

**PENRITH MUSIC CLUB**

**MONDAY FEBRUARY 21<sup>ST</sup>, 2022**

**in Penrith Methodist Church**

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**LISA UEDA (violin)**

**DANIELE RINALDO (piano)**

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| <b>Beethoven</b>        | <b>Variations on <i>Se vuol ballare</i> from<br/>Mozart's <i>Le Nozze di Figaro</i></b> |
| <b>Reynaldo Hahn</b>    | <b>Sonata in C major</b>  |
| <b>Stravinsky</b>       | <b>Divertimento from <i>Le Baiser de la Fée</i></b>                                     |
| <b>Vaughan Williams</b> | <b>Two of <i>Six Studies in English</i><br/><i>Folk Song</i></b>                        |
| <b>César Franck</b>     | <b>Sonata in A major</b>  |

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**Penrith Music Club is pleased to welcome Lisa Ueda and Daniele Rinaldo in a recital of music for violin and piano, which continues our celebration of the music of Beethoven and also marks the 150<sup>th</sup> anniversary of the birth of one of England's greatest composers, Ralph Vaughan Williams.**

**We are sorry that last month's concert had to be cancelled at short notice because of the illness of one of the players, but we are pleased to announce that the Barbican Quartet will be appearing as a final concert to our season.**

**The new date is Thursday April 21<sup>st</sup>.**

**We are sorry that we are currently unable to provide refreshments.**

**Please observe reasonable social distancing at all times.**

## TONIGHT'S PROGRAMME

### **VARIATIONS ON SE VUOL BALLARE**

from Mozart's *Le Nozze di Figaro*

**BEETHOVEN**

**(1770-1827)**

In 1787 Beethoven visited Vienna from Bonn to study briefly with Mozart. In 1791 he again visited the city to study with Haydn, but then stayed. He wrote these 12 Variations on Figaro's aria a year later "for piano and violin", a sign that the violin's role was an ornamental extra.

Theme, variations 1 & 2 are entrusted mainly to the piano.

Variations 3, 4 & 5 allow some conversation between the instruments.

Variation 6 gives the violin full rein.

Variations 7 & 8 put the piano back in charge.

Variation 9 is piano alone.

Variations 10, 11, 12 & coda give both players an equal share.

### **SONATA IN C MAJOR**

*Sans lenteur, tendrement*

*Véloce*

*Modéré, très à l'aise, au de l'interprète*

**REYNALDO HAHN**

**(1874-1947)**

The youngest of twelve children, Reynaldo Hahn was born in Venezuela to German and Spanish parents. When he was three the family moved to Paris, where his musical talent was nurtured at the Conservatoire. His first compositions were songs, for which he is best remembered, but operas, orchestral works and chamber music followed. In the 1890s he was active with his friends Marcel Proust and Sarah Bernhardt in supporting Dreyfus in the notorious anti-Semitic affair. Active as a music journalist and conductor, he became director of the Paris Opera in 1945.

This sonata was composed in 1926. The first movement is gentle and reflective, relying on two main ideas – the opening theme shared by violin and piano and a second sighing motif passed to and fro between the instruments. By contrast the second movement is a skittish *moto perpetuo* with a calmer middle section for the violin to rest high on the E string. The finale recalls the sighing theme of the first movement and continues in tranquil mode until the opening of the first movement returns as a coda. Nostalgia for things past is in the air.

## **DIVERTIMENTO**

*Sinfonia – Andante*  
*Dances Suisses – Tempo giusto*  
*Scherzo – Allegretto grazioso*  
*Pas de deux – Adagio, Variation, Coda*

## **STRAVINSKY**

**(1882-1971)**

Stravinsky wrote his ballet *The Fairy's Kiss* in 1928, based on the Hans Christian Andersen fairy tale *The Ice Maiden*. Ida Rubinstein commissioned it and Alexander Benois suggested it should be based on the music of Tchaikovsky. Later Stravinsky created an orchestral suite from the ballet score and named it *Divertimento*. The Russian/American violinist Samuel Dushkin, for whom Stravinsky composed his Violin Concerto, then made this arrangement for violin and piano. Although Stravinsky uses excerpts from early songs and piano pieces by Tchaikovsky, he later confessed he couldn't remember which parts were written by Tchaikovsky or himself.

The *Sinfonia* describes a disorientated mother lost in a storm with her baby, whose heel was kissed by a fairy at his birth. *Dances Suisses* evoke his wedding celebrations 20 years later. The fairy returns in the *Scherzo* to claim him and take him to another world. The final dances celebrate happiness.

## **TWO OF SIX STUDIES IN ENGLISH FOLK SONG    VAUGHAN WILLIAMS**

*Van Diemen's Land* **(1872-1958)**  
*She Borrowed Some of Her Mother's Gold*

Born in the village of Down Ampney in Gloucestershire 150 years ago, Ralph Vaughan Williams became one of the leading composers of the first half of the 20<sup>th</sup> century, a Golden Age of English music. Along with Cecil Sharp and Gustav Holst, he was an avid collector of traditional English folk song and had a passion for English music of earlier times, as can be seen in his *Fantasia on a theme by Thomas Tallis*, written for string orchestra and first played at the Three Choirs Festival in Gloucester in 1910.

In 1926 Vaughan Williams wrote *Six Studies in English Folk Song* for Mary Mukle (1860-1963), the English cellist of Hungarian Gypsy origin. Arrangements for other instruments followed. The melody is stated first by the solo instrument, then passed to the piano.

