


SCHIMMEL
ARTIST COLLECTION

Kevin Kanisius Suherman

plays Schimmel Konzert 213

move

LISZT | CHOPIN | BEETHOVEN
AND SPANISH MUSIC



Programme Notes

Liszt – La Campanella

Liszt has produced here a small but dazzling work, which makes full use of the kind of technical mastery and exuberance of which he himself was so capable. This music is however not just a showpiece, but it is one of great delicacy and sensitivity imitating the delicate sounds of small bells, as well as fullness of sound and excitement towards the end.

Schumann/Liszt – Dedication (Widmung)

Liszt, a great admirer of Schumann's music, fully understood the beauty of his vocal line as well as the significance of his accompaniments, which he transcribed with great insight in this arrangement of Widmung. The emotional intensity towards the end of the song is also thoroughly realized. Liszt refrained from imposing himself on Schumann's original creation.

Chopin – Ballade No.1 Op. 23

The Ballade in G minor, like Chopin's other three Ballades, was inspired by the poetry of Adam Mickiewicz, and as the title implies, there is an underlying story, although Chopin was never inclined to write program music, or to give details about what his music



depicts. This work contains many pianistic difficulties, from rapid finger passages to powerful chordal segments, as well as awkward contortions in the coda. Without adhering to any of the rigid formal structures of earlier music forms, Chopin is able to allow the various lyrical and dramatic moments to evolve and to progress from one to another. This gives a sense of direction and a feeling of unity, leading us on to the final conclusion. We do not need words to explain what he has to say, from the music itself we understand his intentions.

Chopin – Fantasie Impromptu Op.6

This is one of Chopin's smaller keyboard works. It has facile virtuosity, which is the direct result of Chopin's own excellent pianism. Light-hearted excitement is achieved in the opening and closing rapid sections. Contrast is provided through a calm song-like middle section, very beautiful, without being one of Chopin's deepest moments.

Chopin – Polonaise in A-Flat Op. 53

A Polonaise is not truly a dance in the usual sense. It is a ceremonial procession, containing much pomp and aristocratic character. Chopin introduces his own personal and sometimes dramatic attitudes into his Polonaises for the piano, making them often into brilliant and virtuosic compositions. Chopin himself was unhappy when he heard this Polonaise played too fast, which he thought ruined its noble inspiration. Here, the stately Polonaise rhythm persists throughout without interruption, and a good deal of the rhythmic intensity comes from articulations, from the contrasts between legato and staccato.

Beethoven – Sonata Op. 2 No. 3

The Sonata Op. 2 No. 3 is one of Beethoven's most satisfying early piano Sonatas. It contains many influences from Mozart and Haydn, and yet there are also indications of

the drama and orchestral characteristics that will typify his middle and later works. The technical demands indicate something from his own pianistic brilliance, whilst the lyrical and contrasting elements of the slow movement already show something of the mature Beethoven.

Albeniz – Segudillas No. 5

As a child prodigy, Albeniz performed before the public from an early age, and later as a composer he could always exploit his early-gained pianistic facility in writing for the piano. Due to his own virtuosity, his piano works are always impressive to audiences. Seguidilla is a dance, which originated in Southern Spain and shows influence from the Moors and from flamenco dancing. The piano is able to imitate the castanets, foot tapping, hand clapping and guitar, as well as short vocal segments typical of many Spanish dances where the Moorish inflection becomes evident.

Granados – Lover and the Nightingale

Granados wrote a number of piano pieces inspired by paintings by Goya. Quite unusually, he subsequently based an opera on these pieces, and titled it Goyescas. The original six piano pieces had the general title Los Majos Enamorados (The Toffs In Love) and the particular one performed here is called Quejas ó la Maya y el Ruiseñor (Complaints or the Maiden and the Nightingale).

de Falla – Ritual Fire Dance

This dashing piano work is an arrangement from de Falla's ballet El Amor Brujo (Love, the Magician) in which an Andalusian gypsy girl Candélas fell in love with Carmel after the death of her husband, whom she had never loved. The husband's ghost returns to haunt them and Candélas, together with gypsies, performs a Ritual Fire Dance, drawing the ghost of her husband into the fire as its tempo increases and until he ultimately vanishes forever.

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The company was founded in 1885 by Wilhelm Schimmel in Leipzig, Germany. Four generations later, Schimmel Pianos is one of the few piano companies still in the hands of direct descendants of the original founder. Schimmel Pianos are made in Germany with the finest hand selected materials, and lovingly crafted into beautiful musical instruments whose sound can touch the soul and lift the spirit.

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Your keys to happiness



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, joining Yamaha Music School in the beginner's class. His interest in music has emerged since then, and Kevin learned classical piano under the supervision of Mr. Stephen Sulungan. Not only did he learn Classical music, but also his passion in music generally developed splendidly, and he also learned Pop and Jazz music from Mr. Bambang Nugroho. In 2008, Kevin 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 masterclasses. The first competitions he won were the Yamaha competition at Bandung in December 2004 and February 2005 winning the first prize. In July 2005, he had a masterclass in Salzburg, Austria with Professor Kämmerling. In October 2005, Kevin received a special award from the Indonesian Record Museum (MURI) for his solo piano recital where he played continuously without pause fifty items from the world hits of Classical, Pop and Jazz music, all without referring to any score. Since then, he began to perform frequently in public concerts, on TV and in charity events. Kevin also visited Singapore, Beijing, Bali, Surabaya and Jakarta for further concerts in Asia. In June 2007, he performed two piano concertos with orchestra in Bandung, the first movements of Chopin Piano Concerto No. 1 and Beethoven Piano Concerto No. 3, with Professor André de Quadros conducting. In 2008, Kevin played the first movement of Khachaturian Piano Concerto No. 1 with the Melbourne Grammar School Symphony Orchestra. At the end of 2008, Kevin went with Professor Max Cooke and other students to Manchester, Freiburg, Vienna and Salzburg to meet well-known musicians and piano professors and to visit important music institutions in Europe. In 2009, Kevin performed in his first concert with the Team of Pianists at Rippon Lea, where he played the Beethoven Sonata Op. 2 No. 3. Later in the year, he played the Chopin Concerto No. 1



again with the Melbourne Grammar School Symphony Orchestra. Currently, Kevin is continuing his classical music studies with Professor Max Cooke and also learning violin and trombone as well as piano at Melbourne Grammar.



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1	Liszt - La Campanella	5'10"
2	Schumann / Liszt - Dedication (Widmung)	3'42"
3	Chopin - Ballade Op. 23 No. 1	8'49"
4	Chopin - Fantasia Impromptu Op. 66	4'42"
5	Chopin - Polonaise in A-Flat Op. 53	6'39"
	Beethoven - Sonata Op. 2 No. 3	
6	Allegro con brio	7'45"
7	Adagio	6'19"
8	Scherzo	3'09"
9	Allegro assai	5'03"
10	Albeniz - Seguidillas No. 5	3'02"
11	Granados - Lover and the Nightingale	5'42"
12	de Falla - Ritual Fire Dance	3'18"

CD Total: 64'10"

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