

## **Jan Lisiecki**

**Sunday, November 16, 2025 at 3pm**

This is the 1,461<sup>st</sup> concert in Koerner Hall

**Jan Lisiecki**, piano

### **PROGRAM**

Fryderyk Chopin: Prélude in D flat Major, op. 28, no. 15

Fryderyk Chopin: Prélude in A flat Major, B. 86

Johann Sebastian Bach: Prelude No.1 in C Major, BWV 846

Sergei Rachmaninov: Prelude in D Minor, op. 23, no. 3 – Tempo di minuetto

Karol Szymanowski: Preludes, op. 1

No. 1 in B Minor – Andante ma non troppo

No. 2 in D Minor – Andante con moto

No. 3 in D Minor – Andantino

Olivier Messiaen: Préludes pour piano

No. 1 La colombe

No. 2 Chant d'extase dans un paysage triste

No. 3 Le nombre léger

Fryderyk Chopin: Prélude in C sharp Minor, op. 45

Sergei Rachmaninov: Prelude in C sharp Minor, op. 3, no. 2

Henryk Górecki: Four Preludes, op. 1

No. 1 – Molto agitato

No. 4 – Molto allegro quasi presto

Johann Sebastian Bach: Prelude No. 2 in C Minor, BWV 847

Sergei Rachmaninov: Prelude in G Minor, op. 23, no. 5

### **INTERMISSION**

Fryderyk Chopin: Préludes, op. 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 MICHAEL AND SONJA KOERNER FUND FOR CLASSICAL PROGRAMMING**

The Royal Conservatory's mission to develop future generations of musicians and to bring the world's greatest performers to Toronto has been made possible, in large part, due to the generosity of Michael and Sonja Koerner. In 2022, the Koerners invested \$10 million to create The Michael and Sonja Koerner Fund for Classical Programming, securing the future of the finest classical music concerts at Koerner Hall and our other performance venues. This latest investment, along with the naming of Michael and Sonja Koerner Hall, support of Glenn Gould School students through The Michael & Sonja Koerner Scholarships, the donation of The Michael and Sonja Koerner Early Instrument Collection, the naming of The Alexandra Koerner Yeo Cello Program and The Alexandra Koerner Yeo Chair in Cello, and support of the annual 21C Music Festival, underscores the Koerner family's dedication to music and to the RCM.

### **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 colour. 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 structure, he embraced its ability to establish a mood. The collection of 24 Preludes, op. 28, is a colour 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, op. 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 op. 28 Preludes).

While Chopin reinvented the Prelude format with the aforementioned 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*

## Jan Lisiecki

### Piano

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 2025-26 season sees him returning to Rotterdam Philharmonic, Vienna Symphony, Finnish Radio Symphony, Warsaw Philharmonic, Gulbenkian Orchestra, Radio-Sinfonieorchester Berlin, as well as San Francisco Symphony and Houston Symphony, among others.

In August 2025, he concluded the renowned Seoul International Music Festival at the Seoul Arts Center in South Korea with a Beethoven concert and a solo recital with his highly acclaimed Preludes program, which was recently released by Deutsche Grammophon. A further 30 piano recitals take him across Europe and North America, including the Philharmonie Berlin, Vienna Konzerthaus, Palau Barcelona, Koerner Hall, and the National Arts Centre Ottawa. Continuing his collaboration with the Academy of St. Martin in the Fields, which he led from the piano in a tour of several Beethoven cycles in the previous season, he will perform another Beethoven cycle at the Enescu and Merano Festivals.

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. He 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.

*Jan Lisiecki made his Royal Conservatory debut on September 30, 2011. He is an alumnus of the Conservatory's Glenn Gould School and a recipient of the prestigious Ichnatowycz Prize in Piano. This afternoon marks his seventh appearance in Koerner Hall.*