

THE LURE OF THE EAST

Thursday 23 August 6pm, Salon

PRESENTED BY

Melbourne Recital Centre

ARTISTS

Geoffrey Saba piano

PROGRAM

Talk - Professor Margaret Kartomi

CLAUDE DEBUSSY (1862-1918) - arr. Borwick

Prélude à l'après-midi d'un faune

CLAUDE DEBUSSY

Préludes (Book I)

I Danseuses de Delphes. *Lent et grave*

II Voiles. *Modéré*

III Le vent dans la plaine. *Animé*

IV Les sons et les parfums tournent dans l'air du soir. *Modéré*

V Les collines d'Anacapri. *Très modéré*

VI Des pas sur la neige. *Triste et lente*

VII Ce qu'a vu le vent d'ouest. *Animé et tumultueux*

VIII La fille aux cheveux de lin. *Très calme et doucement expressif*

IX La sérénade interrompue. *Modérément animé*

X La cathédrale engloutie. *Profondément calme*

XI La danse de Puck. *Capricieux et légère*

XII Minstrels. *Modéré*

INTERVAL

KRISNA SETIAWAN (b. 1969)

Ladrang Basa Priyo - world premiere

MAURICE RAVEL (1875-1937)

Sonatine

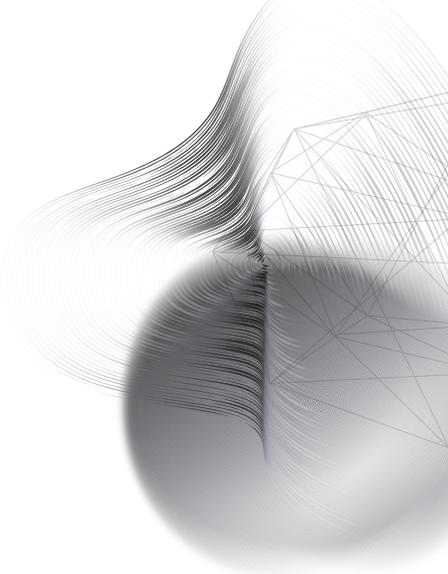
I *Modéré*

II *Mouvement de menuet*

III *Animé*

CLAUDE DEBUSSY

L'isle joyeuse



ABOUT THE MUSIC

The British pianist Leonard Borwick produced his exquisite transcription of Debussy's first orchestral masterpiece *Prélude à l'après-midi d'un faune* about 20 years after the work was completed, in 1914. Inspired by Stéphane Mallarmé's eclogue, it took some time to find favour with critics and the public. Pierre Boulez defined the work as 'the emancipation of the tritone: twentieth century music begins here'.

The first book in Debussy's *Préludes* is generally thought to have been commenced around 1909 and completed the following year. Debussy intended these masterpieces of impressionism to be evocative not only in a purely pianistic sense, for he asked the publishers of both books to print the titles only at the end of each piece and in parentheses. Contemporary critics often thought the *Préludes* were of uneven quality, but time has tempered these opinions, and today the *Préludes* are the cornerstone of Debussy's output for the piano.

Ladrang is one of the general forms of gamelan music used to accompany the wayang puppet show or traditional dance performance. By embellishing the ordinary pentatonic, *Ladrang Basa Priyo* illustrates the diffusion of Javanese, Sundanese and Balinese gamelan, while maintaining an air of ritual. There is also a correlation between the way in which the pianist has to cover all registers of the keyboard and the movements of dancers performing with the gamelan. Basa Priyo is Javanese for the male language. Although music is a universal language, this work is written for a pianist whose name can be guessed from the title when the syllables are reversed.

A work still in Ravel's early style, dating from 1905 and rich in its velvet harmonies, the Sonatine has a classical structure and cyclic character, the opening theme re-appearing in the following two movements. Furthermore, each of the movements' opening themes is based on the interval of a fifth. However, Ravel's spontaneity bursts forth in writing so unfettered that it is not afraid of the constraints of the classical design.

L'isle joyeuse is an extended solo piano piece by Claude Debussy composed in 1904. When Debussy received the printed edition from his publisher, Durand, he immediately wrote to him 'Dear friend, how happy I am to receive both your letter and *L'isle joyeuse*, but - God knows! - it is difficult to play.' At 255 bars this highly virtuosic piano piece is also one of the longest that Debussy composed for the instrument.

Melbourne Recital Centre acknowledges the people of the Kulin Nation on whose land this concert is being presented.



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