

SAMPLE PROGRAMMES

Full-length Evening Recitals

Programme 1

BACH
Italian Concerto, BWV 971 (10')

CHIN
Études, Nos. 4-6 (9')

BEETHOVEN
Sonata No. 23 in F minor,
"Appassionata" (25')

INTERVAL

RAMEAU
Selection from
1er livre des pièces de clavecin (5'30)

DEBUSSY
Images, Book I (12')
'Reflets dans l'eau', 'Hommage à Rameau',
'Mouvement'

DUTILLEUX
Sonata (22')

This programme juxtaposes German and French compositions. The Bach and Beethoven, two keystones of the traditional repertoire, are separated by three of Unsuk Chin's études, composed in Berlin. Arguably the most important works to be written for the piano in recent years, these are natural successors to the piano études by György Ligeti and are already of international prominence.

The second half moves from French classical music in its infancy, with Rameau, to Debussy's *Images*, and on to Dutilleux's inspirational and invigorating sonata composed in 1948.

Programme 2

LISZT
'Les jeux d'eaux à la Villa d'Este' (8')

KNUSSEN
Prayer Bell Sketch (6')

RAVEL
Le Tombeau de Couperin (25')

INTERVAL

GINASTERA
Danzas Argentinas, Op. 2 (8')

SZYMANOWSKI
Métopes, Op. 29 (16')
'L'île des Sirènes', 'Calypso', 'Nausicaa'

KAPUSTIN
5 Studies in Different Intervals (16')

The first half of this programme concentrates on pieces with a devotional aspect, whereas the second takes a more rumbustious approach. Liszt includes a citation two thirds of the way through 'Les jeux d'eaux à la Villa d'Este' where he compares the waters of the fountains to baptismal waters which, he writes, "confer eternal life on the receiver". Knussen's *Prayer Bell Sketch* was written in memory of the composer Toru Takemitsu whereas Ravel dedicated each movement of *Le Tombeau de Couperin* to the memory of a friend who died during the Great War.

Ginastera's lively Argentinian dances open the second half and are followed by Szymanowski's *Métopes*, inspired by legends from Homer's *Odyssey*. We finish with Kapustin's jazzy and exuberant studies in different intervals.

Programme 3

HANDEL
Suite No. 6 in F sharp minor, HWV 431 (9')

MENDELSSOHN
Selection from *Songs Without Words*,
Op. 67 (11')

LYAPUNOV
'Terek', 'Nuit d'été' and 'Tempête' from
12 Études d'Exécution Transcendante (16')

INTERVAL

SCHUBERT
Sonata in A major, D. 664 (20')

SCRIABIN
Prelude and Nocturne for the left hand alone, Op. 9 (9')

BARBER
Sonata, Op. 26 (18')

This programme contrasts traditional works from the Austro-German canon with lesser known Russian and American pieces. The poise of Handel's *Suite* provides the perfect introduction to the lyricism of Mendelssohn's *Songs Without Words*. Lyapunov's studies, written in a late-Romantic Lisztian vein, combine passion with dramatic narrative.

Schubert's serene and understated *Sonata in A major* and Scriabin's elegant pieces for the left hand form a peaceful start to the second half while Barber's monumental sonata brings us to a rousing close.

"... In Ravel's *Tombeau de Couperin*, the pianist was likewise in full expressive command of her fingers, conveying the swirling shimmer and sweet melancholy of a work that veers between elegance and emotion. Two pieces of Satie and two of Albéniz were exquisitely played..."

HERALD SCOTLAND, Conrad Wilson