

S
Serenata Series



Piers Lane AO

*We acknowledge and celebrate the First Australians
on whose traditional lands we meet, and pay our
respect to the elders of the Wodi-Wodi people past
and present.*

Serenata Series

Concert Two
Saturday 8 September 2018, 5.00 pm

Piers Lane AO

Candlelight Recital

FREDERIC CHOPIN The Nocturnes

Part 1

No 1 in B Flat minor opus 9 no 1 (1830-32)

No 2 in E flat major opus 9 no 2 (1830-32)

No 3 in B major opus 9 no 3 (1830-32)

No 4 in F major opus 15 no 1 (1830-32)

No 5 in F sharp major opus 15 no 2 (1830-32)

No 6 in G minor opus 15 no 3 (1833)

No 7 in C sharp minor opus 27 no 1 (1835)

No 8 in D flat major opus 27 no 2 (1835)

No 9 in B major opus 32 no 1 (1837)

No 10 in A flat major opus 32 no 2 (1837)

No 11 in G minor opus 37 no 1 (1838)

No 12 in G major opus 37 no 2 (1839)

Total duration Part 1: approximately 68 minutes

INTERVAL*

** A five-course high tea with Yarrawa Estate wines will be served during the 50-minute interval.*

Part 2

No 13 in C minor opus 48 no 1 (1841)

No 14 in F sharp minor opus 48 no 2 (1841)

No 15 in F minor opus 55 no 1 (1842-44)

No 16 in E flat major opus 55 no 2 (1842-44)

No 17 in B major opus 62 no 1 (1846)

No 18 in E major opus 62 no 2 (1846)

No 19 in E minor opus 72 (1827-29)

No 21 in C minor opus Posth

No 20 in C sharp minor opus Posth

Total duration Part 2: approximately 48 minutes



Frederic Chopin (1810-1849)

An image of Chopin taken in 1849, the year of his death, by early French photographer, Louis-Auguste Bisson

Estimated Duration of the Nocturnes:

Part 1

No 1 in B Flat minor	<i>5 minutes</i>
No 2 in E flat major	<i>4 minutes</i>
No 3 in B major	<i>6 minutes</i>
No 4 in F major	<i>6 minutes</i>
No 5 in F sharp major	<i>6 minutes</i>
No 6 in G minor	<i>6 minutes 30"</i>
No 7 in C sharp minor	<i>5 minutes</i>
No 8 in D flat major	<i>5 minutes 30"</i>
No 9 in B major	<i>6 minutes</i>
No 10 in A flat major	<i>6 minutes</i>
No 11 in G minor	<i>6 minutes</i>
No 12 in G major	<i>6 minutes</i>

Part 2

No 13 in C minor	<i>6 minutes</i>
No 14 in F sharp minor	<i>6 minutes 20"</i>
No 15 in F minor	<i>5 minutes 30"</i>
No 16 in E flat major	<i>5 minutes 20"</i>
No 17 in B major	<i>6 minutes 30"</i>
No 18 in E major	<i>6 minutes 30"</i>
No 19 in E minor	<i>4 minutes 20"</i>
No 21 in C minor	<i>3 minutes 30"</i>
No 20 in C sharp minor	<i>4 minutes</i>

THE PERFORMER

PIERS LANE AO



"No praise could be high enough for Piers Lane whose playing throughout is of a superb musical intelligence, sensitivity, and scintillating brilliance."

Bryce Morrison, Gramophone

London-based Australian pianist Piers Lane stands out as an engaging and highly versatile performer, at home equally in solo, chamber and concerto repertoire. In great demand as a soloist and collaborative artist, recent highlights include performances of Busoni's mighty piano concerto, Frank Bridge's Phantasm and Ferdinand Ries's eighth concerto at Carnegie Hall with the newly formed Orchestra Now; premiers of Carl Vine's second Piano Concerto (written for him) with the Sydney Symphony

and the London Philharmonic, and several sold-out solo recitals at Wigmore Hall. He also gave over thirty performances in Australia, and performed throughout the UK, and in France and Belgium.

Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's concerto repertoire exceeds ninety works and has led to engagements with many of the world's great orchestras and conductors, including the BBC and ABC orchestras, the American and Bournemouth Symphony Orchestras, the Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia and the Royal Philharmonic, Liverpool Philharmonic and Warsaw Philharmonic Orchestras.

