

# Talent Unlimited

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**Presents**

## Talent Unlimited Ensemble

in the presence of  
HE Ambassador of Turkey, Mr Ünal Çeviköz  
and Mme Emel Çeviköz

Violins	Emre Engin, Mevlan Mecid
Violas	Nazlı Erdoğan, Opal Beşli
Cello	Cansın Kara
Double Bass	Emre Erşahin
Piano	AyşeDeniz Gökçin

## Programme

J.S.Bach	Sonata No. 2 in A Minor for Solo Violin
Dvorak	Piano Quintet in A Opus 81
Tabakov	Motivy for Solo Double Bass

Interval 15 minutes

Rachmaninov	Trio Elegiaque No. 1 G Minor Piano Trio
Piazzolla	Oblivion (Trio)
Say	Sivas, from 'Four Cities' for Cello and Piano,
Vieuxtemps	Capriccio for Solo Viola
AyşeDeniz Gökçin	Pink Floyd "Lisztified", Fantasia Quasi Sonata

Organised by Canan Maxton

7 pm, 25 April 2013, St James's Church Piccadilly

### **J.S.Bach, Sonata Number 2 in A Minor for Solo Violin**

Composed around 1720 during his time in Cöthen. One of his three solo sonatas following the four-movement sonata da chiesa pattern. The first movement Andante offers a flowing melody over a steady bass line. A third and a fourth voice enter from time to time to enrich the harmony. The Allegro finale leaves chords behind and adopts the conceit of perpetual motion, with some considerable use of echo effects.

### **Dvorak, Piano Quintet in A Opus 81**

Antonin Dvořák's second piano quintet, opus 81, was composed in the congenial surroundings of Dvořák's country retreat, Vysoka, as he was enjoying the full extent of his international fame. The premiere was given on 8 January 1888 at a concert in the Rudolfinum in Prague with four of the finest Czech string players of the day and the promising conductor and composer Karel Kovařovic at the piano.

The leisurely opening of the first movement finds the cello playing over a rocking accompaniment by the piano, which belies the vigorous activity that occupies much of the movement. The latter tendency becomes apparent with the entry of the upper strings. These contrasts of mood, which are such an appealing feature of this movement, are effected mainly by deft changes in harmonic rhythm. In the substantial development makes use of all his themes, but gives pride of place to the opening melody which he subjects to characteristically subtle alterations. The richly textured recapitulation, in which the first violin now takes the main theme, is set off by a superbly expansive introduction.

The slow movement is a Dumka which alternates slower and faster sections. A much-favoured form by Dvořák, it is the lyrical heart of the work. Although the contrast between the two main melodies is not particularly marked, the sensuous melody of the 'fast' section ambles along at a barely faster tempo than the soulful opening theme. Greater contrast is to be found in the central section, which takes the opening melody of the movement and develops it in order to create a thrilling climax; very much the 'wild dance' which Dvořák himself later spoke of when describing his conception of the Dumka.

The Scherzo third movement has characteristics of both a fast waltz and the Furiant, Dvořák's favoured style for many of his scherzo movements in the 1880s, whose bold cross-rhythms dominate the opening melody. A more relaxed secondary theme led by the cello is based on a genial transformation of the opening melody of the quintet's first movement. The trio section comprises a gentle sequence of chords adorned by and interspersed with dreamy references to the main melody of the Scherzo. Deceptively simple, this central section reaches heights of eloquence as the two violins play its main theme against a gently rocking accompaniment from the piano.

The finale shows Dvořák's gift for masterful construction to the full. By leaving his themes open-ended each leads on to the next with natural inevitability. Nothing is wasted and even the jaunty little vamp that opens the movement is used to fine developmental effect. Perhaps with the example of Schumann's Piano Quintet in mind, Dvořák embarks on a vigorous passage of fugal counterpoint which overlaps with the recapitulation. After the cheerful bustle of the main part of the movement, Dvořák calms the headlong pace of the music with a magical series of chords. After this momentary repose the pace gradually increases and the quintet concludes with brilliant pentatonic flourishes distinctly prophetic of Dvořák's 'American' style.

*(Note by Evan Dickerson)*

### **Tabakov, Motivy for solo double bass**

Emil Tabakov was born in Ruse, northern Bulgaria, and studied double bass, conducting and composition at the Bulgarian State Academy of Music. He was Music Director of the Sofia Philharmonic Orchestra from 1988 to 2000 and Music Director and conductor of the Bilkent Symphony Orchestra, Ankara from 2002 to 2008; in 2008 he became Director of the Music Department and Principal Conductor of the Bulgarian National Radio Symphony Orchestra.

His compositions include large-scale choral and orchestral works, among them a Requiem and seven symphonies, and chamber music. Since the 1990's his work has been coloured by a growing interest in Bulgarian folk music.

Motivy (Motifs), a short piece for solo double bass, dates from 2005. It opens with a short chant-like section whose opening notes also underpin the vigorous dance that follows. The dance is interrupted by a return of the chant, now in harmonics, before it resumes, bringing the piece to a breathless conclusion.

### **Rachmaninov, Trio Elegiaque No 1 G Minor**

Sergei Rachmaninov wrote his *Trio élégiaque* No. 1 in G minor in the space of four days in January 1892, when he was 19 years old. The work was premiered around a week later, though it was only published in 1947.

Although the work is a single sonata-form movement of some fifteen minutes' duration, it presents no fewer than twelve major ideas in quick succession. Rachmaninov's natural prowess at the keyboard might make the listener expect the piano part to dominate, but it is often heard against the backdrop of the violin and cello, with the latter instrument providing particularly expressive contributions.

