

Kevin Kanisius Suherman

presents Schimmel Konzert 219



STRAVINSKY | CHOPIN | LISZT | RACHMANINOFF



# Kevin Kanisius Suherman

## presents Schimmel Konzert 219

### Franz Liszt

1 | Hungarian Rhapsody No. 2 | 8'58"

### Frederic Chopin

2 | Ballade No. 4 in F-minor Op. 52 | 10'05"

### Sergei Rachmaninoff

3 | Liebesleid | 4'43"

### Igor Stravinsky

4 | Danse Russe from Petrouchka | 2'27"

### Maurice Ravel

5 | Oiseaux Tristes from Miroirs | 3'24"

### Frederic Chopin – 24 Preludes Op. 28

6 | Agitato | 0'40"

7 | Lento | 1'55"

8 | Vivace | 1'01"

9 | Largo | 1'52"

10 | Allegro molto | 0'37"

11 | Lento assai | 1'25"

12 | Andantino | 0'48"

13 | Molto agitato | 1'54"

14 | Largo | 1'18"

15 | Allegro molto | 0'29"

16 | Vivace | 0'35"

17 | Presto | 1'06"

18 | Lento | 2'36"

19 | Allegro | 0'27"

20 | Sostenuto | 4'39"

21 | Presto con fuoco | 1'13"

22 | Allegretto | 2'41"

23 | Allegro molto | 0'45"

24 | Vivace | 1'26"

25 | Largo | 1'24"

26 | Cantabile | 1'47"

27 | Molto agitato | 0'42"

28 | Moderato | 0'54"

29 | Allegro appassionato | 2'20"

### Arr. Kevin Suherman –

### Indonesian Music Arrangements

30 | Euis | 3'49"

31 | Bandung Selatan di Waktu Malam | 4'10"

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# Programme Notes

## **Franz Liszt – Hungarian Rhapsody No. 2**

The Hungarian Rhapsody No. 2, dedicated to Hungarian patriot Lázsló Teleky, is based on a Romanian theme. Its grand, slow introduction exudes solemnity as does the opening section of the “*lassan*” (slow first part), but a graceful lightness ensues. One passage in this second section admirably imitates the delicate embellishments of a cimbalom. The majestic introduction returns before a variation of the “*lassan*” and reappears deep in the bass before the lively “*friska*” (fast dance-like second part). Despite its sometimes comic demeanour, this “*friska*” contains many pianistic challenges including a kind of repeated note “*étude*” and running scalar passages.

## **Frederic Chopin – Ballade No. 4 in F-minor Op. 52**

Ballade No. 4 in F minor was composed in 1842 in Paris and dedicated to Madame la Baronne C. de Rothschild. It is the longest and most challenging of the set musically and technically. This ballade is a real human drama that unfolds right from the very start, and the texture becomes increasingly rich and polyphonically intricate as it progresses. There are incredible harmonic modulations and effects, like a foretaste of Wagner. The structure and its thematic developments are complex and fascinating. A passionate surge before the Coda ends abruptly with three strong chords, which

then are followed by a pause, a moment of peace before the turbulent Coda.

## **Sergei Rachmaninoff – Liebesleid**

Fritz Kreisler (1875-1962) was born in Vienna and was one of the most distinguished violinists of all time, at least since Paganini. He wrote about sixty original works, along with a number of transcriptions and arrangements of existing works, by such composers as Tartini, Corelli, Paganini, Paderewski, Schumann, and Granados, including some which were later discovered to have been original, and therefore not transcriptions at all. Kreisler’s *Liebesleid* (love’s sorrow) is one of his original works and was composed for violin and piano. Kreisler and Rachmaninoff were great friends and together they recorded sonatas by Beethoven, Schubert, and Grieg. Rachmaninoff transcribed *Liebesleid* in 1921.

## **Igor Stravinsky – Danse Russe from Petrouchka**

Trois mouvements de Petrouchka, or Three movements from Petrushka, is an arrangement for piano of music from the ballet Petrouchka by the composer Igor Stravinsky written for the pianist Arthur Rubinstein. This exciting first movement features not only high technical demand, but also a very vibrant and cheerful character.

## **Maurice Ravel – Oiseaux Tristes from Miroirs**

Ravel’s music evokes some extremely gentle sounds from the piano, but always retaining character. This piece seems to start with one lonely bird producing a single quiet note, which is then repeated very softly as an echo. This is the basis of the piece, demanding a special control of touch. Later, a number of birds seem to flutter together, and after becoming agitated return to the simplicity of the repeated note figure. Towards the end there is a gentle cadenza-like passage with several birds “participating”. Finally the sadness and melancholy of the opening return, now with deeply moving harmony supporting the repeated note.