Piers frequently performs at prestigious festivals such as Aldeburgh, Bergen, Como Autumn Music, La Roque d'Anthéron, Newport, Prague Spring, and Chopin festivals in Warsaw and Paris. He is Artistic Director of the Sydney International Piano Competition and was Artistic Director of the Australian Festival of Chamber Music between 2010 and 2017.

Piers Lane is in great demand as a collaborative artist. He continues his longstanding partnership with violinist Tasmin Little, clarinettist Michael Collins and Australia's Goldner String Quartet. He has performed extensively with singers Cheryl Barker, Peter Coleman-Wright, Yvonne Kenny and Markus Schafer, and has collaborated with Anne Sofie von Otter, Brett Dean, the Australian, Kodály, Medici and New Budapest String Quartets, and with several pianists including Marc-André Hamelin and Kathron Sturrock.

Many composers have written for Piers, and he has premiered works by Brett Dean, Dave Heath, Richard Mills, Carl Vine, Benjamin Wallfisch and Malcolm Williamson, among others.

He has recorded over sixty CDs on major labels, primarily with Hyperion Records. Recent releases include concertos by the Australians Alfred Hill and George Boyle, a Franck, Fauré and Szymanowski disc with Tasmin Little, and works by Borodin, his ninth disc with the Goldner String Quartet.

Piers has written and presented more than 100 programs for BBC Radio 3; he was a professor at the Royal Academy of Music from 1989 to 2007 and was made an Honorary Member there in 1994. He holds Honorary Doctorates from Griffith and James Cook Universities. He received the first Laza Kostic fund medal for promoting Serbian culture during the difficult political times of the late 1990s. Among his international professional roles, Piers is President of the European Piano Teachers' Association, UK, and Patron of the Australasian Piano Pedagogy Conference, the Tait Memorial Trust in London, and the Youth Music Foundation of Australia.

Although he lives in England, Piers strongly supports music in Australia. In August 1995, he gave the inaugural concert on the first Australian designed and manufactured Stuart & Sons concert grand in the Concert Hall of the Newcastle Conservatorium. In 2000, at St David's Symphony Hall, Cardiff, Wales, Piers gave the inaugural recital on the first Stuart & Sons grand piano imported to the UK. This was in the presence of His Royal Highness, the Prince of Wales.

In the Queen's Diamond Jubilee Honours, Piers was made an Officer in the Order of Australia (AO) for distinguished services to the arts as pianist, mentor and organiser.

+ + + + + + +

THE NOCTURNES OF FREDERIC CHOPIN

The nocturne was a musical genre which arose in the nineteenth century and has stayed with us since that time. Composers still occasionally write 'nocturnes' and this musical form has influenced many modern musical styles.

More than any other nineteenth century composer, Frederic Chopin was deeply attracted to the intimacy and subtlety of the nocturne; it quickly became a style of music to which he kept returning throughout his life. Chopin's 21 Nocturnes, written between 1827-1846, form an important thread in his output of works for the piano. Although Chopin didn't invent the nocturne – that honour probably going to the Irish composer, John Field, whose music Chopin admired – he is the composer who consistently developed the genre throughout his short life. He became its most influential exponent.

In a sense, in the early Romantic era, the nocturne is the new 'kid on the block'. As a musical genre, it didn't exist before Field's and Chopin's time, there being no single type of keyboard composition from the preceding classical era – up to and including Beethoven and Schubert – that can be said to have developed into the nocturne.

Accordingly, there is no single dominating precedent for its invention, but rather a number of concurrent musical styles that have contributed something to the nocturne's development. One of these – perhaps the most important – is the *bel canto* operatic style of composers such as Bellini, whose works Chopin admired. Bellini, as well as other Italian *bel canto* composers, was writing the opera tunes that everyone would have been whistling on the streets. To a

considerable extent the piano developed its own version of this opera-based vocal style.

The piano itself was another important influence in the nocturne's development. Throughout the nineteenth century, composers and performers alike began to exploit all of the instrument's resources, including its sustaining pedal, which allowed and encouraged the pianist to create a 'wash' of many harmonious sounds. This, in turn, enhanced the instrument's 'singing' qualities.

The Nocturnes of Chopin are dominated by melody, which is usually projected via the pianist's right hand, with an arpeggiated chordal accompaniment in the left. *Cantabile* (which means 'in a singing style') projection of melody on top of the musical texture is a dominating feature, so, in a sense, the piano imitates the human voice and the song it sings is usually deeply felt, gently expressed, and resonant of strong and important emotions.

