

## Programming Revelations

**Paul Lewis continues his critically acclaimed Haydn-Beethoven-Brahms project with two life-affirming programmes charged with wit and ingenuity, poetry and passion**

'Lewis's way with these pieces is masterly,' *The Independent*, June 2018



Time and tradition, not always wise judges, routinely decide which composers sit happily together and which do not. Paul Lewis challenged repertoire conventions last season with two beguiling programmes that placed Haydn's piano sonatas in company with later masterworks by Beethoven and Brahms. He is set to continue his revelatory recital series this season with two further surveys of the trio's compositions, each certain to open new perspectives on familiar works and encourage audiences to listen with fresh ears. The pianist's 2018-19 diary also includes debut concerts with the Berliner Philharmoniker and Bernard Haitink and with the Orchestra dell'Accademia Nazionale di Santa Cecilia and Manfred Honeck, recitals with tenor Mark Padmore, concerto dates with the Hallé, the BBC Philharmonic, the Scottish Chamber and the Royal Liverpool Philharmonic orchestras, and the release next spring of his second album of Haydn piano sonatas for Harmonia Mundi.

In October, Lewis presents the third programme in his international Haydn-Beethoven-Brahms recital series, a combination of Brahms's Seven Fantasies Op.116 and Haydn's Piano Sonata in C minor Hob.XVII/20 in the opening half, and Beethoven's Seven Bagatelles Op.33 and Haydn's Piano Sonata in E flat major Hob.XVI/52 after the interval. UK venues where he will perform the programme this autumn include the Queen's Hall in Edinburgh, Saffron Hall, St George's Bristol and the Royal Festival Hall (15 & 21 October, 7 & 13 November) the latter as part of the prestigious International Piano Series.

"This is a big-boned programme," Paul Lewis observes. "It's been really enjoyable to work at Brahms's Op.116 for the first time. This is challenging music, yet I'm loving every moment that I spend with it. It's easy to pigeonhole Brahms as a conservative but the deeper you go into his music, the less conventional he becomes. The fifth of the Op.116 pieces, for instance, is incredibly strange. There's a feeling that because Brahms is conventional, his music should be easy to understand. That's not the case at all with this piece. The thing to do is to let that strangeness speak for itself."

While Haydn had long held a place in Lewis's pantheon of favourite composers, Brahms stood outside his repertoire radar until recent years. The experience of performing the latter's mature works, he notes, has transformed his view of the composer. "I always felt that there was this incredibly passionate soul desperately trying to break free from the shackles of classical restraint" he recalls. "Of course it's not restraint at all; rather, Brahms adheres to his own rules. I now find this conflict between passion and formality is what makes him so fascinating – it's what makes Brahms who he is. Feeling your way around the music physically, as Brahms must have felt it, gives you an idea of the kind of pianist he probably was. He writes in pianistic blocks, which can be physically very satisfying – if you don't fight against it!"

Paul Lewis's fourth and final programme in the series pairs Haydn's Piano Sonata in E minor Hob XVI/34 with Brahms's Three Intermezzi Op.117, a collection of works marked by their haunting introspection. The concert's second half is devoted exclusively to Beethoven's 33 Variations in C on a Waltz by Anton Diabelli Op.120. Lewis begins his full immersion in these works at Dublin's National Concert Hall on 6 February 2019 before repeating the programme in Bristol, Edinburgh and Saffron Walden (8, 11 & 24 February). "There's a logic that underpins the work of each of these three composers," he notes. "Haydn and Beethoven write their own rules and then break them, which means you become most aware of the logic when they subvert it. They create expectations only to do something different. I would say with Brahms the sense of logic is more consistent and more fundamental to how he expresses himself."

Mozart's Piano Concerto No.27 in B flat major K595, the composer's final statement in the genre, provides another focal point for Paul Lewis's 2018-19 season. He will join Bernard Haitink, soon after the conductor's ninetieth birthday, for three performances of the work with the Berliner Philharmoniker (9, 10 & 11 May 2019). It is also on the bill for dates with the Welsh National Opera Orchestra at St David's Hall in Cardiff (20 March), and in Montreal, Brisbane and Stockholm. "I adore this multi-layered piece, which I find in many ways is very Schubertian. It's full of nostalgia and sad smiles. Mozart doesn't write in primary colours here: everything is just a little ambiguous, which is what makes it so fascinating. I can't think of another Mozart concerto like it. It's impossible not to speculate about where he would have gone from there, had he lived." Also in the pianist's repertoire for 2018-19 is Mozart's Piano Concerto No.25 in C major K503, which he will perform with the BBC Philharmonic and Ben Gernon on 26 January.

