

REDBRIDGE MUSIC SOCIETY

PIANO RECITAL

MAKSIM ŠTŠURA



Monday 13th April 2015 8 pm

Churchill Room, Wanstead Library

PROGRAMME

Sonata No. 28 in A major Op.101

Ludwig van Beethoven (1770 – 1827)

I. Allegretto, ma non troppo

II Vivace alla Marcia

III / IV Adagio, ma non troppo, con affeto - Presto

25 Variations and Fugue on a theme by Handel
Op.24

Johannes Brahms (1833-97)

INTERVAL

Sonnet 104 of Petrarch from *Années de pèlerinage*

Franz Liszt (1811 – 86)

Three Piano pieces (2009)

Maksim Štšura (1988 -)

I. Adagio

II. Largo

III. Con brio

Etude 'Fanfares'

Gyorgy Ligeti (1923 – 2006)

Rhapsody in Blue (version for solo piano)

George Gershwin (1898 – 1937)

PROGRAMME NOTES

Beethoven: Piano Sonata No.28 in A Major Op.101

This sonata was written during the summer of 1816 and is indicative of the beginning of Beethoven's late period where his musical ideas are deeper, more searching, more intimate and more complex. It is probable that this was the only sonata Beethoven saw publicly performed, although at this stage Beethoven was almost totally deaf and so certainly couldn't hear it. The 1st movement is played "somewhat lively and with innermost feeling" and contrapuntal in texture. The 2nd movement is a lively march. The 3rd movement (slow movement) is in A minor and at the end recalls the opening melody of the 1st movement. The 4th movement is the longest and the most technically challenging of the whole sonata.

Brahms: 25 Variations and Fugue on a Theme by Handel, Op. 24 This was written in 1861 when Brahms was 28 years old and comprises a set of 25 variations and a concluding (and exuberant) fugue based on a theme from Handel's Harpsichord Suite No. 1 in B-flat Major HWV 434 (the 'aria' of the 3rd movement) He dedicated it to Clara Schumann and presented it to her on her 42nd birthday. Many regard the work as rivalling Beethoven's piano variations – praise indeed. The variation was a musical form that always interested Brahms

and he was no doubt influenced much by Bach's 'Goldberg' and Beethoven's 'Diabelli Variations' in scale and scope - however, the "25 variations and fugue" are all quintessentially Brahms.

Liszt: Sonnet 104 from "Années de pèlerinage" ("Years of Pilgrimage") Deuxième année: Italie (Second Year: Italy), S161/R10b of Petrarch

The "Années de pèlerinage" is a set of three suites for solo piano; the title referring to Goethe's "Wilhelm Meister novels. The 2nd suite is "Deuxième année: Italie" ("Second Year: Italy"), S.161, and was composed between 1837 and 1849. This evening you will hear the fifth section of this suite - "Sonetto 104 del Petrarca" (Petrarch's Sonnet 104) – composed between 1839 and 1846 along with Sonnets of Petrarch 47 and 123. Francesco Petrarca (anglicised - 'Petrarch'), 1304 – 1374, was an Italian scholar, poet and early humanist – his sonnets were much admired and imitated across Europe during the Renaissance as models of lyrical poetry.

Ligeti: Etude No.4 "Fanfares" Hungarian composer Gyorgy Ligeti composed a cycle of 18 etudes for piano during the period 1985 to 2001. These technically difficult works are arranged in three books; the 4th etude is from Book 1 and was written in 1985. It is a polyrhythmic study ("vivacissimo, molto ritmico, con alegria e slancio") where melody and accompaniment frequently exchange roles. The etude is dedicated to the German pianist, Volker Banfield.

Gershwin: Rhapsody in Blue This was written in 1924 originally for solo piano and jazz band. It was premiered, also in 1924, by bandleader Paul Whiteman (who commissioned the work) with Gershwin playing piano. The work contains large contrasts in texture and style with very rhythmic and broad, slow sections. It has been arranged and orchestrated a number of times (notably by Ferde Grofe) and remains, in its orchestrated form, one of the most enduring and popular of all American concert pieces. Gershwin described the rhapsody as "a musical kaleidoscope of America" and it has been used in a number of films and adverts. The version you will hear this evening is that written for solo piano.

