowski’s creative personality: assured in technique (the discerning English pianist, composer and critic Kaikhosru Shapurji Sorabji wrote of its “complete mastery over the *mechanique* of composition; there is... plainly manifested a power of organization, architectonic control and mastery of that essential interior cohesiveness that is the sign-manual of the great master”); wide-ranging in musical influences;

fearless in technical demands; cogent in emotional expression. Szymanowski found the theme for the piece in Jan Kleczyński’s 1888 *O muzyce podhalańskiej* (“On the Music of Podhale”), a collection of folk tunes from the Tatra Mountains in the south of Poland, where Szymanowski was to spend much time in the 1920s; he used the melody again in his nationalistic ballet, *Harnasie*.

A thoughtful introduction prefaces the theme, a modal melody that passes through some brighter measures at its center before circling back to the opening phrases to finish (highlighted both times by being played in open octaves). The nine variations that follow conform to the form and shape of the original theme, though they vary widely in expressive intent, from overtly virtuosic (Variation No. 2, *Agitato*) to contemplative (No. 3, *Lento, mesto* [sad] *ma poco agitato*), playful (No. 7, *Più mosso*) to rhapsodic (No. 9, *Più mosso*), wistful (No. 6, *Andante dolcissimo*) to funereal (No. 8, *Marcia funebre*—this music was played at Szymanowski’s funeral). The finale is labeled Variation 10, but it is really an extended fantasia that refers throughout to the opening theme, including an ingenious fugal treatment (marked “*Mit Humor, poco buffo*”) and a triumphant closing peroration.

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Krystian Zimerman comes from a family with rich music-making traditions. Musicians would meet almost daily in his home to play various works, mostly chamber music. These performances afforded Mr. Zimerman a most intimate, natural, everyday contact with live music and provided an early impetus to his musical career. He made his first steps in music under his father's supervision, and at the age of seven started working with Andrzej Jasinski, a senior lecturer at the music conservatory in Katowice, Poland. This tutorship was crowned by Mr. Zimerman's graduation, 14 years later, from the conservatory there. Mr. Zimerman had no zest for contests, but he followed the common way of musical development for concert pianists, which brought him the highest prizes at several prestigious competitions devoted to Russian and Polish music and to the works of particular composers (Prokofiev and Beethoven). There followed the Grand Prix at the Chopin Competition of 1975, which paved the way for performances in concert halls worldwide.

The 27 years of Mr. Zimerman's artistic activity have been marked by regular meetings with his

own dedicated audiences, which ardently look forward to every concert. Wherever his concert tours take him, in the music centers of Europe, Asia and America, he always recognizes familiar faces. During the last 12 seasons, since he has resolved to travel with his own concert piano, he has managed to accustom his audience and concert organizers to this unusual and only seemingly inconvenient gear. Mr. Zimerman has applied several technical inventions of his own which have made it possible for him, as for other musicians, to take his instrument along on tours. The confidence afforded by his own thoroughly familiar instrument, combined with his piano-building expertise—first acquired in Katowice and developed through permanent cooperation with the Steinway Company in Hamburg—allows him to eliminate, or reduce to the absolute minimum, everything that might distract him from purely musical issues.

Mr. Zimerman's comparatively early acquaintance with the main developments of European music—German, Russian, French and others—precluded him from becoming a “Chopin specialist.” Instead, it stirred in him the ambition, which he has achieved in the last 10 years, of performing music in the place and culture of its origin: French works in Paris; Beethoven, Mozart and Schubert in Vienna; Brahms in Hamburg; American music played in New York and, in one notable instance, conducted by the composer himself—Leonard Bernstein. “If I were an actor,” he argues, “I would also set myself the aim of performing Shakespeare in London and Chekhov in Russia.”

Witold Lutosławski's honorable dedication of his Piano Concerto to Krystian Zimerman inspired the pianist to a similar treatment of that work: it was self-evident that it should be performed in Warsaw during the Warsaw Autumn Festival of Contemporary Music, with the composer as conductor. During each of his New York recitals, he has taken care to perform a Polish composition as part of the program or as an encore. For several consecutive seasons he performed Karol Szymanowski's works in principal music centers on three continents. His encounters with pre-eminent musicians-performers of chamber music and conductors—have been, he claims, his greatest luck. He has repeatedly performed with Kaja Danczowska,

Kyung-Wha Chung, Gidon Kremer and about 40 other celebrities of the musical world.

The piano is not Mr. Zimerman's only musical passion: he has always remained an exceedingly keen organist. Playing the organ also allowed him to grasp and fashion the musical form in its horizontal dimension. He has also enriched his knowledge of conducting due to collaboration with the most illustrious conductors of his time: Leonard Bernstein, Herbert von Karajan, Seiji Ozawa, Riccardo Muti, Lorin Maazel, André Previn, Pierre Boulez, Zubin Mehta, Bernard Haitink, Stanisław Skrowaczewski, Sir Simon Rattle and numerous others. In some instances (with Bernstein, Boulez, Karajan, Kondrashin and Ozawa), the cooperation was particularly close and sustained by friendship. Mr. Zimerman and Leonard Bernstein worked together for 13 years: Mr. Zimerman was the last—for some time also the only—pianist who performed under Bernstein, both during recording sessions and at concerts in many European countries and the United States. Working frequently and closely with an outstanding musical personality, a master of orchestral sound, was a formative experience for him. The same could be said about his close and long-time contacts with Herbert von Karajan. Mr. Zimerman also embraced the opportunity to meet and make a closer acquaintance of the older-generation masters—Claudio Arrau, Arturo Benedetti Michelangeli, Arthur Schnitger and Sviatoslav Richter—all of whom exerted a

powerful influence on his musical development.

During his more than 25-year collaboration with Deutsche Grammophon, Mr. Zimerman has made two dozen recordings, for which he has frequently received the most prestigious record awards. In his most recent CD for DG, released internationally in March 2006, he teamed up with Sir Simon Rattle for the recording of Brahms's First Piano Concerto. His critically acclaimed recording of the Rachmaninoff concertos with the Boston Symphony and Seiji Ozawa received the 2004 Record Academy Award in Japan, as well as the 2005 award for Best Orchestral Album at the Midem Classical Awards. In addition to his recording awards, Mr. Zimerman recently received the Ordre National de la Légion d'honneur, the highest civilian award given by the French government. He has also received an Honorary Doctorate of Arts from Katowice Music Academy, which carries special distinction, as it is only the second time in the University's history that an honorary doctorate has been awarded.

Mr. Zimerman lives with his wife and two children in Switzerland, where he has spent the greater part of his life, dividing his time between family, concerts, performances of chamber music. When not touring or building pianos, he has been editing piano editions of the works of Wladislaw Spielman for Boosey and Hawkes and writing a piece on aesthetics, which was published in Poland in March 2005.