Over the coming season, Lewis is set to explore a rich and diverse diet of Classical and Romantic masterworks. He will perform Grieg's Piano Concerto with the Royal Liverpool Philharmonic Orchestra and Kerem Hasan (30 & 31 May 2019), having returned to the piece at last year's Edinburgh Festival after a twenty-year gap. "I greatly enjoyed playing it in Edinburgh with the Bergen Philharmonic, who know the piece inside out," he recalls. "It felt afterwards like there was unfinished business there for me, which is why I'm looking forward to performing it again in Liverpool next May. It's simply beautiful music. Sometimes it's necessary to have a long break from a piece to remove yourself from default ways of doing it." Paul Lewis's UK schedule also includes performances of Beethoven's Piano Concerto No.2 with the Hallé and Kazushi Ono at Bridgewater Hall (15 November) and the Scottish Chamber Orchestra and Joseph Swensen at Edinburgh's Usher Hall and City Halls Glasgow (14 & 15 March 2019). Beethoven's Piano Concerto No.3 is on the programme for his debut with Orchestra dell'Accademia Nazionale di Santa Cecilia and Manfred Honeck (13, 14 & 15 December).

Paul Lewis's partnership with the tenor Mark Padmore continues with a series of international concerts, crowned on 21 and 24 July with dates at Birmingham Town Hall and Wigmore Hall. Their captivating programme includes a selection of Brahms songs, Mahler's *Rückert-Lieder* and Schumann's *Dichterliebe*. Reviewing their latest Lincoln Center recital, the *New York Times* wrote: 'When musical soloists at the top of their respective fields join forces, it can make for a formidable meeting of sensibilities, a fascinating friction, or both. With the British tenor Mark Padmore and his compatriot pianist Paul Lewis [...] it was mostly a meeting of minds, and fine ones.' 'It's impossible to overstate the value of strong artistic partnerships,' Lewis notes. "I learn something every time I work with artists such as Mark and Bernard Haitink. It's healthy for a pianist, who could opt for the apparent safety of solo recitals, to develop in company with other musicians. To be musically sociable, in the right context, is incredibly important. It's such a privilege to perform *Dichterliebe* with Mark, for example, and to return to it with him. Some of the play-outs, especially in the last song, are so challenging, with so many things going on that are incredibly subtle and not the least bit obvious. That will always keep the music fresh, no matter how many times you come back to it."

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## **HAYDN-BEETHOVEN-BRAHMS RECITAL CYCLE**

