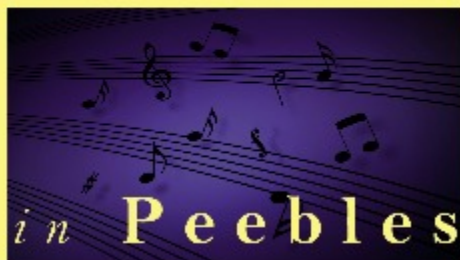


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2019-20**

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MUSIC in PEEBLES presents

‘WIND & FIRE’

a piano recital by

YU KOSUGE



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MUSIC DIVISION



2019/20 SEASON

Eastgate Theatre & Arts Centre, Peebles
Tuesday 5 November 2019 at 7.30 pm



The use of sound and/or visual recording equipment during this performance is not permitted

PROGRAMME

Approx.
duration
(minutes)

Louis-Claude Daquin (1694-1772)

"Le coucou" & "Les vents en courroux" (1735) 6

François Couperin (1668-1733)

"Les petits moulins à vent" (1722) 2

Jean-Philippe Rameau (1683-1764)

"Le Rappel des Oiseaux" (1724) 3

Leoš Janáček (1854-1928)

In the Mists (V Mlách), JW8/22 (1912) 15

- | | |
|---------------------|------------------|
| i. Andante cantando | ii. Molto adagio |
| iii. Andantino | iv. Presto |

Ludwig van Beethoven (1770-1827)

Sonata No.17 in Dmin, Op.31, No.2 ('Tempest') (1802) 25

- | | | |
|--------------------|------------|-----------------|
| i. Largo - Allegro | ii. Adagio | iii. Allegretto |
|--------------------|------------|-----------------|

INTERVAL (20 minutes)

Claude Debussy (1862-1918)

Selections from Préludes, Book 1, L.117 (1910) 20

- | | |
|---|----------------------------|
| 2 Voiles | 3 Le vent dans la plaine |
| 4 Les sons et les parfums tournent dans l'air du soir | |
| 7 Ce qu'a vu le vent d'Ouest | 10 La Cathédrale engloutie |

Igor Stravinsky (1882-1971)

Excerpts from "Firebird" (Piano version by Stravinsky) (1910) 20

- Introduction
- Dance of the Firebird
- Khorovod (Round Dance) of the Princesses
- Infernal Dance of All Kastchei's Subjects
- Lullaby
- Disappearance of Kastchei's Palace and Magical Creations
- Return to Life of the Petrified Knights

PROGRAMME NOTES

The programme for this concert is drawn from Yu Kosuge's ongoing 'Four Elements' project, in which she explores music inspired by the Greek concept of the four elements: Water, Fire, Air (Wind) and Earth.

Louis-Claude Daquin (1694-1772)

"Le coucou" & "Les vents en courroux" (1735)

(from *Premier livre de Pièces de Clavecin*)

François Couperin (1668-1733)

"Les petits moulins à vent" (1722)

(from *Troisième livre de Pièces de Clavecin*)

Jean-Philippe Rameau (1683-1764)

"Le Rappel des Oiseaux" (1724)

(from *Deuxième livre de Pièces de Clavecin*)

France in the early eighteenth century produced a school - 'Les Clavecinistes' - potent enough to earn the respect and assimilation of J S Bach, in his French Suites; though ears attuned to Bach may find something distinctly French in all these pieces - something to do with chromatic progressions, tied notes and choppy syncopations.

Daquin's Cuckoo is probably the most familiar, being a teaching piece that thousands of young piano students have clattered through and enjoyed the spring-like associations, and its uncertainty about whether the invisible bird is in the middle distance or the far distance - specifically answered on a two manual harpsichord but infinitely suggestible on the modern piano. The piano can also suggest in this piece an anticipation of a sprightly Beethoven allegretto, and has served well as an encore to a Beethoven performance.



Louis-Claude Daquin



François Couperin



Jean-Philippe Rameau

The elegantly descriptive pieces by Couperin and Rameau seem cut from the same cloth; like a Scarlatti sonata, they have a repeated exposition and a repeated development. Both were scions of music families; the Couperin dynasty ran to five generations of composers. Yet these were artists of contrasting personalities.

Couperin, whom Landowska called "the Chopin of the harpsichord", was a specialist in evocative miniatures with a rococo element reflecting the masquerades, fêtes and pastorals painted by Watteau.