This piece shares the tone and some thematic material found in one of his songs, "Oh stay, my love, forsake me not", which was dedicated to Anna Lodizhenskaya. Rachmaninov had first met her the previous year, and his feelings for the married lady of gypsy extraction bordered on dangerous obsession, although the true extent of their relationship has never been established.

It is also quite evident that Rachmaninov now started to show his character as a mature composer. Mikhail Bukinik, a fellow conservatory student, said of Sergei in his late teens: "And in this gathering there is Sergei Rachmaninov. Tall and gaunt, his broad shoulders give him a rectangular appearance. His long face is highly expressive... his hair is unruly, he smokes incessantly, speaks with a deep voice, and although he is our exact contemporary, seems somehow a great deal older. Everyone knows about the brilliant new pieces he composes for Professor Arensky, his profound structural instincts, extraordinary sight reading ability, perfect pitch and infectious enthusiasm for Tchaikovsky's music..." (Note by Evan Dickerson)

### **Piazzolla, Oblivion (Trio)**

Astor Piazzolla composed the Oblivion in 1982 for a chamber ensemble. It was one of Piazzolla's most famous tangos, mostly gaining its popularity after Mario Bellochio's film Henry IV (1984) based on a play by Luigi Pirandello. Later it was transcribed for various ensembles including this trio which was arranged by Jose Bragato, renowned Argentinian Cellist/Composer. Piazzolla's tune develops in a slow *Milonga*, a song genre popular in Argentina and Uruguay before Tango. This is one of the only tangos of Piazzolla which wasn't influenced by jazz or rock.

### **Say, Sivas, from 'Four Cities' for Cello and Piano,**

Fazil Say's "Four Cities" sonata can be considered as a journey through four cities of Anatolia.

This work has taken its inspiration from Fazil Say's memories and events of his life. Bodrum is well known as a city greatly frequented by tourists which sets it apart from the other locations. These four very different cities with their individual cultures have been selected from the nearly 2000- km wide expanse of Anatolia.

Sivas is a conservative city located in Eastern Anatolia which is known for its large Alevi population. Aşık Veysel is an Alevi Ozan (poet) and Fazil Say has been inspired by his song "Sazim" (my saz/ my instrument) in the first part of this work. The movement is concluded on a melancholy tone in imitation of this ethnic instrument.

## **Vieuxtemps, Capriccio for Viola**

Henri Vieuxtemps (1820-1881) was a Belgium violinist and composer. As a performer he travelled widely and was regarded as an outstanding virtuoso. He fell between the great Paganini, who of course influenced him and the great Ysaye, who became his pupil. His performing career was ended by epileptic strokes in 1873 and 1879, and he died soon after, but he left a considerable number of published compositions.

This Capriccio for solo viola composed in 1883 and had the title " Hommage a Paganini" and it is a melancholy piece, but quite virtuosic in the true Paganini tradition..

## **AyşeDeniz Gökçin, Pink Floyd "Lisztified": Fantasia Quasi Sonata**

Having recently completed her Masters Degree at the Royal Academy of Music, AyşeDeniz wanted to work on a project that could unite her skills and passion for classical music with her love for rock songs. She was inspired by Franz Liszt's legacy and his showmanship as a touring pianist - one of the first to play to audiences as big as 3000 at a time. She has been equally impressed with Pink Floyd's music-making, their sound as well as the messages their songs conveyed.

During 2011, Liszt's 200th Birth Anniversary, AyşeDeniz started working on her endeavour: 'Pink Floyd Lisztified: Piano Fantasy'. She arranged three of her favourite Pink Floyd songs as a tribute to Liszt's compositions, style and approaches: from thematic transformations, programme music to imitation of the orchestra.

AyşeDeniz wanted to celebrate Liszt and "his role and influence in the development of the 'rock star performer' lifestyle as we know it today with the music of Pink Floyd: the fathers of Rock Music." The further she researched the more she felt that the classical musician's and the rock band's concepts and 'philosophies' were very similar "based around romantic heroes who isolate themselves from the world creating various 'walls' - sometimes political, social and sometimes emotional."

*Pink Floyd 'Lisztified': Fantasia Quasi Sonata* was inspired by Liszt's Dante Sonata (*Après une Lecture de Dante: Fantasia Quasi Sonata*), yet one can also hear the allusions to other works by the composer such as *Totentanz*, *Ballade No. 2* and *Vallée d'Obermann*.

It consists of three Pink Floyd songs in the form of a fantasy-like sonata:

- 1 - *Hey You* (Roger Waters)
- 2 - *Wish You Were Here* (David Gilmour/Roger Waters)
- 3 - *Another Brick in the Wall* (Roger Waters)

The latter references both Dante's Inferno and Waters' song, in which AyşeDeniz "paints" an image of "hell", symbolising our wrongdoings such as war, the flawed education system, negative elements of mass media and ephemeral culture.

With this project, AyşeDeniz would like to break a wall, namely the one between herself and her audience. She wants to unite her love of classical and rock music and let the listeners and spectators experience classical music in an unconventional way.

## **Thanks**

We are very grateful to **Ladybug Home Textiles Ltd** and **Cornucopia Magazine** for their continued support. This event is insured by **Clear Insurance Management Ltd**. We are most obliged for their kind sponsorship.

AyşeDeniz Gökçin's and Nazlı Erdoğan's hair kindly styled by **Toni & Guy**.