

Monument House Concert Series
presents

A Midsummer Tea Concert
Sunday 15 June 2008
15:00 to 18:00

Shumpei Tanahara, pianist from Okinawa

Cloud Atlas I (1985)

Toshi Ichihyanagi
(b. 1933)

with Angel Sanchez Marote, violinist from Spain

Sonata for violin and piano in d minor, op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms
(1833 – 1897)

La Vida Breve

Manuel de Falla
(1876 – 1946)

intermission

16:15 to 17:15

Maria Pozdnyakova, harpist from Moscow

Introduction and Variations on Bellini's Norma (1838)

Elias Parish-Alvars
(1808 – 1849)

Sequenza II (1963)

Luciano Berio
(1925 – 2003)

Suite in e minor BWV 996

Johann Sebastian Bach
(1685 – 1750)

Pepijn van Vilsteren, Dutch pianist

Toccatà from Partita no. 6 BWV 830

Johann Sebastian Bach
(1685 – 1750)

Sonata in b minor, op. 58 (1844)

Allegro maestoso

Scherzo: molto vivace

Largo

Finale: presto non tanto

Frederic Chopin
(1810 – 1849)

intermission

17:30 to 18:00

Elwin Hendrijanto, pianist from Indonesia

Prelude and Fugue in E major (WTC Book I)

Johann Sebastian Bach
(1685 – 1750)

Sonata in F major, K 280

Allegro assai

Adagio

Presto

Wolfgang Amadeus Mozart
(1756 – 1791)

from Le Tombeau de Couperin

Prelude

Fugue

Menuet

Toccatà

Maurice Ravel
(1875 – 1937)

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Programme notes by Anne Ku

Better known as the first husband of Yoko Ono (from 1956 to 1963), **Ichianagi** studied under John Cage at Juilliard and became a proponent of his school of “chance music.” The Japanese title of *Cloud Atlas* (1985 – 1999) of which there are ten works translates to “Cloud’s expressions (or feelings).” *Cloud Atlas* is also the title of the prize-winning novel (2004) of David Mitchell, who taught English in Hiroshima for 8 years. What is the connection, if any? I had the occasion of meeting David Mitchell at his book-signing talk in Amsterdam in January 2005, a month after which I wrote a book review of it.

Unlike the first two sonatas, **Brahm**’s third and last violin sonata contains four movements (rather than three) and was intended for public consumption on a larger scale. Brahms dedicated this 25-minute piece to his friend and colleague Hans van Bülow. It was premiered in Budapest in 1888.

La Vida Breve (Life is Short or The Brief Life) is the title of **Manuel de Falla**’s one-hour two-act opera, which albeit rarely performed today has become very popular through its extracts (Interlude and Dance, Dance Espagnole) that have been transcribed for a variety of instruments, including solo guitar, duo guitar, guitar orchestra, violin/guitar, and violin/piano.

English harpist **Elias Parish** (who used different names such as Albert Alvares to create his own character) traveled widely. Hector Berlioz hailed him as “Liszt of the harp” and described in his memoirs: “*This man is a magician. In his hands the harp becomes a siren, with lovely neck inclined and wild hair flowing, stirred by his passionate embrace to utter the music of another world.*”

Luciano Berio’s *Sequenza* cycle (1958 – 2000) contains fourteen solo works for different instruments, including the voice. According to the Grove dictionary of music, the harp *Sequenza* grew out of preparatory work on a harp concerto, which subsequently formed itself around the solo line as *Chemins I* for harp and ensemble (1964).

J.S. Bach composed two books of 24 preludes and fugues for piano solo “*for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study.*” Beginning with C major prelude and fugue, followed by the C minor prelude and fugue, C# major, C# minor prelude and fugue, D major, D minor, etc. chromatically to B minor, the *Well-Tempered Clavier* (WTC) is considered one of the most influential works in the history of Western Classical Music.

Chopin’s third and last piano sonata, dedicated to Countess Emilie de Perthuis, has been suggested to be an attempt to address criticisms of his earlier sonatas. BBC Radio Three aired the “Chopin Experience” in May 2008, to which Michael Church of “The Independent” newspaper prefaced: “*If his music has an exhilarating freshness and irresistible charm, that’s just his genius: phobic in front of crowds, he was happiest performing for intimate gatherings of friends, and this crucially shaped his art. His style of playing was by all accounts infinitely subtle, masking huge technical difficulties with a beguilingly velvet touch.*”

Ravel wrote “*Le Tombeau de Couperin*” in the structure of a Baroque dance suite between 1914 and 1917 to pay homage to the sensibilities of the Baroque French keyboard suite. After World War I, he dedicated each movement to a friend who died fighting in the war. When criticised for composing a light-hearted, and sometimes reflective work rather than a sombre one, for such a sombre topic (memorial to the dead), Ravel replied: “*The dead are sad enough, in their eternal silence.*” Ravel later orchestrated four of them (not the fugue or toccata.) The dedications are as follows:

- I. Prélude: Lieutenant Jacques Charlot, who transcribed Ravel's four-hand piece *Ma Mère l'Oye* for solo piano
- II. Fugue: Jean Cruppi, to whose mother Ravel dedicated his opera *L'heure espagnole*
- III. Forlane: Lieutenant Gabriel Deluc, a Basque painter from Saint-Jean-de-Luz
- IV. Rigaudon: Pierre and Pascal Gaudin, brothers killed by the same shell
- V. Menuet: Jean Dreyfus, at whose home Ravel recuperated after he was demobilized
- VI. Toccata: Captain Joseph de Marliave, a French musicologist best known for his book on Beethoven quartets