Maksim Štšura : Three Piano Pieces These were composed in 2009 by tonight's artist, Maksim, who will briefly introduce the works to you.

MAKSIM ŠTŠURA - BIOGRAPHY

Maksim Štšura is an Estonian pianist, composer and music scholar based in London. He performs extensively as soloist and chamber musician in the prestigious concert halls across the United Kingdom, including St Martin-in-the-Fields, the Purcell Room and the Wigmore Hall.

He is a graduate of the Estonian Academy of Music and received his Master of Music degree from the Royal College of Music in 2013, studying under Gordon Fergus-Thompson, also completing the prestigious Artist Diploma course with him in 2014. In 2008-09 he participated in an Erasmus exchange at the Hochschule für Musik und Theater Hamburg where he worked with the German pianist Volker Banfield. In 2014 Maksim started his Doctoral course at the RCM, supported by a Leverhulme Postgraduate Studentship and Mr Nigel Woolner. His research is focused on the piano transcriptions of the contemporary orchestral scores.

Maksim has performed in masterclasses with renowned musicians including Dmitry Bashkirov, Stephen Hough, John Lill, Barry Douglas, Nina Seryogina, Veera Gornostayeva, Daniel Pollack, Tamas Ungar and Eliso Virsaladze.

He has won prizes in several international competitions, including First Prizes at the 7th Estonian Piano Competition (2008), the Steinway-Klavierspiel-Wettbewerb in Germany (2004) and the International Frederic Chopin Piano Competition in Estonia (2000). Other awards include Third Prize at the International 'Young Musician' Competition in Estonia (2002) and the Laureate Prize at the International Jevgeny Mravinski Competition in Russia (2001). Additionally, Maksim was awarded both a Yamaha (2008) and a Helmi Valtman (2010) scholarship and in 2013 Maksim won First Prize at the Intercollegiate Beethoven Piano Competition.

Maksim has performed extensively in the UK, Germany, Austria, Holland, Finland, Estonia and Russia. He has appeared as soloist with orchestras such as the Amadeus Chamber Orchestra, Estonian National Symphony Orchestra, Saint Petersburg State Academic Symphony Orchestra, The National Opera Estonia Symphony Orchestra, The Symphony Orchestra of Estonian Academy of Music and Theatre, and the Narva Town Symphony Orchestra. He has performed with conductors including Nikolai Alexeev, Paul Magi, Aleksandr Titov, Jüri Alperden, Anatoli Stsura, Mihhail Gerts and Simon Thompson.

Maksim is also in great demand as a chamber musician. His experience includes performing with the ensembles Jakobstad Sinfonietta (Finland), the Mediterranean Chamber Brass (Spain) and distinguished instrumentalists, most notably violinists Soh-Yon Kim and Michael Foyle. His recent engagements include performances at the Purcell Room, Charlton House, The Royal Academy of Arts, St Mary Magdalene Church, Chappells of Bond Street, Bishopsgate Hall, Elgar Room, Queen Elizabeth Hall, Cadogan Hall, St James's Piccadilly Church. In 2014-2015 the Foyle-Stsura duo are performing across UK as Live Music Now, Park Lane Group and City Music Foundation artists.

Redbridge Music Society's next events are:

- Tuesday 5th May 2015 8 pm at the Lambourne Room, Redbridge Town Hall, an evening of Latin American and Iberian music with Stephanie Oatridge (oboe) and Adam Brown (guitar).
- Tuesday 9th June 2015 8 pm at the Lambourne Room, a recital by exceptionally talented young local double bass player Matthew Paris.

Tickets available at the door on the evening: £10 (visitors) £7 (members)

For information about Redbridge Music Society and for details about membership, please contact Malcolm Billingsley (Secretary) Tel: 020 8504 6340 Email: filmview@talktalk.net

David Bird (Membership Secretary) Tel: 07511 888 520 Email: bird.d@tiscali.co.uk

Redbridge Music Society is supported by Vision Redbridge Culture & Leisure