**Part of *A Lakeland Journey* – A celebration of Vaughan Williams' 150<sup>th</sup> Anniversary across Cumbria, curated by Lake District Summer Music.**

## SONATA IN A MAJOR

*Allegretto ben moderato*

*Allegro*

*Recitativo-Fantasia ben moderato), Largamente*

*Allegretto poco mosso*

**FRANCK**

**(1822-90)**

César Franck started life in Liège as precociously talented pianist, but disadvantaged by an ambitious father, He entered the Paris Conservatoire in 1837 and achieved some success with early compositions and the friendship of Liszt, However, it was not until the late 1870s that he managed to fulfil his true potential as a composer; he earned his living from teaching and organ playing and was renowned for his improvisatory skills. He followed Liszt in his use of intensely chromatic harmony and cyclic form – unifying a composition through the recurrence and transformation of themes from one movement to another. In his last decade the Piano Quintet, Prélude, Chorale and Fugue, Symphonic Variations, Symphony in D minor and the Violin Sonata all proved fine examples of this late style.

In 1886 Franck wrote the Violin Sonata as a wedding present for the great Belgian violinist Eugène Ysaye. Each movement starts with the same germ-cell, just three notes but in different guises – the violin's lyrical melody in the first, the piano's stormy outburst in the second, the slow, lamenting opening of the third and the radiant canon of the finale.

The first movement is a prelude to the second movement: violin melody, piano interlude, both repeated, ending with a brief coda. When the turbulent energy released by the second movement finally subsides, the piano introduces the second germ-cell – four chords that lead to a development of the main theme, then once more into the breach for the last impassioned outburst. The improvisatory character of the Fantasia provides a welcome breathing space; now the third germ-cell appears as a continuation of the second one. All three appear in the joyous canonic finale. Four appearances of the canon alternate with episodes and development before the final climax and exuberant coda.

*Programme notes by John Upson*

**LISA UEDA (violin)** works regularly in Europe as a soloist and recitalist. Concerto and recital venues include Wigmore Hall, St. John's Smith Square, St. Martin-in-the-Fields, St. James Piccadilly, St. George's Bristol, Teatro Verde Italy and Symphony Hall, Oji Hall, Izumi Hall and Festival Hall (Japan).

Her Wigmore Hall debut recital through the Kirckman Concert Society Award as the Ueda/Rinaldo Duo was received with critical acclaim. The Duo has embarked on a highly acclaimed Scotland tour, through winning the Tunnell Trust Award, and they had a successful Japan Tour in January 2016 and December 2017. The Duo has since released an album and made a live appearance on BBC Radio 3.

Awarded *Uprising Young Artist of Japan* in 2006, Lisa made her professional concerto debut with the Kansai Philharmonic Orchestra under the baton of Sachio Fujioka in 2009. She continues to perform concertos with orchestras every season, including Cheltenham Symphony Orchestra, Ritsumeikan Symphony Orchestra and return visits to Chiltern Sinfonietta and Watford Symphony Orchestra. In 2020 Lisa recorded Robert Matthew-Walker's *Recreation Concertante* with the Malaga Philharmonic.

1<sup>st</sup> prize winner in many competitions, Lisa has received the ABRSM Macklin Bursary Award, Carr-Gregory Award, San Martino Scholarship, Bach Prize, Goetzke Bequest Award, Arthur Hervey Scholarship, Clumber Studio Scholarship, Kobler Award, Poulett Scholarship, D Day Fund Award, and Moir Carnegie Prize for violin. A vibrant chamber musician, Lisa performs with colleagues and mentors alike in festivals throughout the season as part of the professorial team at the British Isles Music Festival in the Ueda/Rinaldo Duo and Ahern String Trio.

Collaborating with artists of her time has encouraged Lisa to premiere works, including the world premiere of Nobuya Monta's Violin concerto (written for Lisa). Other premieres include works by Robert Matthew-Walker, Dmitri Smirnov and Tomiko Kohjiba's Rublyov's Door, performed at the Barbican.

Charitable causes have always been at Lisa's heart, lately focussing on Save the Children (Japan), Academy Camp (Japan) and the childhood Eye Cancer Trust. Annually, a number of her performances are solely for such trusts. Also passionate about creating bridges for UK-Japan relations, she has performed regularly for Daiwa Anglo-Japanese Foundation International Olympic guests during the London 2012 Olympics for Tokyo 2020.

Lisa achieved the International Baccalaureate (IB) Diploma and IB Bilingual Diploma at Osaka International School in Japan, She studied violin with Miyuki Emura and Hisako Tsuji, during which she performed in London. Boston, Tanglewood, Toronto, Shanghai, Munich, Geneva and Vienna. Upon completing High School, Lisa moved to London on a full ABRSM Scholarship, where she graduated with First class Honours from the Royal Academy of Music. She completed her Master's degree with Distinction under the tutelage of Richard Deakin. She has also received classes from Tasmin Little and Gyorgy Pauk at the RAM and since. She plays a 1775 Antonio Gagliano violin, on kind loan.

**DANIELE RINALDO (piano)** has been hailed as “a pianist of extraordinary dramatic flair” (*New York Times*), “one of the greatest Italian talents of his generation” (*The Voice*), “a memorable artist ... of remarkable maturity and fantasy” (*El Pais*). He has performed in major venues and festivals all over the world, such as “Rising Stars” in Alice Tully Hall, Chelsea Music Festival and Steinway Hall in New York, Lorin Maazel’s Castleton Festival, Wigmore Hall, Barbican, St. John’s Smith Square and St. Martin-in-the-Fields, Konzert-haus in Berlin as well as in Paris, Basel, Zurich, Rome and Frankfurt, He has toured extensively in Italy, Germany, Scotland, Spain, Japan, Hong Kong, China and South America,