

NOTES

PART 1

Mendelssohn's *Variations Sérieuses Op. 54 (1841)*

Variations sérieuses, Op. 54, is a composition for solo piano consisting of a theme in D minor and 17 variations. The work was written as part of a campaign to raise funds for the erection of a large bronze statue of Ludwig van Beethoven in his home town of Bonn. The publisher Pietro Mecchetti asked Mendelssohn to contribute to a 'Beethoven Album', published in January 1842, which also included pieces by Liszt, Chopin, Moscheles and others, of which the proceeds would go to the Monument. Many of the variations require a virtuoso technique. Mendelssohn's good friend Ignaz Moscheles stated "I play the Variations sérieuses again and again, each time I enjoy the beauty again". Ferruccio Busoni also liked the work very much. Many pianists have recorded it, including Vladimir Horowitz, Sviatoslav Richter, Rena Kyriakou, Vladimir Sofronitsky and Murray Perahia.

Schubert's *Moments Musicaux N. 1, 3 & 6 D 780 - Op. 94 (1828)*

Six moments musicaux, D 780 (Op. 94) is a collection of six short pieces for solo piano. The movements are as follows:

Moderato in C major

Andantino in A-flat major

Allegro moderato in F minor (ends in F major)

Moderato in C-sharp minor

Allegro vivace in F minor (ends in F major)

Allegretto in A-flat major (ends on an open octave in an A-flat minor context)

Along with the Impromptus, they are among the most frequently played of all Schubert's piano music, and have been recorded many times. No. 3 in F minor has been arranged by Leopold Godowsky and others. It has been said that Schubert was deeply influenced in writing these pieces by the Impromptus, Op. 7, of Jan Václav Voříšek (1822). They were published by Leidesdorf in Vienna in 1828, under the title "Six Momens [sic] musicaux [sic]". The correct French forms are now usually used – moments (instead of momens), and musicaux (instead of musicals). The sixth number was published in 1824 in a Christmas album under the title Les plaintes d'un troubadour.

Ravel's *Valses Nobles et Sentimentales (1911)*

The piano version was published in 1911, and an orchestral version was published in 1912. The title was chosen in homage to Franz Schubert, who had released collections of waltzes in 1823 entitled Valses nobles and Valses sentimentales. The waltzes are marked as follows.

Modéré – très franc

Assez lent – avec une expression intense

Modéré

Assez animé

Presque lent – dans un sentiment intime

Assez vif

Moins vif

Epilogue: lent

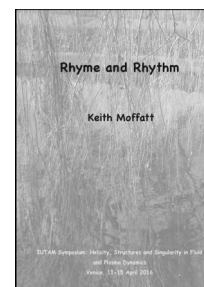
The piano edition is published with a quotation of Henri de Régnier: "...le plaisir délicieux et toujours nouveau d'une occupation inutile" (the delicious and forever-new pleasure of a useless occupation). The suite contains an eclectic blend of Impressionist and Modernist music, which is especially evident in the orchestrated version.

BREAK

Rhyme and Rhythm – By Keith Moffatt

“... Yes, I like to try my hand at Rhyme and Rhythm – I hesitate to call it poetry - when occasion demands, or when the Muse inspires. I was first afflicted in this way with the onset of the third millennium – or was it delirium?”

HKM



PART 2

Rachmaninoff's 5 Songs (circa 1900) - Arranged by Earl Wild (circa 1986)

Rachmaninov's songs for voice and piano count among his most heartfelt and beautiful compositions. Since his better-known piano preludes ooze melody from their every pore, why not adapt the songs for solo piano and you'll have what amounts to an additional set of Rachmaninov preludes? That's precisely what Earl Wild did with 13 of these gems. He doesn't merely weld the vocal lines onto the original piano accompaniments; instead, he fleshes out the textures in a style very much in keeping with the lush polyphony and galvanic rhythm typical of Rachmaninov's solo keyboard writing.

Reizenstein's Variations on the Lambeth Walk (1948)

Reizenstein's popular set of Variations on The Lambeth Walk (a popular song of the 1930s) for solo piano, are a set of compositions, each variation being a parody of the style of a major classical composer. The composers parodied are Chopin, Verdi, Beethoven, Mozart, Schubert, Wagner and Liszt.

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Martin Jones

Martin Jones has been one of Britain's most highly regarded solo pianists since first coming to international attention in 1968 when he received the Dame Myra Hess Award. The same year he made his London debut at the Queen Elizabeth Hall and his New York debut at Carnegie Hall, and ever since has been in demand for recitals and concerto performances on both sides of the Atlantic. He is a prolific recording artist. His performance repertoire, as well as encompassing most of the standard works for piano, also includes unusual concertos such as the Busoni Concerto, which he performed with the BBC Symphony Orchestra and Norman Del Mar. He has also championed the music of British composers and has performed concertos by Britten, Benjamin, Mathias, McCabe and Lambert. He gave the first performance of the revised version of Alun Hoddinott's Third Concerto at the 1974 BBC Promenade Concerts, and recorded Hoddinott's Second Concerto with Andrew Davis and the Royal Philharmonic Orchestra for Decca. He gave the world premiere of Ravelled Threads by American composer Wendy Carlos in New York. In 1996 he became the first major British artist to give a solo recital in Ekaterinburg, Russia. Recent highlights include a recital at the Adelaide Festival, a programme of Percy Grainger at the Eifeler Musiktage in Germany, and the complete Iberia of Albéniz at London's South Bank Centre.

Sources:

<https://en.wikipedia.org>

<http://www.wyastone.co.uk/nimbus-artists/martin-jones/biography>