

SCHOOL OF MUSIC



THE AUSTRALIAN NATIONAL UNIVERSITY

4 HANDS

GEOFFREY LANCASTER & ARNAN WIESEL

Friday 1 August 2008, 7.30pm



ANU COLLEGE OF ARTS & SOCIAL SCIENCES



PROGRAM

Symphony no. 95 in c minor (1791) (arranged for piano 4-hands by Carl Czerny)

Joseph Haydn (1732-1809)

- i) *Allegro moderato*
- ii) *Andante*
- iii) *Menuetto - Trio*
- iv) *Finale: Vivace*

Fantasia in f minor op. 103 (D940) for piano 4-hands (1828)

Franz Schubert (1797-1828)

Allegro molto moderato - Largo - Allegro vivace - Allegro molto moderato

INTERVAL

Symphony no. 98 in B-flat major (1792) (arranged for piano 4-hands by Carl Czerny)

Joseph Haydn (1732-1809)

- i) *Adagio - Allegro*
- ii) *Adagio cantabile*
- iii) *Menuetto - Trio (Allegro)*
- iv) *Finale: Presto*

The terms 'piano', 'pianoforte', piano e forte' and 'fortepiano' are used to describe a touch-sensitive keyboard instrument in which strings are struck by rebounding hammers. During the eighteenth century and the first half of the nineteenth century, all these terms were used interchangeably. Today, the term 'fortepiano' is used to describe pianos whose design originated prior to the early-nineteenth century, in order to distinguish them from later instruments.

The fortepiano used in this recital is a precise copy by the American fortepiano maker Paul McNulty (Divisov, Czech Republic), of an instrument made in 1819 (opus 318) by the Viennese fortepiano maker Conrad Graf. The original piano is housed in Zamek Kozel (Goat Castle) near Pilsen, Czech Republic. The instruments of Graf represent one of the pinnacles in the development of the piano.

The instrument has four pedals. As with modern pianos, the right-hand pedal raises the dampers, and the left-hand pedal enables the hammers to strike one, two, or three strings per note ('una-corda' pedal); the second-pedal-from-the-left engages the 'moderator' (a mechanism that interposes a series of cloth tongues between the hammers and the strings, so that the hammers strike the strings through the tongues; this creates a dark, distant, muted sound); the second-pedal-from-the-right engages a 'double moderator' (a thicker series of cloth tongues that are interposed between the hammers and the strings; this creates an even darker, more distant, and muted sound than the 'single' moderator). The moderator, una corda, and una-corda-combined-with-the-moderator produce intimate and ethereally beautiful timbres that are not available to the player of the modern piano.

This fortepiano is the type of Graf instrument with which both Beethoven (during his middle and late periods), and Schubert (during his middle and late periods) would have been familiar.

Paul McNulty is regarded as one of the greatest living fortepiano makers. A Texan by birth and graduate of the Peabody Conservatory in Baltimore, he maintains his workshop in Divisov, Czech Republic. His pianos are represented in significant international keyboard collections, such as Harvard University, London's Royal College of Music, and the Schola Cantorum Basiliensis. His instruments have featured on many significant recordings made by the great fortepianists of our time.



GEOFFREY LANCASTER

For the past 30 years, Geoffrey Lancaster has been at the forefront of the historically-informed performance practice movement.

Geoffrey Lancaster is Chief Conductor and Artistic Director of La Cetra Barockorchester Basel. He has appeared as conductor or soloist with all of the Symphony Australia orchestras and the Australian Chamber Orchestra. Geoffrey has been frequent guest Director with the Tasmanian Symphony Chamber Players since 1987. He is also Artistic Director and fortepianist with Ensemble of the Classic Era.

The most distinguished Australian pianist of his generation, Lancaster's recent international engagements include appearances as soloist with the Gürzenich Orchestra Köln, the Leipzig Gewandhaus Orchestra, the Düsseldorfer Symphoniker, the Indianapolis Symphony Orchestra, Ensemble 415 of Geneva, Tafelmusik Baroque Orchestra of Toronto, the New Zealand Symphony Orchestra, the Rotterdam Philharmonic Orchestra, and the Royal Stockholm Philharmonic Orchestra. He has also performed to critical acclaim as soloist at the Alte Oper Frankfurt; the Auditorio y Centro de Congresos Victor Villegas in Murcia, Spain; Hatchlands Park in Surrey; De Doelen in Rotterdam, the Music Centre Vredenberg in Utrecht, and the Kölner Philharmonie.

As a recording artist, Geoffrey's 30 CDs have won many awards including a Gramophone award for Best Recording, the ARIA Best Classical Recording, and Soundscapes Editor's Choice. He has recorded for ABC Classics, ABC Classics 'Antipodes', Tall Poppies, Sony Classical, and Supraphon.

Geoffrey Lancaster was the first Australian to win a major international keyboard competition, receiving First Prize in the 23rd Festival van Vlaanderen International Mozart Fortepiano Competition, Brugge.

An inspiring teacher and public intellectual, Lancaster undertakes regular residencies at significant European conservatoria including: the Royal Conservatorium, the Hague; the Sweelinck Conservatorium, Amsterdam; Manchester's Royal Northern College of Music; the Hochschule für Musik, Freiburg; and the Basel Musik Akademie. He also facilitates, conducts and teaches on a regular basis for the Australian National Academy of Music.