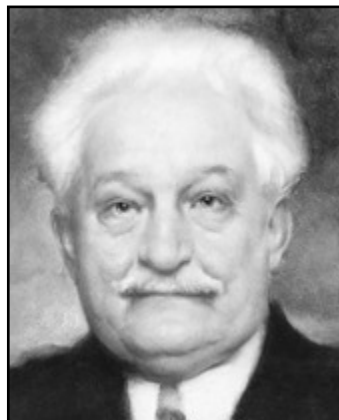
Rameau was a child prodigy first, a school reject second. In his youth, he roamed around France with a troupe of actors, which also suggests a style of upper-bohemian busking, but became a consciously and industriously intellectual musician, a figure of the Enlightenment, a contributor to the *Encyclopedie*, a theorist of harmony. Our present system of root chords, first and second inversions, was first set out by Rameau. His birdsong is above mere pedantry

Leoš Janáček (1854-1928)

In the Mists (V Mlách), JW8/22 (1912)

Janáček's career took a strangely eccentric shape: a child chorister, a choirmaster at the age of 16, a founder of his own organ school, an academic teacher of composition, and only in late life an acclaimed composer of operas and choral music.

A Czech nationalist, he wrote an impassioned piano sonata on the death of a protestor confronting armed police - the cause being the claim for a Czech language university in the then German dominated Brno.



He developed his interest in spoken language as a generator of musical idiom. This became his most original compositional device. Throughout, he composed piano and chamber music which found its audience posthumously, and has become the special possession of the Czech people.

'In the Mist', composed around 1912, is a suite of four interlinked character pieces which can be enjoyed as landscape, a groping for direction in the mist. There is a hesitant, flickering character that recalls Schubert's *Moments Musicaux*, as refracted through the impressionism of his contemporary Debussy. The ruminating arpeggios are Schubertian, as are the chordal outbursts, but these do not launch heavy musical arguments but double back like an overheard conversation on this and that. Had he lived with us in modern times, Janáček would have taken his speech rhythm material from the mobile monologues heard on the X62 bus.

Ludwig van Beethoven (1770-1827)

Sonata No.17 in D minor, Op.31, No.2 ('Tempest') (1802)



This is one of the works that marked a stage in Beethoven's onward-thrusting life, in 1802 when he was seized with both inspiration and revulsion from Napoleon Bonaparte, when he endured turbulence in his emotional life, acknowledged his increasing deafness and turned his back on virtuoso performance in Viennese salons.

It is taut, convincing in argument, achieves high pathos in the slow movement, with dramatic pauses and urgent outbursts. In response to a query about its deeper meaning, Beethoven said "Read Shakespeare The Tempest", without further elucidation.

The Allegretto tilts forward into steady motion, lifts us out of introspective turmoil into a breezy sense of outdoors. What bird is in that six-times repeated treble trill that then descends a minor scale and resolves in a turn? In this movement, Beethoven reaches beyond Daquin's charming half-page of Cuckoo in ten pages of rondo development.

INTERVAL (20 minutes)

Claude Debussy (1862-1918)

Selections from *Préludes*, Book 1, L.117 (1910)



To publish twenty-four pieces called Preludes inevitably provokes comparisons with Chopin, whom Debussy certainly adored, but that Debussy ascribed descriptive titles to each one, and placed them at the ends rather than the beginnings of the pieces, invites a loose association with matters of sight, taste and smell.

Debussy once explained: "There is no theory. You merely have to listen. Pleasure is the law." In a programme note, Steven Osborne wrote that "what the composer hears and meticulously writes down is music that often sounds free, almost improvisatory; for example *Les sons et les parfums* contains in its three pages twenty tempo-related instructions. The challenge of translating all this into something that sounds completely natural and self-evident is prodigious, but when one finally manages to assimilate all these little nuances, it points to a wonderfully subtle sense of ebb and flow that is...innate to Debussy's music."

Igor Stravinsky (1882-1971)

Excerpts from "Firebird" (Piano version by Stravinsky) (1910)

One of the key figures of Modernism, Stravinsky brought the Slavic voluptuousness of his master Rimsky-Korsakov, and his own peculiar ceremoniousness, into the blazing arena of Parisian modernism, avid for shocks and alleged shocks. His chosen domain was the fading world of classical ballet, which he transformed with the impresario Diaghilev and the dancers Nijinsky and Pavlova.

The major ballets culminated in *The Rite of Spring* (1913), and a riotously divided audience.

The Firebird (1909) has a more Debussy-like palette than the percussive atonality of the Rite, and the piano suite derived from it is probably his most popular work.



The folk-tale basis concerns the eponymous magic Firebird, a disappearing castle, golden fruit, an evil magician and a hero to rescue an imprisoned maiden. These marvels have their objective correlative in the extreme virtuosity by which the performer struggles to avoid becoming a sacrificial victim.

Programme notes by Philip Hutton

YU KOSUGE ON CD

The first two volumes of Yu Kosuge's four-part exploration of music inspired by the Four Elements are now available.



