

THE UNIVERSITY OF EDINBURGH CONCERT SERIES AUTUMN · WINTER 2011

Concerts at The University

Friday 28 October 2011

1.10pm

St. Cecilia's Hall

Graham O'Sullivan · flute

Chie Hirai · fortepiano

Programme of works by MOZART and HAYDN



Sonata in C major for flute and piano KV14

Wolfgang Amadeus Mozart (1756-1791)

Allegro – Allegro – Menuetto 1 – Menuetto 2 (“en carillon”)

Mozart's Sonata in C major is one of the six sonatas K.10-15 written in London in 1764 during his family's tour of Europe. Mozart dedicated them to Queen Charlotte “at her own request”, and received 50 guineas for them. They were published as the young Mozart's “opus 3” as sonatas for “Piano and Violin or Flute (Violoncello ad libitum)”. It is likely that the sonatas were influenced by a set of similarly scored sonatas (Op.2) by Queen Charlotte's own music teacher, Johann Christian Bach, who had befriended the young Mozart and influenced the young composer's evolving style. They cannot be characterised as true trios nor even as what we might regard as conventional flute or violin sonatas. The optional cello part is not mentioned at all on the title page of one of the first editions and it is clear that even the accompanying flute or violin part can be dispensed with: “Six/SONATES pour le/CLAVECIN/qui peuvent se jouer avec/l'accompagnement de Violon, ou Flaute/Traversiere...”. The fact that the accompanying part was originally written for violin (rather than flute) is evident from the use of double stops and the use of notes below the range of the flute. Now, as then, it is necessary to adapt the material somewhat for the flute.

Fantasia in C minor KV475

Wolfgang Amadeus Mozart

Mozart's Fantasia in C minor, K.475, was completed and published in Vienna in 1785 together with his Piano Sonata no.14, K.457, as Opus 11. The title page bore a dedication to Thérèse von Trattner, who was one of Mozart's pupils. Her husband was an important publisher as well as Mozart's landlord at the time. Eventually the Trattners became godparents to Mozart's children. Opinions have differed as to whether the fantasy and sonata should be performed together. Although they were published together, Mozart sometimes performed the pieces separately. Alfred Einstein wrote of the fantasia that it “gives us the truest picture of Mozart's mighty power of improvisation - his ability to indulge in the greatest freedom and boldness of imagination, the most extreme contrast of ideas, the most uninhibited variety of lyric and virtuoso elements, while yet preserving structural logic - this work is so rich that it threatens to eclipse the sonata without actually doing so”.

Trio in G major Hob XV:15

Franz Joseph Haydn (1732-1809)

Allegro – Andante – Finale (Allegro moderato)

Haydn's Trio in G major is a more substantial work than most of his own small-scale chamber works for winds, and is closer to what we might regard as a genuine trio than the sonata by Mozart with which this programme opened. Composed in 1790 for the London publisher, John Bland, the flute part for the most part has an equal role to the piano, although the cello part still largely doubles or reinforces the left hand of the keyboard part. Bland had travelled to Esterházy Palace to meet Haydn in early 1790. Haydn contracted with Bland to provide three trios in which the flute would replace the traditional violin. In comparison with most of Haydn's other chamber works for winds, they are works of considerable invention, each beginning with opening movements in sonata form developed through excursions into remote chromatic territory. They are imbued with Haydn's characteristic wit and humour, perhaps no better exemplified than in the closing movement of the G major trio, a playful rondo. These trios, unlike Mozart's accompanied sonata “trios”, clearly could not be performed without the flute. Since the cello part, however, either doubles or underlines the harmony implicit in the left hand of the piano throughout, the trios can be performed, as it is in today's concert, without a cello.

G.O'S

Graham O'Sullivan read English Literature at Cambridge University, and as a postgraduate at the Royal Academy of Music in London, where he was taught by Lisa Beznosiuk and Rachel Brown. Scholarships from the Countess of Munster Musical Trust and the Leverhulme Trust supported further studies with the Belgian flautist Barthold Kuijken at the Royal Conservatory of the Hague in Holland.

As a recitalist he has performed across the UK as part of the Countess of Munster Trust Recital Scheme. As an orchestral musician, he has performed and recorded with the English Baroque Soloists, the Dunedin Consort and Players, the Drottningholm Baroque Ensemble, the Hanover Band, the Academy of Ancient Music, the English Concert, the Gabrieli Consort and Players and the European Union Baroque Orchestra.

Chie Hirai studied piano at the Toho Gakuen School of Music in Tokyo, graduating with a Bachelor of Music in 1997 before specializing on the fortepiano under Stanley Hoogland at the Royal Conservatory in The Hague where she received her Master's Degree in 2002 with distinction. In addition, she was awarded the Nicolai Prize as the best student of the year. On the competition podium, Chie was a prizewinner of the 38th International Fortepiano Competition in Bruges in 2001 and also at the Internationaal Van Wassenaer Competition in 2004. In the same year, she won the IYAP (International Young Artist's Presentation) in Antwerp. In the Mozart year, 2006, Chie received several invitations to perform at European festivals. Her Austrian tour with L'Orfeo Barockorchester in particular was a great success, and she was described as "the expert of this instrument...[a] virtuoso without any trace of vanity..." (Wiener Zeitung). Since 2006, Chie has worked in a duo with the celebrated cellist Hidemi Suzuki. Their first CD (complete piano and cello works of Mendelssohn), released by Deutsche Harmonia Mundi, was awarded the National Art Festival Award from the Agency for Cultural Affairs Japan.

As a soloist, Chie has established her own recital series, "Composers fascinated by Viennese Pianos". The inaugural recital in 2006 was welcomed enthusiastically by critics: "The music had its own breath under her fingers, the instrument must be rather difficult to control, but she had a complete command to allow her to choose the proper sonorities with the right taste. The performance was of highest quality". (MUSICA NOVA, Tokyo). Chie is currently in demand as a soloist and chamber musician in various ensembles in both Europe and Japan. She has been appearing in the major early music festivals in Europe such as the Festival de Musica Antiga de Barcelona (Spain), Festival Oude Muziek Utrecht (Holland), Académies Musicales Festival in Saintes (France), The Felicja Blumental International Music Festival (Israel) and Carinthische Sommer (Austria).

The instruments used in today's recital are an 8-keyed flute by Rudolf Tutz, Innsbrück, 1999 after original by H.Grenser, c.1790, and a Viennese-action fortepiano. Inscribed "Ioh. Fried. Kuhlbörs Orgel und Instrumentenmacher in Breslau No. 69", the fortepiano is in most respects typical of the product as built in Vienna itself. The compass is five and a third octaves, from FF - a^{'''}, the instrument being double strung from FF - g, and triple strung above that to the top of the compass. It has a knee lever to lift the damper pedals, and possibly originally (or early on) had a moderator stop which is no longer extant. The instrument forms part of the Rodger Mirrey Collection, gifted to the University in 2005, and was restored to playing condition prior to its arrival in Edinburgh.

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