### **Recital Programme 3**

**Brahms** Seven Fantasies Op.116

**Haydn** Piano Sonata in C minor Hob.XVI/20

**Beethoven** Seven Bagatelles, Op.33

**Haydn** Piano Sonata in E flat major Hob XVI/52

### **Recital Programme 4**

**Haydn** Piano Sonata in E minor Hob XVI/34

**Brahms** Three Intermezzi Op.117

**Beethoven** 33 Variations in C on a Waltz by Diabelli Op.120

### **Monday 15 October 2018**

**Queen's Hall, Edinburgh, 7.30pm**

Haydn-Brahms-Beethoven recital – Programme 3

### **Sunday 21 October 2018**

**Saffron Hall, Saffron Walden, 3pm**

Haydn-Brahms-Beethoven recital – Programme 3

### **Wednesday 7 November 2018**

**St. George's Bristol, 7.30pm**

Haydn-Brahms-Beethoven recital – Programme 3

### **Tuesday 13 November 2018**

**Royal Festival Hall, 7.30pm**

**INTERNATIONAL PIANO SERIES**

Haydn-Brahms-Beethoven recital – Programme 3

### **Thursday 15 November 2018**

**Bridgewater Hall, Manchester, 7.30pm**

**Paul Lewis** piano | **Kazushi Ono** conductor | **Hallé**

**Beethoven** Concerto for piano and orchestra No.2 in B flat, Op.19

### **Saturday 26 January 2019**

**Bridgewater Hall, Manchester, 7.30pm**

**Paul Lewis** piano | **Ben Gernon** conductor | **BBC Philharmonic**

**Mozart** Piano Concerto No.25 in C major K503

### **Wednesday 6 February 2019**

**National Concert Hall, Dublin, 7.30pm**

Haydn-Brahms-Beethoven recital – Programme 4

**Friday 8 February 2019**  
**St. George's Bristol, 7.30pm**

Haydn-Brahms-Beethoven recital – Programme 4

**Monday 11 February 2019**  
**Queen's Hall, Edinburgh, 7.30pm**

Haydn-Brahms-Beethoven recital – Programme 4

**Sunday 24 February 2019**  
**Saffron Hall, Saffron Walden, 3pm**

Haydn-Brahms-Beethoven recital – Programme 4

**Thursday 14 March 2019 Usher Hall, Edinburgh, 7.30pm**  
**Friday 15 March 2019 Glasgow City Halls, 7.30pm**

**Paul Lewis** piano | **Joseph Swensen** conductor | **Scottish Chamber Orchestra**

**Beethoven** Concerto for Piano and Orchestra No.2 in B flat, Op.19

**Wednesday 20 March 2019**  
**St David's Hall, Cardiff, 7.30pm**

**Paul Lewis** piano | **Tomáš Hanus** conductor | **WNO Orchestra**

**Mozart** Piano Concerto No.27 in B flat major K595

**Thursday 30 May 2019, 7.30pm**  
**Friday 31 May 2019, 1.30pm**  
**Philharmonic Hall, Liverpool**

**Paul Lewis** piano | **Kerem Hasan** conductor | **Royal Liverpool Philharmonic Orchestra**

**Grieg** Piano Concerto in A minor, Op.16

**Sunday 21 July 2019 Birmingham Town Hall, 7.30pm**  
**Wednesday 24 July 2019 Wigmore Hall, 7.30pm**

**Paul Lewis** piano | **Mark Padmore** tenor

**Brahms** *Es liebt sich so lieblich im Lenz*, Op.71 No.1

**Brahms** *Sommerabend* Op.85 No.1

**Brahms** *Es schauen die Blumen alle*, Op.96 No.3

**Brahms** *Meerfahrt* Op.96 No.4

**Brahms** *Der Tod, das ist die kühle Nacht*, Op.96 No.1

**Mahler** *Rückert-Lieder*

**Schumann** *Dichterliebe*, Op.48

## United by Music

**Paul Lewis's Haydn-Beethoven-Brahms project enters second season with two compelling new programmes**

**North American engagements in 2018-19 include dates with the Chicago Symphony Orchestra and Bernard Haitink, Beethoven at Carnegie Hall and Mozart in Montreal, and song recitals with regular duo partner Mark Padmore**



Music's power to touch deep emotions, open minds and cultivate compassion fuels the artistry of Paul Lewis. The British pianist's concerts in North America during the 2018-19 season are richly stocked with works that speak to the joys and sorrows, the contradictions and complexities of being human. He is set to give recitals of compositions by Haydn, Beethoven and Brahms in Montreal, Vancouver, Washington D.C. and New York City, explore early Mozart piano concertos in company with the Australian Chamber Orchestra, present his latest thoughts on Beethoven's Second Piano Concerto with the Chicago Symphony Orchestra and the Orchestra of St Luke's at Carnegie Hall, and join tenor Mark Padmore for a six-concert US tour of songs by Brahms, Mahler and Schumann.

The solo keyboard compositions of Haydn, Beethoven and Brahms held Paul Lewis's attention last season and remain at the heart of his forthcoming schedule. His 2018-19 itinerary includes multiple performances of two programmes that place Haydn's piano sonatas in company with later masterworks by Beethoven and Brahms. "For many years I had wanted to play Haydn sonatas and looked for a context for his music," he observes. "Brahms, with his very serious, deeply felt

way of expressing himself, appeared at first to be the opposite of Haydn. Of course that seriousness is there in Haydn, too, but in a completely different manner. And with Haydn there's also the wit and humour. I thought that Beethoven would bind these two opposites together, especially his Bagatelles and Diabelli Variations. After playing two programmes last season, I see now that, like Haydn, Brahms is a classical composer. That's something I did not expect to feel with such clarity before I began playing this project."

