



T B S



Harvey Lin - piano



20 January 2024
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Programme

Johann Sebastian Bach (1685 - 1750)

Italian Concerto, BWV 971

Allegro; Andante; Presto

The Italian Concerto is from the middle of Bach's time in Leipzig, being composed about 1735. It was called a concerto because it was written for a two-manual harpsichord where differences of tone colour could be exploited to give the effects of contrasts present in a true concerto. The form and style is that of the contemporary Italian school, of which the best known composer is Vivaldi.

Frédéric Chopin (1810 - 1849)

Piano Sonata no 2 in B flat minor Op 35 'Funeral March'

Allegro; Scherzo; Grave: Doppio movimento; Presto

This is Chopin's second piano sonata; rated by some as one of the very finest written since Beethoven. It is sometimes named after its third movement, the celebrated *marche funèbre* written in 1837 before the other movements.

In December 1838, during his relationship with George Sand, Chopin and the novelist rented rooms at the Carthusian monastery of Valldemosa, high in the mountains of Majorca. It was hoped that the climate would be good for his deteriorating health, but the venture proved to be disastrous and as the rains poured down ceaselessly, and water leaked into their three-roomed cell, Chopin's condition worsened. But, despite everything, his output during the first two months of 1839 was considerable. He completed the Preludes, Op.28, and the Second Ballade, and worked on the Op.37 Nocturnes and worked further on this B flat minor Sonata, which he completed later in the year after his return to George Sand's house at Nohant.

The piece opens with a few fateful chords that anticipate the funeral march. An emphasis on the same minor third pervades the rest of the movement.

The second movement also embodies a contrast of pace from the tense Scherzo to the relaxed Trio. Then comes the tragic but dignified funeral march.

Of the finale, Chopin himself said that the two hands are "gossiping after the march" but, for all its bustle, it remains in what has been called the 'emotional shadow' of the previous movement.

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Wolfgang Amadeus Mozart (1756 - 1791)

Piano Sonata in D, K576

Allegro; Adagio; Allegretto

The D major, K.576, is Mozart's last piano sonata. It was written in 1789 when his fortunes were at a low ebb. Such was his financial state that his pupil Prince Lichnowsky took him to Berlin in the hope that King Frederick William of Prussia would find him some employment. The king was a good cellist and often commissioned works from the leading composers of the day, but Mozart doesn't seem to have impressed because he came away with an assignment merely to write six easy clavier sonatas for Princess Fredericke, and six quartets for the King. Only three of these Prussian Quartets were actually written, and but one of the sonatas, and this was never received by the Princess. The sonata in question was this D major. Perhaps it was just as well that she didn't receive it, for it is well beyond the capabilities of a royal amateur and is one of the most difficult and demanding of all Mozart's sonatas.

While in northern Germany Mozart had heard a number of Bach's choral works and noted, in particular, their contrapuntal characteristics. It is not surprising that we find these techniques reflected in a masterly display, with canonic writing, in the D major Sonata. It is free from all conventional mannerisms and has often been likened to a keyboard arrangement of a string quintet. Its overall feel is sunny and athletic and the first movement is accordingly dominated by a vigorous, optimistic subject, almost like a jaunty trumpet fanfare. With its subtle melodic and harmonic turns, a tragic yearning permeates the Adagio. A pre-occupation with contrapuntal writing returns in the rondo finale, where three main themes are involved, the first of them being the basis of the coda which brings this pianistic showpiece to a close.

Nikolai Kapustin (1937 - 2020)

Concert Etudes Op 40 no 8

Kapustin was a composer and pianist of Russian-Jewish descent, born in Horlivka, Ukraine. He composed his first piano sonata at age 13. He played with early Soviet jazz bands such as the Oleg Lundstrem Orchestra. In his compositions, mostly for piano, he used a fusion of jazz and classical forms. He and other pianists recorded his works.

Lowell Liebermann (1961 - present)

Gargoyles Op 29

Lowell Liebermann is an American composer, pianist and conductor. He lives in New York City, and currently serves on the composition faculty at Mannes College The New School for Music and is the director of the Mannes American Composers Ensemble.

Aged sixteen, Liebermann performed at Carnegie Hall, playing his Piano Sonata, op. 1. He studied at the Juilliard School for his bachelor's, master's and doctoral degrees. His most recorded works are his Sonata for Flute and Piano (1987), Gargoyles for piano (1989), and his Concerto for Flute and Orchestra (1992).

His music combines elements of traditional tonality and structure with more adventurous harmonies. It is often highly polytonal and Liebermann explores different bitonal possibilities in many of his pieces.

Harvey Lin

Harvey Lin lives in Bracknell and is a second-year undergraduate at Harvard University studying maths and statistics. He began his piano studies aged 7 at an after-school music club in his local primary school, and shortly after, met his long-standing teacher, Edita Stakeviciute, in Windsor, with whom he studied for 10 years. He made his concerto debut aged 12 with the Chiswick Orchestra under Alistair Jones. He is a two-time finalist of the BBC Young Musician of the Year Competition, and a prize-winner at the Enschede (2022), Euregio (2022), and Neapolitan Masters (2020) International Piano Competitions. He was also the winner of the Windsor and Maidenhead Symphony Orchestra Concerto Competition (2018) and a semi-finalist in the 'Nutcracker' International Competition, Russia (2015), which was broadcast on the 'Russia-Kultura' channel on Russian national TV.

Harvey's musical inspirations include Andras Schiff, Daniil Trifonov, Yuja Wang and Daniel Barenboim. He particularly admires Lang Lang, and had the opportunity to play the Brahms Hungarian Dance No.1 duet with him aged 13 in the Golden Hall of the Vienna Musikverein, which is one of his most memorable childhood moments. He also happens to be a big fan of the violinists Augustin Hadelich, Lisa Batiashvili, and Maxim Vengerov, and loves listening to orchestral music. His current obsession is the Brahms and Tchaikovsky symphonies.

Harvey loves chamber music and has participated in several chamber music summer festivals, including Music@Menlo, Oxford Piano Festival, and Northern Chords Festival. Last summer he was awarded a fellowship to Aspen Music Festival, where he studied with Professor Arie Vardi and Professor Hung-Kuan Chen, of the Hochschule für Musik Hannover and the Juilliard School respectively. His current principal mentor is Boris Petrushansky of the Imola Music Academy, Italy.

For secondary school, Harvey attended Eton College as a King's Scholar and Music Scholar where he was heavily involved in music generally. He played violin in the two school orchestras, played organ in chapel services, and won the school's Composition Competition in his first year. He also sang for two years in Eton's College Chapel Choir as a bass. His hobbies include table tennis, chess, artificial intelligence, and teaching/tutoring. After Harvard, Harvey expects to work in finance or consulting, but hopes to continue with music in some form for the rest of his life.

Future Farnham Concerts

Spire Church, South Street, Farnham, GU9 7QU

7-30pm Saturday 3 February: Ben Schoeman & Tessa Uys

Beethoven 9th Symphony for piano four hands

3-00pm Sunday 11 February: Ariel Lanyi – piano

3-00pm Sunday 25 February: Renata Konycska- piano

7-30pm Saturday 16 March: SongHa Choi – violin and piano recital

7-30pm Saturday 13 April: Maiastra String Quartet – Beethoven & Shostakovich

4-00pm Sunday 21 April: Paul Bambrough – piano – JSBach Goldberg Variations

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Future Conservatoire Concerts

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