



## Tilford Bach Society



**Mishka Rushdie Momen**

**Piano**

**29 March 2014**

**[www.tilbach.org.uk](http://www.tilbach.org.uk)**

## Programme

**Franz Schubert (1797-1828)**

**Hungarian Melody in B minor D. 817**

Most of Franz Schubert's short life was spent in Vienna, but during the summers of 1818 and 1824, Schubert accepted the job of teaching music to Count Esterházy's two daughters at Zseliz. These were profoundly unhappy summers for Schubert. At Zseliz, Schubert was of course introduced to all kinds of Hungarian and gypsy music-making, and in one tiny work composed during the first week of September 1824 - just a couple of weeks before Schubert returned to Vienna - Schubert allows this colourful new musical idiom to inflect his own style. That work is the Hungarian Melody in B minor for solo piano, D. 817, unpublished and unknown to the public until a full century after the composer's death.

The Hungarian Melody is a wild Magyar dance, tamed by Schubert into a somewhat less high-fevered allegretto shape. Most of the piece is saturated with a ruberband-like dotted rhythm. The piece falls into four broad sections, the first of which is to be repeated. During the second paragraph of music, Schubert largely abandons the dotted-rhythm idea in favour of a new syncopated thought and a twice-given, grace-note laden bit of gypsy fire. The third section of music is identical to the first save that it begins in E minor and modulates back to the original B tonic. A coda follows, beginning enigmatically with a highly dissonant rendition of the grace-note laden idea from the second section but eventually finding its way back down to the warmest of B majors -- a long, drawn-out final pedal-point in which we can clearly hear the voice of Schubert's still unborn musical descendent Johannes Brahms.

**Sonata in C minor, D. 958**

*Allegro; Adagio; Menuetto & Allegro-Trio; Allegro*

This is the first of Schubert's last three Sonatas, which were all composed in the last year of his life. Schubert had been suffering from syphilis and was extremely aware and horrified by the idea of his imminent death and this quality is most evident in this Sonata. It opens with a harrowing first movement which has occasional glimpses of relief - which raises the idea that Schubert also saw death as a welcoming friend - before the hymn-like stillness of the second movement. The third is a disturbed Minuet and full of Schubert's nostalgia for the Viennese lifestyle before the last movement, a terrifying gypsy tarantella - the dance of death.

**Interval**

## Frederic Chopin (1810-1849)

### Ballade no. 1 in G minor, op. 23

The Chopin Ballades were written between 1835-1842 and represent his mature style. Each has its own unique form; there are poetic sources that may have been inspirations to Chopin but he hated programmatic music and believed that the music should provide its own narrative. The G minor Ballade essentially has two themes; it begins with a nostalgic waltz which returns three times in its original form, while the second theme develops from an intimate single line to a triumphant melody in chords, and finally in the coda the waltz theme is transformed into a torrential gesture of anguish.

### Two Nocturnes, op. 62

Chopin's op. 62 Nocturnes were the last to be published during Chopin's lifetime and represent his most intimate and improvisatory style. They are gentle and flowing with ephemeral filigree passages and in the E major nocturne there is an agitated and restless middle section with syncopations in the left hand, as if the rhythmic poise and nobility of the first section has come undone.

### Polonaise-Fantaisie in A flat major, op. 61

The Polonaise-Fantaisie is one of Chopin's last and greatest works. He creates an entirely new hybrid structure seems almost dream-like with incredible harmonic freedom but the fantasy is always underpinned by the strong polonaise rhythm. The piece opens with two announcing chords followed by an unmeasured improvisatory arpeggio – as if Chopin is forcing us to listen to the harmonies and to build the theme out of them. A polonaise usually ends with a return of the opening material but Chopin ingeniously combines both themes in a heroic coda.

## Tilford Bach Festival 2014

### Prelude

Saturday 26 April 2014, 7-30pm St Andrews, Farnham

**Southbank Sinfonia Baroque & Vox Musica**

"Bach, Biber and Buxtehude"

### Main Festival

Tilford Church

6 June 8-00pm

**Elizabeth Wallfisch & Adrian Butterfield: Virtuoso violin concertos**

7 June 8-00pm

**Rachel Brown, Elizabeth Cragg: A celebration of JS & CPE Bach**

8 June 7-00pm

**Dame Emma Kirkby, Daniel Taylor, Nicholas Mulroy, Matthew Brook**

**JS Bach B Minor Mass - Kyrie & Gloria & Cantata 172**

## Mishka Rushdie Momen

Born in London 1992, Mishka was recently described as:

*"An extraordinarily gifted young artist and a recitalist of distinction - audiences have been both enchanted by her performance and that such a young player should bring such maturity and depth to her interpretations"*

– Cambridge Summer Music Festival.

She was the youngest pupil ever admitted to the Purcell School on a full scholarship where she was a pupil of Ilana Davids and is now a postgraduate scholar and student of Joan Havill at the Guildhall School of Music and Drama where she was also awarded the Concert Recital Diploma in 2012. Previously Mishka studied with Imogen Cooper for 5 years as her only student and has periodically studied with Alfred Brendel and Richard Goode.

In September 2013 Mishka was awarded the Prix Ravel at the Académie Ravel in St. Jean-de-Luz, France where she will return to give two concerts at the Ravel Festival in 2014. In 2012 she was selected for the Tillett Trust Young Artist Platform Scheme and was the sole winner in the competition for the Kenneth Loveland Gift. Following these successes in July she won First Prize in the Norah Sande Award. Previously she won the Audience Prize in the Jaques Samuel Intercollegiate Piano Competition 2011 and in 2010, First Prize in Piano at the Tunbridge Wells International Young Concert Artists Competition. Mishka represented the UK at the EU Piano competition 2009, Prague where she was awarded the Chopin prize and at 13 she won 1st prize in the Leschetizky Concerto Competition, New York.

Last season Mishka gave solo recitals at the Barbican Hall for the pre-LSO series, the Bridgewater Hall, Manchester, the Wigmore Hall for the Tillett Trust Monday Platform, The Venue, Leeds in the Leeds International Concert Series, St. David's Hall Cardiff and the Harrogate Festival and her concert experience includes most major UK venues including the QEH, RFH, Purcell Room, and abroad in New York, France, Germany, Prague, and Mumbai. She played Chopin on BBC1's Andrew Marr Show to promote their Chopin Bicentennial celebrations and performed Schubert on BBC Radio 3. Mishka is also a committed chamber musician and has performed chamber music at Wigmore Hall, Menuhin Hall and venues around the UK, in France at the Académie Ravel and she has participated at IMS Prussia Cove. Forthcoming recital venues include Cardiff University and the Académie Ravel in France.

In 2013 Mishka was invited by Andras Schiff to participate in his summer class in Gstaad as part of the Menuhin Festival. She has also performed in masterclasses for Imogen Cooper at Wigmore Hall, Ferenc Rados, Rita Wagner, Richard Goode, Stephen Hough and in a showcase Lang Lang masterclass at LSO St. Luke's which was filmed for broadcast.

*Mishka is grateful for support from the Guildhall School Trust, the Craxton Memorial Trust and the Musicians Benevolent Fund.*

### TBS Secretary

1 Adams Drive, Fleet, Hants, GU51 3DZ

Tel: 0845 519 8184 Email: [secretary@tilbach.org.uk](mailto:secretary@tilbach.org.uk)

[www.tilbach.org.uk](http://www.tilbach.org.uk)