

Marino Formenti

Friday, July 18, 2008 7:30 pm

Portland International Piano Festival
Miller Hall, World Forestry Center

Program: Kurtág's Ghosts

GUILLAUME DE MACHAUT	<i>Loyauté, qu point ne delay</i>
GYÖRGY KURTÁG	<i>Hommage à Farkas Ferenc, No. 2</i>
GUILLAUME DE MACHAUT	<i>Trés douce a dame</i>
GYÖRGY KURTÁG	<i>Hommage à Farkas Ferenc, No. 4</i>
	<i>Hommage à Stockhausen</i>
KARLHEINZ STOCKHAUSEN	<i>Klavierstücke, No. 2</i>
OLIVIER MESSIAEN	<i>Île de Feu I</i>
GYÖRGY KURTÁG	<i>...humble regard sur Olivier Messiaen...</i>
	<i>Hommage à Pierre Boulez</i>
PIERRE BOULEZ	Notation No. 12
	Notation No. 10
MODEST MUSSORGSKY	Catacombs
GYÖRGY KURTÁG	<i>Hommage à Musszorgszkij</i>
MODEST MUSSORGSKY	The First Punishment
GYÖRGY KURTÁG	<i>Hommage à J.S.B.</i>
	<i>Hommage à Domenico Scarlatti</i>
	<i>Hommage à Farkas Ferenc, No. 3</i>
DOMENICO SCARLATTI	Sonata, K. 394
GYÖRGY KURTÁG	<i>Hemperegös (Tumble-Bunny)</i>
	The Five-Finger Quarrel
J.S. BACH	<i>Praeludium d-moll, BWV 875</i>
GYÖRGY KURTÁG	<i>Versetto: Temptavit Deus Abraham...</i>
	<i>Consurrexit Cain adversus fratrem suum...</i>
JOSEPH HAYDN	<i>Il Terremoto (The Earthquake)</i>
GYÖRGY KURTÁG	Sirens of the Deluge
DOMENICO SCARLATTI	Sonata, K. 197
GYÖRGY KURTÁG	Fugitive Thoughts about the Alberti Bass
	<i>All'Ongherese</i>
FRANZ SCHUBERT	<i>Ungarische Melodie, D. 817</i>
GYÖRGY KURTÁG	<i>Musica Ricercata, No. 8</i>
BELA BARTÓK	Hungarian Peasant Song, Op. 20, No. 2
GYÖRGY KURTÁG	<i>Orosz Tánc</i> — Russian Dance
BELA BARTÓK	Hungarian Peasant Song, Op. 20, No. 5
LUDWIG VAN BEETHOVEN	Bagatelle, Op. 119, No. 10
BELA BARTÓK	Rumanian Folk Dance, No. 6
GYÖRGY KURTÁG	<i>Do-Mi D'arab</i>

