



FESTIVAL PARISIEN

MON 20 - FRI 24 FEB 2017

Friday 24 February 2017, 3pm

Recital Hall



Programme

Chabrier

***Trois valse romantiques* (1883)**

Valse I

Valse II

Valse III

I-Hsuan Peng and Tung Khng Chua

Chabrier

***Pas redoublé* (Cortège burlesque) (1871)**

Irene Loh and Tung Khng Chua

Mendelssohn, edited by Ravel

***6 pièces enfantines, Op.72: piano 2-hands* 1847 (1918)**

i. **Allegro non troppo**

ii. **Andante sostenuto**

iii. **Allegretto**

iv. **Andante con moto**

v. **Allegro assai**

vi. **Vivace**

György Hodozso and Domonkos Csabay

Ravel

***Ma mère l'Oye* piano 4-hands (1910)**

György Hodozso and Domonkos Csabay

César Franck (1822 - 1890)

***Violin Sonata in A major* (1886)**

i. **Allegretto ben moderato**

ii. **Allegro**

iii. **Ben moderato: Recitativo-Fantasia**

iv. **Allegretto poco mosso**

Laurie McGee violin

Arthur Bocaneanu piano

Programme Notes

Emmanuel Chabrier (1841 – 1894) *Trois valse romantiques* (1883) and *Cortège burlesque* (1871)

Alexis Emmanuel Chabrier's father was a lawyer and despite his natural talent for composition, Emmanuel accepted the idea of following in the family tradition, pursuing studies in law and working in the interior ministry. He was exposed to Wagner's *Tristan und Isolde* in 1879, which led him to resign from the ministry, he then proceeded to write his best compositions after visiting Spain.

Characteristics of Chabrier's music often include irregular rhythmic patterns or rapidly repeated figures imitative of the bourée, a French folk dance of his native Auvergne. Another discernible trait would be hints of broad humour and a sense of caricature. Chabrier was also a formidable orchestrator with original instrumental combinations, which was widely admired by composers from Debussy and Ravel to Les six and Stravinsky.

1883 marked a change in his life where he retreated every year to a country house in

Touraine provided by his mother-in-law, where he composed the majority of his works which included the *Trois valse romantiques* and *España*. Written in traditional form – an introduction, the waltz itself and a coda – Chabrier was less concerned with the effects of exchanges and echoes, but was writing for two pianos as a single hypothetical instrument. The waltzes exude a certain charm through Chabrier's harmonic language and complimentary textures from both pianos.

Cortège burlesque was originally titled *Pas redoublé*, with its character aptly described by its second title. Reiteration of the themes, syncopation and frequent excursions from the thematic material might very well reflect Chabrier's sense of humour in his musical language. The various sections conjure a certain loquacity which allows the piece to provide as an excellent accompaniment for a silent film.

Tung Khng Chua

Felix Mendelssohn (1809 – 1847) (ed. Ravel), *Six pièces enfantines*, Op.72 (1847/1918) – for piano, two hands

This item of the programme is part of an Arts and Humanities Research Council (AHRC) funded project called 'Accenting the Classics', which investigates a fascinating French edition of European piano and keyboard music – the Edition classique – published by the Parisian firm of Durand around the First World War. Big name French composers were involved as editors: Debussy took on the complete piano works of Chopin; Dukas took on Beethoven; Saint-Saëns edited Mozart; Fauré edited Bach and Schumann, amongst others. And so, as a way of

understanding how musicians viewed their past, the project aims to establish the French accent (sometimes literally) upon well- and lesser-known keyboard music from Lully to Liszt.

In early 1915, while still trying to enlist to support the French war effort, Maurice Ravel undertook to edit, with his customary finesse, the complete piano works of Mendelssohn – some nine volumes. He took his editorial duties seriously and created a detailed preface for the first volume: the *Romances sans paroles* (Songs without Words). From

this preface, we learn the importance that he placed on studying earlier German, French and English editions, comparing variant readings and avoiding any editorial overindulgences (a lesson not heeded by his compatriot d'Indy!). His aim was to try to balance 'distinctive' and 'subtle' finds to produce 'a singular accent' ('un accent singulier'). He often favoured following through phrases over the barlines and avoiding an overly staccato piano touch.

In today's performance of the *Six pièces*

enfantines (for piano two hands, published by Durand in 1918) György Hódoszo and Domonkos Csabay will take it in turn to explore the French accent and timbral qualities brought to bear upon Mendelssohn's well-known set of children's pieces. The Ravelian childhood theme will be carried through into the composer's own *Ma mère l'Oye* (Mother Goose Suite, piano duet), first performed in 1910.

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Maurice Ravel (1875 - 1937) *Ma mère l'Oye* (1910)

Ravel originally composed *Ma mère l'Oye* (1908–10) as a piano duet for the Godebski children, Mimi and Jean, aged six and seven, and dedicated the work to them. The première was given by Jeanne Leleu and Geneviève Durony at the first concert of the Société Musicale Indépendante on 20 April 1910. In this same year, the work was also transcribed for solo piano by Ravel's friend Jacques Charlot (to whom the first movement of *Le Tombeau de Couperin* was dedicated following Charlot's death in the First World War).

Both piano versions bear the subtitle *Cinq pièces enfantines* (Five Children's Pieces). These five pieces, or movements, are: *Pavane de la belle au bois dormant* (Pavane of Sleeping Beauty); *Petit poucet* (Little Tom Thumb); *Laideronnette, Impératrice des pagodes* (Little Ugly Girl, Empress of the Pagodas); *Les Entretiens de la belle et de la bête* (Conversations of Beauty and the Beast) and *Le Jardin féérique* (The Fairy Garden).

Sleeping Beauty and Little Tom Thumb

were based on fairy-tales by Charles Perrault, while *Little Ugly Girl, Empress of the Pagodas* was inspired by a tale (The Green Serpent) by Perrault's 'rival' Madame d'Aulnoy. In this central movement, Ravel takes advantage of the pentatonic scale. *Beauty and the Beast* is based upon the story by Jeanne-Marie Le Prince de Beaumont, while the origin of *The Fairy Garden* is not entirely known, although the ballet version interprets this as Sleeping Beauty being awakened in the garden by her Prince Charming.

In 1911 Ravel orchestrated his five-piece suite, and this is the form in which the work is most frequently heard today. Later the same year he also expanded it into a ballet, separating the five initial pieces with four new interludes and adding two movements at the start. The ballet version premiered on 29 January 1912 at the Théâtre des Arts in Paris.

György Hódoszo