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Kevin Kanisius Suherman

plays Schimmel Konzert 280

move

SCHUMANN | LISZT | CHOPIN
BEETHOVEN



Programme Notes

Frédéric Chopin – Andante Spianato and Grande Polonaise Brillante

Andante Spianato (moving smoothly), a sensitive solo piano piece was later added as an introduction to his Grande Polonaise Brillante Op 22, which was for piano and orchestra. In fact, he gave the orchestra very little to do, apart from adding colour to the harmonies, and with just a few bars on its own, so the work is usually played as a piano solo without orchestra. It has become an attractive and exciting addition to the solo piano repertoire. The Andante needs no explanation. It typifies Chopin's reputation as a poet of the piano and as a writer of songs for the piano, containing warm, but uncomplicated emotions, in the context of simple beauty of sound. After the Andante, the Polonaise is introduced by a fanfare-like passage originally played by the orchestra, but usually transcribed for the piano. Then the piano begins the Polonaise itself. Chopin's extensive inclusion of Polish music ideas and traditions in his music is evident in many works. The Polonaise is of particular interest. Unlike other dances, for example Waltzes and Mazurkas, the Polonaise is more a ceremonial procession before aristocratic or royal personages, than it is a dance in the usual sense. In this case, Chopin starts with a very rhythmic, almost military, statement of the theme, which appears with unemotional simplicity of pulse.



Chopin, however, could not long resist the temptation to add his own personal stamps to the music. The melodic lines take on an importance of their own, suggesting sensitive shaping and rubato outside the march-like character of the Polonaise.

Franz Liszt – Liebestraum No. 3

Liszt composed much music, which he himself would have enjoyed presenting to the public. Since he fell in love a number of times, it is not surprising that three of his piano solo items bear the title Liebestraum (Dream of Love). It is interesting too, that he possessed a very special ability to produce from the piano exceptionally warm singing sounds, so that his melodies came out with great beauty. One of the famous piano teachers of the time, Leschetitsky, gave up playing and teaching for a while, in order to experiment with ways of producing those sounds which he had heard Liszt produce in concerts. Of course, Liszt was known for his remarkable virtuosity, but it was the quality of his sounds, and balance between melody and accompaniment, which attracted the public too.

Gnomenreigen (Dance of the Gnomes)

As a concert study, this little piece demonstrates the wonderful lightness and sparkle, of which the piano is capable. Though Liszt could project a strong melody when needed, using the mass of the arms and even the body itself when needed, he must have been brought up initially with the training in what was called independence of fingers. This was the technique, which came to the piano from the harpsichord, and Liszt evidently had surprisingly light and



rapid finger dexterity. Gnomenspeisung depends upon this ability, and it would have been much easier on the pianos of his time, whereas on the full-sized modern grand piano of today it requires special skill. In addition, the use of the sustaining pedal is problematic, given the very different duration of the tones on our present pianos, and also the sounds and duration in the bass region of the instrument, care is needed to follow the musical intentions given in the score. A charming little work.

Ludwig van Beethoven – Sonata op. 27 no 1

Through his Piano Sonatas, Beethoven gives us a changing picture of his creative life, sometimes depicting deep love and compassion, sometimes aggressiveness and anger, as well as moments of sadness and depression, and the way in which he expresses these many moods alters throughout as his life develops. The Sonata Op 27 No 1 comes in the centre of his creative life and here he presents to us mainly moments of gentleness and calm, although there are some outbursts of emotional tensions too. The work starts with a friendly, unhurried theme, which must have come from one of the happier and calmer moments of his life. Suddenly, however, there is a quite unexpected outburst of excitement, not of anger on this occasion, but certainly of activity. The movement then comes to an end as it had started, so that in some sense there is a semblance of Classical ternary form, but within the movement, there is no adherence to traditional keys and subjects. The second movement is a much more usual Scherzo and Trio, containing some very exciting and difficult syncopated figures towards then end. Beethoven really showed his fullest depth of feeling, of longing and of love in the movement marked 'Adagio con espressione', which leads into the Finale. Beethoven often excels in the slow movements of his music, and this is one of his great piano pieces. Interestingly, he moves

from the wonderful Adagio into the Finale by means of a cadenza-like passage, but unlike many cadenzas, which allow the performer to show off brilliance, this cadenza has only the purpose of dispelling the deep tensions of the expression previously displayed, in order to be able to move to the happy themes to come; it is neither fast nor showy. The Finale shows Beethoven in a joyous and comfortable mood almost throughout.