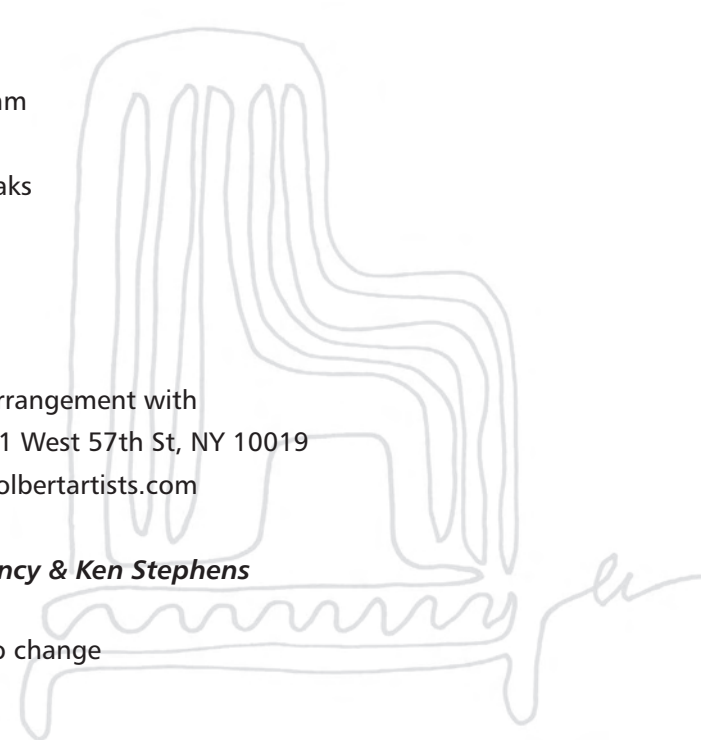
Intermission

HENRY PURCELL	Round O
GYÖRGY KURTÁG	Tears <i>Les Adieux</i> (in the manner of Janáček)
LEOS JANÁČEK	On an Overgrown Path, II, 2
GYÖRGY KURTÁG	<i>Doina</i>
FRANZ SCHUBERT	<i>Walzer</i> , D. 365, No. 22
GYÖRGY KURTÁG	<i>Hommage à Schubert</i> <i>Keringö</i> (Waltz)
FREDERIC CHOPIN	<i>Mazurka</i> , Op. 41, No. 2
GYÖRGY KURTÁG	<i>Hommage à Petrovics</i> <i>Hommage à Zenon</i>
ROBERT SCHUMANN	<i>Kinderszenen</i> : Frightening
GYÖRGY KURTÁG	...and once again: Shadow-play <i>Agitato</i>
ROBERT SCHUMANN	<i>Kinderszenen</i> : Blindman's Bluff
GYÖRGY KURTÁG	(...and round and round it goes) Face to Face
ROBERT SCHUMANN	<i>Davidsbündlertänze</i> , Op. 6, Nos. 8 and 9
GYÖRGY KURTÁG	<i>Nyuszicsököny</i> (Stub bunny)
ROBERT SCHUMANN	<i>Davidsbündlertänze</i> , Op. 6, No. 4
GYÖRGY KURTÁG	In Memoriam Edison Denisov
GYÖRGY LIGETI	Bela Bartók in Memoriam
GYÖRGY KURTÁG	In Memoriam András Mihály
FRANZ LISZT	<i>La Lugubre Gondola</i> , No. 1
GYÖRGY KURTÁG	For Marianne Teöke In Memoriam Lajos Vass
FRANZ LISZT	At Richard Wagner's Grave
GYÖRGY KURTÁG	Szunyogh István in Memoriam Marina Tsvetayeva: It's Time
ROBERT SCHUMANN	<i>Kinderszenen</i> : The Poet Speaks
GYÖRGY KURTÁG	... <i>de már elfelejtettem...</i> Lendvai Ernő in Memoriam In Memoriam Pál Járdányi

Mr. Formenti appears by arrangement with
Colbert Artists Management Inc. 111 West 57th St, NY 10019
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Generously sponsored by Nancy & Ken Stephens

Program subject to change



Program Notes

"György Kurtág's music is an extended conversation with the history of Western music. It consists almost entirely of miniatures — aphoristic text settings, quick pencil sketches, and compact character studies. Around these, Mr. Formenti combines works from the medieval master Guillaume de Machaut — through Bach, Schumann, and Mussorgsky — to Pierre Boulez, Karlheinz Stockhausen and György Ligeti; playing Boulez and Stockhausen as though they were closet Romantics, then proving for all the dissonance and modernity in Beethoven and Chopin, thereby bringing together the old and new repertoire in a single voice." (*San Francisco Chronicle* review by Joshua Kosman, April 2007)

The history of music is also the story of an incredibly dense dialogue among the artists and us, through the centuries, beyond the gaps set up by ages, set up by death.

This program is first of all a tribute to one of the greatest living composers, Hungarian György Kurtág, whose music is indeed — maybe more than anyone else's — full of explicit homages to, memories of, echoes from...

Kurtág's music, among the most intensely expressive and the most original of our time, is also a declaration of love for the great artists of our past, and first of all for what they stand for. It is perhaps the last great attempt to speak of and to handle with that broadest, most varied, and deeply human material, the object of the great masters' reflections.

This trip is, also, a reflection about our musical heritage and about what it means to us.

— Program notes by Marino Formenti, 2008



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