Having opened the new season with performances at the Mostly Mozart and Tanglewood festivals, Paul Lewis brings a taster of his Haydn-Beethoven-Brahms project to Montreal Symphony Orchestra's Virée Classique Festival on 31 August 2018. He is set to unveil the third programme in the series in New York City on 3 November, as part of the People's Symphony Concerts at Washington Irving High School, and repeat it at the Vancouver Playhouse on 9 December. The bill comprises the compelling combination of Brahms's Seven Fantasies Op.116 and Haydn's Piano Sonata in C minor Hob.XVI/20 in the concert's first half, and Beethoven's Seven Bagatelles Op.33 and Haydn's Piano Sonata in E flat major Hob.XVI/52 in its second.

Lewis's fourth and final Haydn-Beethoven-Brahms offering begins by pairing Haydn's Piano Sonata in E minor Hob XVI/34 with Brahms's Three Intermezzi Op.117, a collection of works marked by their haunting introspection. The concert's second half is devoted exclusively to Beethoven's 33 Variations in C on a Waltz by Anton Diabelli Op.120. He will perform the programme at the Vancouver Playhouse on 3 March 2019 before taking it to Washington D.C. for the Concerts from the Library of Congress series five days later.

"The way in which music can bring people together is so important," comments Paul Lewis. "I don't think people can fail to be touched by the experience of listening to a programme of Haydn, Beethoven and Brahms. It keeps us in touch with something invaluable. Haydn, for instance, is totally honest and direct in everything he says. Looking back from the midway point of this series, the audience response to his music has been so enthusiastic. People have often been surprised by just how consistently engaging and creative he is. Although it's difficult to judge how your relationship with the music changes when you're immersed in these programmes over many months, I feel that I could play nothing other than these pieces for two years and never tire of them. There's always something to be learned from each concert, which comes partly from the audience and the

energy of concentration you sense from them. That arises in the moment of performance; it's not something you can create in the practice studio."

Brahms launches Lewis's work in the new year, present in each of six recitals with Mark Padmore. Their tour includes dates at the Herbst Theater in San Francisco, Newman Center for the Performing Arts in Denver, and Philadelphia's Perelman Theater (13, 16 & 22 January 2019). The programme features Brahms's three Heine settings from his majestic Op.96 songs, Mahler's *Rückert-Lieder* and Schumann's *Dichterliebe*. Reviewing their Alice Tully Hall recital in April, *The New York Times* wrote: 'When musical soloists at the top of their respective fields join forces, it can make for a formidable meeting of sensibilities, a fascinating friction, or both. With the British tenor Mark Padmore and his compatriot pianist Paul Lewis [...] it was mostly a meeting of minds, and fine ones.' "It's impossible to overstate the value of strong artistic partnerships," Paul Lewis notes. "It's healthy for a pianist, who could opt for the apparent safety of solo recitals, to develop in company with other musicians. To be musically sociable, in the right context, is incredibly important. It's such a privilege to perform *Dichterliebe* with Mark, for example, and to return to it with him. Some of the play-outs, especially in the last song, are so challenging, with so many things going on that are incredibly subtle and not the least bit obvious. That will always keep the music fresh, no matter how many times you come back to it."

The pianist offers another mainstay of his season's repertoire, Mozart's Piano Concerto No.27 in B flat major K595, on 1 September with Virée Classique Festival's Ensemble de la Virée, hand-picked by the Montreal Symphony's Music Director Kent Nagano. He returns to Chicago the following month for three performances of Beethoven's Piano Concerto No.2 in B flat major Op.19 with the Chicago Symphony Orchestra and Bernard Haitink (25, 27 & 30 October). "The energy and intensity of Bernard's performances, his concentration and presence at the age of 89, are simply incredible," he notes. "We worked together last April on Mozart's Piano Concerto No.25 in C major. Everything about it felt so right. I'm looking forward to our concerts together. It's a privilege to work with him at this stage in his life."