In 1996, Geoffrey Lancaster was Associate Professor at the Royal College of Music, London. Since 2002 he has been at the Australian National University where he is Professor, and since 1999 has been visiting Professor of fortepiano at the Schola Cantorum Basiliensis, Switzerland.

Lancaster received the Australian Artists Creative Fellowship from the Commonwealth of Australia for his outstanding artistic contribution to the nation. He was subsequently awarded the HC Coombs Creative Fellowship by the Australian National University. In 2006 Geoffrey Lancaster was named Australian of the Year for the Australian Capital Territory, and was awarded the Order of Australia for service to music and music education. In 2007, Geoffrey was appointed Honorary Professor of the University of Tasmania, and was elected a Fellow of the Australian College of Educators.



ARNAN WIESEL

The Israeli born pianist Arnan Wiesel is a winner of national and international prizes including Israel's highest prize for young musicians, the Francoix Shapira Prize. A finalist in the Sydney Piano Competition, his career as solo and chamber musician has taken him to Australia, USA, Europe, Asia, New Zealand and Israel.

In Europe concert appearances include concertos with the Stuttgart Philharmonic, Badischer Staatskapelle, Hamburg Mozart Orchestra, Deutsche Kammer-akademie Neuss, Württembergische Kammerphilharmonie, Danska Sinfonietta and a tour with the Rubin Academy Orchestra playing Bach d minor concerto, and recitals in such important music centres as the Concertgebouw in Amsterdam, Münchner Gasteig, Frankfurt Alte Oper, Hamburg, Stuttgart, Bayreuth, Brussels, Copenhagen, Zurich, Geneva, Lisbon, Budapest and Moscow.

He has played with all the major Israeli orchestras including the Israel Philharmonic Orchestra and is a frequent guest at international festivals such as the Schleswig-Holstein Festival, Insel Hombroich and Münchner Klaviersommer Festivals in



Germany and the Israel Festival.

In the USA he appeared in Carnegie Hall in New York as well as with the Curtis Orchestra. An accomplished and enthusiastic chamber music player Arnan Wiesel has formed the 'Duo Corda' with his wife, Australian harpist Alice Giles - an unusual combination which has received enthusiastic response from public and critics alike. He appears often with his father, cellist Uzi Wiesel.

Since taking up residence in Australia, where he is a senior lecturer in piano at the ANU School of Music, ANU, he has performed with the Sydney Symphony Orchestra, the Australia Ensemble, the Queensland Symphony Orchestra, Canberra Symphony Orchestra, in the Barossa Festival with Jane Peters, the Adelaide Festival, the Hunter and Huntington festivals, and in the Canberra Chamber Music Festival. He appeared in the NZ Piano festival in Wellington.

He is currently in his fifth year playing a series of concerts of the complete J.S.Bach keyboard works.



SCHOOL OF MUSIC

OPEN DAY 2008

Program available from www.anu.edu.au/music

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The Semester 2 Concert Diary is out soon! If you would like a copy of the printed Concert Diary and have not registered your details previously, please subscribe at www.anu.edu.au/music/events

For more information contact the Concert Coordinator, Belinda Kelly, concert.coordinator@anu.edu.au

WHAT'S ON

CHRISTINE DRAEGER IN CONCERT

Christine Draeger (flute) and John Martin (piano) with video by Rachael Brown.

Christine and John explore the factors that can both inspire and constrain the creative musician. Rachael Brown's video images help peep inside the musician's imagination.

DATE & TIME: MONDAY 4 AUGUST, 7.30PM
LOCATION: REHEARSAL ROOM 3, SCHOOL OF MUSIC, ANU.
COST: FULL \$16, CONCESSIONS, FRIENDS AND ARTSOUND FM MEMBERS \$13, ANU STUDENTS \$6
TICKETING: TICKETS AVAILABLE AT THE DOOR ONE HOUR PRIOR TO THE CONCERT.

PUCCINI CELEBRATION: OPERA GALA

The Embassy of Italy and the School of Music Voice Area present a Puccini Celebration - a concert commemorating the 150th anniversary of the birth of one of Italian opera's greatest composers.

DATE & TIME: FRIDAY 8 AUGUST, 7.30PM
LOCATION: LLEWELLYN HALL, SCHOOL OF MUSIC, ANU.
COST: FULL \$25, CONCESSIONS, FRIENDS AND ARTSOUND FM MEMBERS \$20, ANU STUDENTS \$10

TICKETING: TICKETEK 132 849, WWW.TICKETEK.COM *

DANIEL DE BORAH IN CONCERT

Prize winner of the 2004 Sydney International Piano Competition, Daniel returns to Canberra to perform works by Beethoven, Chopin and Prokofiev.

DATE & TIME: FRIDAY 29 AUGUST, 7.30PM
LOCATION: LLEWELLYN HALL, SCHOOL OF MUSIC, ANU.
COST: FULL \$25, CONCESSIONS, FRIENDS AND ARTSOUND FM MEMBERS \$20, ANU STUDENTS \$10

TICKETING: TICKETEK 132 849, WWW.TICKETEK.COM *

* Ticket price includes GST and booking fee. Transaction fee may apply.