Vol.1 'Water'

Music by Mendelssohn, Fauré, Ravel, Chopin, Takemitsu, Dai Fujikura, Liszt, Wagner

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Vol.2 'Fire'

Music by Debussy, Scriabin, Stravinsky, Reger, de Falla, Stark, Liszt, Tchaikovsky

“By showing the many different aspects of fire, I want to lead the listener through different stories as told by composers, from the Romantic to Contemporary periods. The programme is built around compositions written during the First World War, each hallmarked by harmonic daring and searing emotions.”

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Yu Kosuge

With her superlative technique, sensitivity of touch, and profound understanding of the music she plays, Yu Kosuge has become one of the world's most noted pianists of her generation. Yu has been giving recitals and performing with orchestras since early childhood; at the age of nine she made her debut with the Tokyo New City Orchestra. In 1993, she moved to Europe to continue her studies in Hannover and Salzburg and received great support and inspiration from András Schiff.



Yu Kosuge has appeared at leading venues in Berlin, Hamburg, Köln, Munich, Vienna, Salzburg, London, Paris, Brussels, Amsterdam, Zurich, Moscow, St. Petersburg, Tokyo, Washington and New York; she has also been invited to many major festivals across Europe. Her Carnegie Hall debut recital met with outstanding success with critics praising her “acutely poetic sensibility...wit, drama, and effulgent lyricism”. She also enjoys chamber music and has performed with members of the Berlin Philharmonic.

As well as regular performances in Asia and with all the major Japanese orchestras, Yu Kosuge has worked with many of the leading European orchestras including, in the UK, the BBC Scottish Symphony Orchestra and BBC Symphony Orchestra. She has performed with conductors of the stature of Seiji Ozawa, Philippe Herreweghe, Sakari Oramo, Osmo Vänskä, Vasili Petrenko and Dennis Russell Davies.

Yu Kosuge's upcoming debuts include Orchestre de la Suisse Romande and Polska Filharmonia Bałtycka where she performs Dai Fujikura's 3rd Piano Concerto 'Impulse' and Grieg's Piano Concerto.

In September 2009 Sony released Mendelssohn's Piano Concerto No 1 with the Mito Chamber Orchestra and Seiji Ozawa with a selection from Songs Without Words. Yu Kosuge's other recordings on Sony include Liszt's 12 Études d'exécution transcendante, Chopin's Préludes and Nocturne, and Mozart's Piano Concertos Nos 20 and 22. Over the last few years, Yu Kosuge has been recording Beethoven's 32 Sonatas which she has recently completed. The box set was released in the autumn of 2016. In the autumn of 2018 Orchid Classics released the first of four CDs, 'Water,' as part of her 'Four Elements' cycle. This season sees the release of the second volume 'Fire' whilst performing the third volume 'Wind' in recitals throughout the season.

In March 2017 Yu Kosuge won the Suntory Music Award, presented to individuals or organizations who have made an outstanding contribution to the development of Western music in Japan.

Yu Kosuge lives in Berlin.

MUSIC IN PEEBLES - 2019/20 SEASON

NEXT CONCERT

Tuesday 3 December 2019 at 7.30pm in the Eastgate Theatre

TRIO ECOSSAISE



Jennifer Brown (clarinet), Harriet Davidson (cello), Claire Haslin (piano)

After 72 years, here at last is our first ever concert featuring music exclusively by female composers! Two works from mid-19th century Europe frame another from late 20th century America. The concert ends with the great Trio by Clara Schumann, allowing us to compare this arrangement with the original piano trio we heard in November 2018.

Our guides through this fascinating programme are three of Scotland's finest chamber musicians who have enjoyed performing together for 15 years and who will doubtless win many new admirers for this unjustly neglected music.

Programme:

Louise Farrenc	Trio in E flat, Op.44
Gwyneth Walker	Craftsbury Trio
Clara Schumann	Trio in G minor, Op.17

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7.45pm	Wednesday	29 January	Opera	La Bohème
7.15pm	Tuesday	25 February	Ballet	Two new ballets
7.15pm	Wednesday	1 April	Ballet	Swan Lake
7.00pm	Tuesday	21 April	Opera	Cavalleria Rusticana/Pagliacci
7.15pm	Thursday	28 May	Ballet	The Dante Project
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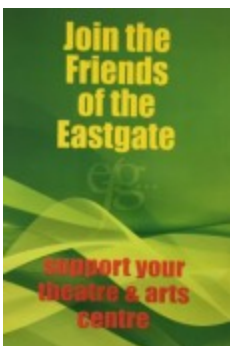
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Patron: Gina McCormack

2019-20 SEASON

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YU KOSUGE

Beethoven, Debussy, Stravinsky etc

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TRIO ECOSSAISE

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JAMES GILCHRIST & ANNA TILBROOK

Schubert

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