Robert Schumann – Carnaval | Scènes mignonnes sur quatre notes Op 9

The title suggests the joyous and vital scenes, and the colourful and often amusingly attired people, whom Schumann sees in his imagination as he enjoys the revelry of the Carnival. The sub title: Tiny Scenes on Four Notes refers to the name of a Bohemian town, ASCH, where a lady friend, Ernestine von Fricken, lived. In German music notation these letters become A, Eb(Es), C and B(H), and these notes are used in various contexts in the work. In reverse order SCHumAnn they could refer also to his own name. This gives some clue to his expressions of love, and perhaps restlessness, in many of the pieces. He does also make reference to his future wife, Clara Wieck behind the name Chiarina. Then, as we pass through the Carnival, we encounter traditional pantomime characters – Pierrot, Arlequin, Pantalon and Colombine - all of whom add entertainment to the proceedings. Schumann's young friends, who met regularly to champion true art, the Davidsbündler, appear at the end in their march against the Philistines. Most significant amongst these is the appearance of two imaginary figures from Schumann's own personality: Florestan, lively and charismatic and Eusebius, sensitive and thoughtful, both clearly depicting contrary aspects of his own character.



Kevin Kanisius Suherman

Kevin Kanisius Suherman was born on the 17th December 1994 at Bandung, Indonesia. He started learning the piano when he was 6 years old and Kevin started classical piano under the supervision of Mr. Stephen Sulungan. He also learned pop and jazz music from Mr. Bambang Nugroho. In 2008, he entered Melbourne Grammar School in Australia with a full music and school scholarship. At present, he continues to study piano under the supervision of the great teacher Professor Max Cooke.

Kevin began to play in public when he was 9 years old. He performed in school concerts, competitions and master classes. The first competitions he won were the Yamaha competition at Bandung in December 2004 and February 2005 winning the first prize. In July 2005 and July 2006, he had master classes in Salzburg, Austria with Professor Kämmerling from Germany.

In October 2005, Kevin received an Indonesian National Award (MURI) for performing 50 classical, pop and jazz pieces non stop without any score. Since then, he began to perform frequently in public concerts, on TV shows and in charity events for the victims in Yogyakarta Earthquake. He also visited Singapore, Beijing, Bali, Surabaya, Jakarta and Bandung for further concerts in Asia.



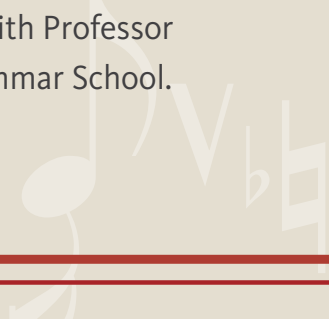
In June 2007, he performed two piano concertos with orchestra in Bandung, the first movement of Chopin Piano Concerto No. 1 and Beethoven Piano Concerto No. 3, with Professor André de Quadros conducting from Boston University, USA.

In 2008, he played the first movement of Khachaturian Piano Concerto No. 1 with Martin Rutherford, Australia conducting and the Melbourne Grammar School Symphony Orchestra. At the end of 2008, he went with Professor Max Cooke and other students to Manchester, Freiburg, Vienna and Salzburg to meet well-known musicians and piano professors for master classes. In 2009, he performed his first concert with the Team of Pianist at Rippon Lea, Melbourne where he played the Beethoven Piano Sonata Op. 2 No. 3.

In January 2010, Kevin as an artist of Schimmel Piano, Germany made a solo piano recording of Liszt, Chopin, Beethoven and Spanish music at Melbourne. In April 2010, Kevin performed his first concert at Aula Simfonia Jakarta playing the full Chopin Piano Concerto No. 1 with Dr. Stephen Tong conducting. In September 2010, he performed Dohnanyi Variations on a Nursery Song with Melbourne Grammar School Symphony Orchestra with Mark Drummond conducting.

In November 2010, Kevin performed at Melbourne Town Hall on a charity concert towards East Timor. In December 2010, he performed at Japan at Waseda University Okuma Auditorium Tokyo with Melbourne Grammar School Symphony Orchestra playing the last movement of Saint-Saëns 2nd Piano Concerto with Mark Drummond conducting. Currently, Kevin is continuing his classical music studies with Professor Max Cooke and also learning violin as well as piano at Melbourne Grammar School.

He is also in the first violin section of the orchestra.



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Robert Schumann –			Franz Liszt		
Carnaval op. 9					
1	Preamble	2'11"	21	Liebestraum No. 3	4'15"
2	Pierrot	1'09"	22	Gnomenreigen	3'06"
3	Arlequin	0'39"	Frederic Chopin		
4	Valse Noble	1'11"	23	Andante Spianato	5'00"
5	Eusebius	1'19"	24	Grande Polonaise	
6	Florestan	0'42"		Brillante op. 22	9'15"
7	Coquette - Replique	1'37"	Ludwig van Beethoven –		
8	Papillons	0'40"	Piano Sonata in E-flat major		
9	A.S.C.H S.C.H.A	0'52"	op. 27 no. 1		
10	Chiarina	0'54"	25	Andante	5'18"
11	Chopin	1'22"	26	Allegro molto e vivace	1'50"
12	Estrella	0'25"	27	Adagio con espressione	3'33"
13	Reconnaissance	1'37"	28	Allegro vivace	5'33"
14	Pantalon et Colombine	0'44"			
15	Valse Allemande	0'53"			
16	Paganini	1'24"			
17	Aveu	1'02"			
18	Promenade	1'58"			
19	Pause	0'18"			
20	Marche des Davidsbündler	3'40"			

CD Total: 56'77"

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