

BIOGRAPHY



Heralded by The Times as “just the sort of champion the newest of new music needs”, while being praised as “impeccable in his pianism and unfailing in his idiomatic grasp” by Gramophone, **HIRO TAKENOUCHI**'s curiosity and a natural penchant for integrity makes his playing and vast repertoire unique amongst his generation of pianists: his love for the music of classical masters - particularly Haydn, Beethoven and Chopin - sits side by side with his passion for the music of Medtner, lesser-known British composers such as Sterndale Bennett and Parry, and the contemporary repertoire. As a soloist, he has appeared on many concert platforms including the Wigmore Hall, Tokyo Opera City, the South Bank Centre. He has also performed at festivals in Bath, Cheltenham and Salzburg and given recitals in the UK, Japan, Austria, Germany, Switzerland, Portugal, Italy and Canada. His more unusual recent appearances include piano solo works by Sterndale Bennett specially recorded for BBC Radio 3's Composer of the Week programme, the Rarities of Piano Repertoire Festival in Husum (Germany) and the BBC Four documentary The Prince and the Composer on the life and music of Parry alongside HRH The Prince of Wales. Since 2012 Takenouchi has been teaching piano at the Royal Conservatoire of Scotland (Glasgow). He also returns every summer to give masterclasses at the Poros International Piano Academy (Greece) and Ingenium International Music Academy (UK).

NEXT AT CONWAY HALL

Sunday June 4th 2017, 6:30pm
LONDON MOZART PLAYERS &
HOWARD SHELLEY

Haydn Symphony No. 83 in G minor Hob. 1/83
Mozart Piano Concerto No. 1 in F K37
Mozart Piano Concerto No. 27 in Bb K595
Myslivecek Symphony in C F. 26

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Conway Hall Sunday Concerts are an integral part of the charitable activities of Conway Hall.
Conway Hall's registered charity name is Conway Hall Ethical Society (no. 1156033).

**CONWAY
HALL
SUNDAY
CONCERTS**



Patrons - Stephen Hough, Prunella Scales CBE, Roderick Swanston, Hiro Takenouchi, Petroc Trelawny and Timothy West CBE
Director of Music - Simon Callaghan

Sunday May 28th 2017, 6:30pm

HIRO TAKENOUCHI & FRIENDS

VIOLIN
CELLO
PIANO

DUNJA LAVROVA
ASHOK KLOUDA
HIRO TAKENOUCHI

* We are hugely grateful to the *CAVATINA Chamber Music Trust* for their support in providing free tickets for those aged 8-25.

Please turn off all mobile phones and electronic devices.
No recording or photographing allowed at any time.



PROGRAMME

Georgy Catoire (1861-1926)

PIANO TRIO IN F MINOR OP. 14 (1900) [32']

- I. Allegro moderato
- II. Allegretto fantastico
- III. Molto allegro agitato



INTERVAL
(15 mins)



Pyotr Ilyich Tchaikovsky (1840-93)

PIANO TRIO IN A MINOR OP. 50 (1881-82) [50']

- I. Pezzo elegiaco: Moderato assai - Allegro giusto
- II. Tema con variazioni: Andante con moto - Variazione finale e coda

PROGRAMME NOTES

CATOIRE PIANO TRIO IN F MINOR OP. 14 (1900)

In tonight's concert, we hear two piano trios from two Russian composers whose reputation in today's musical audience could perhaps not be more disparate. The music of Russian-French composer Georgy Catoire is rarely heard on the classical music stage today, which belies his venerable prestige as the 'father of Russian modernism'.

His Piano Trio in F minor weighs the drama of Russian and German Romanticism with the panache of French modernism. Catoire's melodic flair is reflected none more so than in the sumptuous Allegro moderato. The movement begins poignantly with a melancholic melody in the cello above a rippling piano backdrop, but later on surges in drama with pockets of soaring dynamics, intense textures and opulent harmonies enriching the movement's gripping narrative. The Allegretto fantastico, vivid in Russian folk idiom, is rhythmically agitated and perennially fluctuates in meter and atmosphere. If the second movement exuded a strong and intense quality, then the Molto allegro agitato sees the players pitted against greater technical and expressive commands by Catoire. A tour de force of rhapsodic melodies and sumptuous textures and harmonies, this Finale closes the curtain in exhilarating fashion.



TCHAIKOVSKY PIANO TRIO IN A MINOR OP. 50 (1881-82)

Pyotr Ilyich Tchaikovsky is known greatly for his breadth of symphonic and ballet masterpieces, and through one of the most iconic openings to a piano concerto classical music has ever witnessed. His gift for beguiling melodies and expressive colour is not just confined to his orchestral repertoire, but is also inherent in his modest yet equally influential chamber music output.

His Piano Trio in A minor is subtitled 'In memory of a great artist', which refers to his close friend Nikolai Rubinstein. The musical journey of the trio begins with a sweeping Pezzo elegiaco, absorbed in technical virtuosity and an emphatically stirring atmosphere. The cello introduces the main lamenting theme to set a brooding tone for much of the opening passages. The music gradually takes a different climate as each player navigates their way dauntlessly through emphatic harmonies and melodies boundless in emotion and dynamic range, before the main theme returns in a closing funeral march. The second movement is a rich set of variations based on a heavenly, choral-like theme presented by the piano. After branching away into various tonal, rhythmic and textural tangents, including an evocation of a music box, a majestic waltz and cosmopolitan fugue, the piece comes to an ecstatic crescendo in the nimble, final variation. However, Tchaikovsky consumes the trio in despair as the theme from the first movement returns with greater expressive gravity and lyrical depth, to conclude with a march to the doors of death.