Paul Lewis will revisit Beethoven's Second Piano Concerto for his Carnegie Hall concerto debut on 28 February 2019 with the Orchestra of St Luke's under Bernard Labadie's direction. He will join the Australian Chamber Orchestra the following month for a short tour of the United States, performing Mozart's Piano Concerto No.12 in A major K.414 in Stanford, Costa Mesa, Princeton and Boston (31 March, 4, 11 & 13 April 2019). "Beethoven's Second Piano Concerto is a wonderfully lyrical piece," he observes. "People sometimes overstate its Mozartean qualities, probably because it was written while Mozart was still alive. But it's the young Beethoven in a particular frame of mind. I always struggled with the cadenza he wrote for it much later, which sounds like the 'Hammerklavier' Sonata. Now I play my own cadenza and, even though it doesn't sound like Beethoven, feel closer to the work by doing so."

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## **HAYDN-BRAHMS-BEETHOVEN RECITAL CYCLE**

### **Programme 3**

**Brahms** Seven Fantasies Op.116

**Haydn** Piano Sonata in C minor Hob.XVI/20

**Beethoven** Seven Bagatelles, Op.33

**Haydn** Piano Sonata in E flat major Hob XVI/52

### **Programme 4**

**Haydn** Piano Sonata in E minor Hob XVI/34

**Brahms** Three Intermezzi Op.117

**Beethoven** 33 Variations in C on a Waltz by Diabelli Op.120

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## **VIRÉE CLASSIQUE**

**Friday 31 August 2018**

**Cinquième Salle, Montreal, 7pm**

**Haydn** Piano Sonata in E flat major Hob XVI/49

**Brahms** 4 Klavierstücke op.119

**Saturday 1 September 2018**

**Maison symphonique de Montréal, 2pm**

**Paul Lewis** piano | **Kent Nagano** conductor | **Ensemble de la Virée**

**Mozart** Piano Concerto No.27 in B flat major K595

**Saturday 1 September 2018**

**Cinquième Salle, Montreal, 8.30pm**

**Paul Lewis** piano | **Yolanda Bruno** violin | **Nikki Chooi** violin | **Lambert Chen** viola | **Cameron Crozman** cello

**Mozart** Piano Concerto No.12 in A major K414

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**Thursday 25, Saturday 27 & Tuesday 30 October 2018**

**Symphony Center, Chicago, 8pm**

**Paul Lewis** piano | **Bernard Haitink** conductor | **Chicago Symphony Orchestra**

**Beethoven** Concerto for piano and orchestra No.2 in B flat, Op.19

**Saturday 3 November 2018**

**Washington Irving High School, New York City, 7.30pm**

**PEOPLES' SYMPHONY CONCERTS**

Haydn-Brahms-Beethoven recital – Programme 3

**Sunday 9 December 2018**

**Vancouver Playhouse, 3pm**

Haydn-Brahms-Beethoven recital – Programme 3

**Thursday 28 February 2019**  
**Carnegie Hall, New York City, 7.30pm**

**Paul Lewis** piano | **Bernard Labadie** conductor | **Orchestra of St. Luke's**

**Beethoven** Concerto for piano and orchestra No.2 in B flat, Op.19

**Sunday 3 March 2019**  
**Vancouver Playhouse, 3pm**

Haydn-Brahms-Beethoven recital – Programme 4

**Friday 8 March 2019**  
**Coolidge Auditorium, Library of Congress, Washington D.C.**

Haydn-Brahms-Beethoven recital – Programme 4

**Sunday 31 March 2019, Bing Concert Hall, Stanford, 2.30pm**  
**Thursday 4 April 2019, Renée and Henry Segerstrom Concert Hall, Costa Mesa, 8pm**  
**Thursday 11 April 2019, Alexander Hall, Princeton, 8pm**  
**Saturday 13 April 2019, Jordan Hall, Boston, 8pm**  
**AUSTRALIAN CHAMBER ORCHESTRA US TOUR**

**Paul Lewis** piano | **Australian Chamber Orchestra**

**Mozart** Piano Concerto No.12 in A Major K414