

Recital

*An evening with*

**Martina Consonni**

**and Tomoki Park**

September 14, 2023

20:00

Aubonne



# About the artists

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Martina Consonni



Tomoki Park

Nominated for the Ambassador Programme  
by Sir András Schiff as part of the Building Bridges project

*“It is with great pleasure that I can introduce two excellent pianists to you: Martina Consonni and Tomoki Park. Martina Consonni is full of life and “Italianita,” her musicality is most engaging. Tomoki Park is a brilliant mind, intellectual in the best sense but full of emotions. He is very interested in new music and plays it with understanding and enthusiasm. Please receive them with open hearts.”*

– Sir András Schiff

## Concert programme

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Haydn	Piano Sonata in C major, Hob:XVI:50
Schumann	Papillons Op. 2
Mendelssohn	Rondo capriccioso in E minor, Op. 14
J. S. Bach	Duet No.2
Katherine Balch	Obstenmelodie
Schubert	Piano Sonata in C major, D. 840 “Reliquie”
J. S. Bach	Canon Per Tonos
J. S. Bach	Musical Offering Ricercare 6

# Martina Consonni

Martina Consonni is a 'rare talent,' renowned classical pianist and conductor, Sir Andràs Schiff enthuses. Cellist Gautier Capuçon also testifies to her sensitivity and creativity – her exceptional skill echoing Therese Bartolozzi, a brilliant pianist of the 18th century to whom Haydn's Piano Sonata in C major, Hob:XVI:50, is dedicated.

Written around 1794, Haydn was concluding his second (and last) visit to London. His trips to the vibrant city famously inspired him to write several symphonies, yet he also reveled in the large English pianos of the day. With an extended keyboard that gave the instrument 'extra' notes, Haydn wrote his Sonata in C major with this luxury in mind. A witty flair that has come to be synonymous with Haydn accompanies this sophisticated keyboard writing.

Not many of us are blessed with witty flair in adolescence, remarks Romantic writer Jean Paul in his novel *Flegeljahre* (The Awkward Age). The last scene of the book, a masked ball, was the inspiration for Schumann's piano suite *Papillons*, and was subject to many annotations by the composer as he devoured the pages.

Meaning "butterflies", *Papillons* refers to the many slips of paper on which Schumann wrote his notes whilst reading *Flegeljahre*. As in Jean Paul's novel, *Papillons* spins us through several dance-like movements with rapid mood changes and intense encounters.

A similar intensity is captured in Mendelssohn's *Rondo Capriccioso* in E minor, albeit not immediately: first, we are lulled by a lyrical adagio reminiscent of his *Lieder ohne Worte*. This then gives way to a sparkling scherzo as the tension continues to mount. A virtuosic race begins and we are compelled to hang onto every note until the finish line.

Reworked in 1830 for piano virtuoso Delphine von Schauroth, Mendelssohn's *Rondo Capriccioso* in E minor is a brilliant demonstration of his lyrical tenderness, coupled with his powerful exigence.

*Programme notes by Malika Jumbe.*

# Tomoki Park

J.S. Bach's collection of four duets, published in 1739, contains his usual dedication "[to] music lovers to refresh their spirits". This time, however, he saw fit to add an additional phrase: "and especially for connoisseurs of such work". An intellectual and technical feat, these duets are not written for two instruments but rather two voices – not unlike his two-part inventions. Stretching the limits of contrapuntal art, it is especially a connoisseur, as Bach rightly concedes, that can appreciate the purity of this two-voice counterpoint. Having performed at celebrated venues such as Berliner Philharmonie and Wigmore Hall, Tomoki Park is both a connoisseur and master of such complexity.

Park is not the only one to share a sensitivity to detail and structure. American composer Katherine Balch draws parallels between her music and botany, citing, "The veins in a leaf form patterns that are self-similar but not quite symmetrical, which is what I try to do in my music...". This is what we can anticipate in her new work *Obstmelodie*, along with incredible layers of texture that have come to characterise her music.

Just as texture marks Balch's compositions, Schubert's are often characterized by their unfinished nature. Like his eighth symphony, the Piano Sonata in C major "Relique", contains only two fully completed movements. With vivid harmonic language, Beethovenian grandeur, and perceptive, intimate writing, this sonata is one of the most significant of Schubert's unfinished works.

Among Bach's most significant finished works are the Canon Per Tonos and Musical Offering *Ricercare* 6, which conclude this recital. Canons can take all shapes and sizes, a feature that Bach exploited. With the theme given by Frederick the Great, Bach manipulated the music so that it goes up a step (tone) with each repetition. He explained in the inscription to this piece, that "as the modulation rises, so may the King's glory".

However, this was not the end of Bach's – dare I say it – invention. Taking counterpoint several levels higher, his *Ricercar* 6 is a six-voice fugue that presents a lengthy theme dedicated to Frederick the Great.

*Programme notes by Malika Jembe.*

# Evening programme

19:15	●	Reception
20:00	●	Concert with Martina Consonni
20:45	●	Concert with Tomoki Park
21:30	●	Dinner

## About Classeek

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