The Chamber Music Society’s series of artist-curated recitals continues on February 2 at 7:30 PM with the outstanding pianist Gilles Vonsattel. Titled Revolution, the fascinating program features Dussek’s The Sufferings of the Queen of France for Piano, Op. 23; Beethoven’s Six Bagatelles for Piano, Op. 126 and the Sonata in E-flat major for Piano, Op. 81a, “Das Lebewohl, Abwesenheit, und Wiedersehn” (“Les Adieux”); Janaček’s Sonata 1. X. 1905 (From the Street, I
October 1905) for Piano; Liszt “Funérailles” from Harmonies poétiques et religieuses for Piano; and Rzewski’s “Winnsboro Cotton Mill Blues” from Four North American Ballads for Piano.

In a program note for Revolution Gilles Vonsattel writes:

For generations, artists have poured their innermost musical thoughts and ideas into music for the solo keyboard. Now spanning over 300 years, this repertoire allows us to relive the past in all its visceral tumult and emotion. The music on this program was mostly chosen for its connections to political and social revolutions and upheavals. The scenes are set in quasi-operatic fashion, from the execution of Queen Marie-Antoinette in 1793 during the French Revolution, the campaigns of Napoleon in 1809, the crushing of the Hungarian uprising in 1849, nationalist unrest in eastern Europe in 1905, and an evocation of the dehumanizing working conditions in 1920s industrial South Carolina, by a left-wing American composer in the 1970s. As we move through time, connections and contrasts are inevitably drawn. The abruptness and daring of Dussek’s transitions (moving from legal proceedings, pious worship, frantic anxiety, the shrieking of a mob, and the afterlife), which sometimes flirt with comedy to our 21st century ears, reappear in Beethoven’s astonishingly eccentric and subversive Bagatelles. This cycle of miniatures has no overt link to any political revolution, but acts as a bridge between the Dussek and the Lebewohl Sonata. Beethoven’s orchestral piano writing in his Op. 81a leads to the gigantic tableau that is Liszt’s Funérailles, replete with tolling bells, funeral processions, and nothing less than a cavalry charge into the abyss. Rzewski’s Winnsboro Cotton Mill Blues takes a similar tack, exploiting the mechanical nature of the piano to the hilt in depicting the crushing grind of a cotton mill, overwhelming the blues sung by its workers. In between, Janaček’s music stands out for its intensely personal focus on a single common man, fatally shot. Rather than the death or triumph of a cause, we hear a pair of lungs, gasping for air.

Swiss-born American pianist Gilles Vonsattel is an artist of extraordinary versatility and originality. He is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and winner of the Naumburg and Geneva competitions. In recent years he has made his Boston Symphony, Tanglewood, and San Francisco Symphony debuts, and performed recitals and chamber music at Ravinia, Tokyo’s Musashino Hall, Wigmore Hall, Bravo! Vail, Chamber Music Northwest, La Roque d’Anthèron, Music@Menlo, the Lucerne festival, and the Munich Gasteig. Chamber partners include James Ehnes, Anthony Marwood, Frank Huang, Nicolas Altstaedt, David Shifrin, David Finckel, and many others. Deeply committed to the performance of contemporary music, he has premiered numerous works both in the US and Europe and worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. Recent and upcoming projects include appearances with the Orchestra della Svizzera Italiana, Irish Chamber Orchestra, Orchestre Symphonique de Montréal, Vancouver Symphony, Florida Orchestra, the Munich Philharmonic, as well as multiple appearances with the Chamber Music Society. A former member of CMS Two, Mr. Vonsattel received his bachelor’s degree in political science and economics from Columbia University and his master’s degree from The Juilliard School. He is on the faculty of the University of Massachusetts at Amherst.
**Listing Information:**
The Chamber Music Society of Lincoln Center  
Thursday, February 2, 7:30 PM  
Daniel and Joanna S. Rose Studio (165 W. 65th St., 10th Fl.)  
Tickets $75, available at the box office; by calling 212.875.5788; online at  

**THE ART OF THE RECITAL**  
Gilles Vonsattel, Piano

DUSSEK  *The Sufferings of the Queen of France* for Piano, Op. 23 (1793)

BEETHOVEN  Six Bagatelles for Piano, Op. 126 (1824)

BEETHOVEN  Sonata in E-flat major for Piano, o. 81z, “Das Lebewohl, Abwesenheit, und Wiedersehn” (“Les Adieux”) (1809-10)

JANÁČEK  *Sonata 1.X.1905 (From the Street, 1 October 1905)* for Piano (1905-06)

LISZT  “Funérailles” from *Harmonies poétiques et religieuses* for Piano (1833-34)

RZEWSKI  “Winnsboro Cotton Mill Blues” from *Four North American Ballads*  
For Piano (1978-79)

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