The emotional sphere this music inhabits is not delivered rapidly or pointedly; it unfolds gradually, taking us on a journey to places we've certainly been before, and reminding us of things we've experienced in our lives, perhaps long ago.

There are no titles to help explain to us what Chopin thought each piece is about. This is quite deliberate on his part; most of Chopin's music is, in fact, 'absolute' – that is, his works don't have titles to explain their meaning other than non-emotive titles such as 'sonata', 'etude', or 'ballade', etc., which he uses to describe different styles of pieces.

Despite this, each Nocturne does tell a story that we can all understand. It's a story we've all experienced before (rather than heard) and it's conveyed through

the music connecting us with our memories, emotional states, perfumes and our own deepest personal experiences. All of this unfolds through Chopin's incomparable melodic lines as well as his harmonic patterns and textures.

Despite their gentle nature, these are not simple pieces. Chopin's Nocturnes are complex, both in the harmonic language and in their subtlety of rhythm. And although each is similar – for example their tempo range only from slow to moderate – they are also strikingly different from one another.

Taken as a group, these works are all masterfully crafted. There is also no easily discernible difference in their quality over the period of their composition (1827-1846); there are no 'mature' or 'less mature' works. Indeed, this consistency is one their most remarkable features, Chopin having achieved a mature nocturne style from the outset (1827-1832), then maintained that quality through the next twenty years as he returned again and again to the genre.

The title 'nocturne' tells us that the music is nocturnal; it is music that is intended for the evening and the earliest performances of these and other similar romantic piano pieces would have taken place in candlelit rooms. In a sense, Piers Lane's presentation of these works in the Serenata Series is authentic and historically accurate in terms of the way audiences in Chopin's time would have first received this music. This is salon rather than concert hall music; it is designed for performance environments that are, like the music itself, intimate.

Robert Constable 2018

+ + + + + + +

FREDERIC CHOPIN Nocturne opus 27 number 1



(A facsimile in the composer's handwriting)

+ + + + +

HIGH TEA

Wine

*Yarrowa Estate Pinot Noir Brut
Yarrowa Estate Verdelho
Yarrowa Estate Chambourcin*

Soup

Pea and Mint

Savoury

*Tartlets
Caramelised onion and mushroom
Spinach and goat cheese with pomegranate dressing*

*Sandwiches
Chicken and apple with poppy seed mayo
Smoked salmon and cucumber*

*Mini Frittatas
Prosciutto and fetta*

Dessert

*Passionfruit curd with meringue tartlet
Chocolate almond cupcake*

Tea and Coffee

*Baklava
Chocolates*

+ + + + + + +



Concerts 3 and 4

Concert 3

TASMIN LITTLE, OBE – VIOLIN

PIERS LANE, AO – PIANO

Music for violin and piano of Franck, Ravel, Brahms, Schubert, Szymanowski and Kats-Chernin

Sunday 14 October, 2.30 – 4.30 pm

Interval: Yarra Estate wines and finger food

Tickets: \$80.00

Concert 4

TIMOTHY CONSTABLE – PERCUSSION

Music of J S Bach (Violin Sonata in C, BWV 1005, arranged for marimba by Timothy Constable), Wesley-Smith and Smadbeck, and Korean traditional percussion music

Sunday 11 November, 2.30 – 4.30 pm

Interval: Yarra Estate wines and finger food

Tickets: \$80.00

General Information

- ❖ Audience members at each concert are invited to have a glass of wine with the performers after their concert.
- ❖ Subscription Tickets – sold out
- ❖ Individual concert tickets available for Concerts 3 and 4

Website: www.serenataseries.com.au

Email: concerts@serenataseries.com.au

Telephone enquiries: (02) 4465 1012

Tickets: www.serenataseries.com.au/tickets



ACKNOWLEDGEMENTS

YARRAWA ESTATE



arts in the valley

Di Jaffrey: art work and marketing design

Delyse Wright: website

Musica Viva Australia

Our many generous helpers, neighbours and friends in the Kangaroo Valley and Berry communities who encourage us with, and provide their services, talents and products to, our Serenata Series.

Thank you!

Robert Constable and Jane McKellar



W: www.serenataseries.com.au

E: concerts@serenataseries.com.au

T: (02) 4465 1012

Tickets: www.serenataseries.com.au

Concert location: Serenata, 5 Keoghs Road,
Kangaroo Valley, NSW 2577

© 2018 Robert Constable & Jane McKellar