

Suffering is one very long moment. We cannot divide it by seasons. We can only record its moods, and chronicle their return. With us time itself does not progress. It revolves. It seems to circle round one centre of pain. The paralysing immobility of a life every circumstance of which is regulated after an unchangeable pattern, so that we eat and drink and lie down and pray, or kneel at least for prayer, according to the inflexible laws of an iron formula: this immobile quality, that makes each dreadful day in the very minutest detail like its brother, seems to communicate itself to those external forces the very essence of whose existence is ceaseless change. Of seed-time or harvest, of the reapers bending over the corn, or the grape gatherers threading through the vines, of the grass in the orchard made white with broken blossoms or strewn with fallen fruit: of these we know nothing and can know nothing.

january 12, 2012

pianist catherine kautsky

For us there is only one season, the season of sorrow. The very sun and moon seem taken from us. Outside, the day may be blue and gold, but the light that creeps down through the thickly-muffled glass of the small iron-barred window beneath which one sits is grey and niggard. It is always twilight in one's cell, as it is always twilight in one's heart. And in the sphere of thought, no less than in the sphere of time, motion is no more. The thing that you personally have long ago forgotten, or can easily forget, is happening to me now, and will happen to me again to-morrow. Remember this, and you will be able to understand a little of why I am writing, and in this manner writing. . . .

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January 12, 2012  
8 p.m.  
UC San Diego Department of Music  
presents

**PIANIST CATHERINE KAUTSKY**

**French Suite No. 2 in C Minor**

J.S. Bach (1685-1750)

Allemande  
Courante  
Sarabande  
Air  
Menuet  
Gigue

**Sonata no. 28 in A Major, Op. 101**

Ludwig van Beethoven (1770-1827)

Etwas lebhaft und mit der innigsten Empfindung  
Lebhaft. Marschmässig  
Langsam und sehnsuchtsvoll; Zeitmass des ersten Stückes;  
Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

*Intermission*

**De Profundis (text by Oscar Wilde) (1992)**

Frederic Rzewski (1938-)

(For speaking pianist)

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Catherine Kautsky, Professor of Music and Chair of the Keyboard Department at Lawrence University Conservatory of Music in Appleton, WI, has concertized throughout the United States and abroad as a recitalist, soloist with orchestra, and chamber musician, appearing in venues such as Alice Tully Hall and Carnegie Recital Hall in New York, Jordan Hall and the Gardner Museum in Boston, the Phillips Collection in Washington D.C., and the Cultural Center in Chicago. She has soloed with the St. Louis Symphony, Milwaukee Chamber Orchestra, and Wisconsin Chamber Orchestra, performed chamber music at the Aspen, Tanglewood, and Grand Teton summer music festivals, and appeared frequently on the radio in Chicago, New York, Washington D.C., St. Louis, Pittsburgh, and Madison, often providing conversational commentary on music she performs. While serving on the piano faculty at UW-Madison, she was awarded the prestigious Arts Institute Creative Arts Award for her work connecting music with other disciplines, particularly literature. Ms. Kautsky has traveled widely, performing frequently in France and England, and presenting concerts and classes recently in China, Korea, and South Africa. Her articles have appeared in such journals as *Clavier*, *American Music Teacher*, and *International Piano*, and her CD of three pieces for piano and narrator, in which she both performs and speaks, was issued by Vox Classics. She has recently completed a CD of the Debussy Preludes, to accompany a projected book on the genesis of that music and Debussy's role in early 20th century Paris.

Ms. Kautsky holds a bachelor's degree from the New England Conservatory, a master's degree from the Juilliard School, and a doctoral degree in performance from the State University of New York at Stony Brook, where she studied under Gilbert Kalish. Following her New York debut, the New York Times called her "a pianist who can play Mozart and Schubert as though their sentiments and habits of speech coincided exactly with hers...She gave these pieces nuances that made them meaningful on a human everyday level. The music spoke directly to the listener, with neither obfuscation nor pretense."

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Oscar Wilde