## **Frederic Chopin – 24 Preludes Op. 28**

1. *Agitato*: A melodic line carried along on a passionate syncopated accompaniment.
2. *Lento*: A sad lamentation supported by a monotonous bass line.
3. *Vivace*: A delicate and fluid left-hand characterises this sketch.
4. *Largo*: The melancholic song is filled with despair, whilst the left-hand remains indifferent and inflexible.
5. *Allegro molto*: Complicated arabesques suggest the rustling of leaves in the wind.
6. *Lento assai*: The right-hand provides a basic sound and atmosphere, whilst the left-hand has an intense melodic line.
7. *Andantino*: A kind of improvisation of a

Mazurka from our memory.

8. *Molto agitato*: The principal melody is in the right hand, but the left hand has also a significant repeated triplet figure.
9. *Largo*: This Prelude contains powerful harmonies and rhythm, strong and powerful but not aggressive.
10. *Allegro molto*: Alfred Cortot likens this to be a golden arrow descending three octaves and disappearing in calm chords. This is repeated four times.
11. *Vivace*: A playful and sensitive melodic line, but not excessively fast.
12. *Presto*: An exciting and troubled ride through a violent storm characterises this Prelude.
13. *Lento*: Combined with a happy and peaceful feeling there is also a feeling of regret and nostalgia.
14. *Allegro*: It has been said that this Prelude gives the outline of the last movement of Chopin's Sonata No. 2 Op. 35, the cold winds of death.
15. *Sostenuto*: One of the most popular of the Preludes, melancholic at the start and dramatic in the centre, it leaves us stranded at the end.
16. *Presto con fuoco*: After the pathos of a chordal introduction, the power and continuous articulation of the left hand supports the fierce velocity of the right hand.
17. *Allegretto*: A simple melody moving through considerable dynamic range is unified by the continuous pulse of repeated chords.
18. *Allegro molto*: A fierce emotion pervades this

rhythmically powerful work.

19. *Vivace*: A superbly free melodic line is supported by light quavers, which allow it to rise and fall at will.
20. *Largo*: The rhythm of a funeral march and an appropriate *ff*, warm without percussive quality, fades ultimately into a mysterious *pp*.
21. *Cantabile*: A repeated left hand figure provides a stable bass for the flexible melodic figure above.
22. *Molto agitato*: The left hand octaves are not excessively fast but express some degree of anger, which adds to the important right hand intensity of its short attacked slurred figures.
23. *Moderato*: The very delicately controlled finger work of the right hand suggests the gentle sounds of a musical box.
24. *Allegro appassionato*: There is a wild intensity in the melodic line of the right hand underlined by the continuous, arrogant rhythm of the left hand.

#### **Arr. Kevin Suherman – Indonesian Music Arrangements**

*Euis @ Bandung Selatan di Waktu Malam*

Euis is a nickname for young females living in local villages in Indonesia, especially in the Western Java province. This song was originally composed for a female singer accompanied by Gamelan & Angklung Orchestra (the traditional Indonesian ensemble), but I have arranged both Euis and Bandung Selatan di Waktu Malam for solo piano.

The second piece Bandung Selatan di Waktu Malam translates to the South of Bandung city at night time. The Southern area of Bandung is known to be a busy area, with many government buildings & offices, parks, food markets and other attractions. The northern part of the city is rather less crowded as it is more residential. This song was composed in 1948 by the Indonesian composer Ismail Marzuki, and although back during that time traffic was not as heavy and the population was much smaller than today's, at night time, the south of Bandung today is still rather quiet. With less traffic, less food hawkers and markets closing at night – we have peace.

*Kevin Kanisius Suherman and Max Cooke, May 2015*

# Kevin Kanisius Suherman

Indonesian-born pianist Kevin Suherman competed in the 14th International Ettlingen Youth Piano Competition in Germany finishing as a semi-finalist, and as a first-rounder in the 60th International Busoni Piano Competition in Italy. Kevin is the national first prize winner from the 2013 Australian Youth Classical Music Competition, the Royal South Street Chopin Competition, and the 2014 Vera Bradford Concerto Competition.

Kevin started learning the piano when he was 6 years old with Mr. Stephen Sulungan. Apart from classical music, he also learned pop and jazz music

from Mr. Bambang Nugroho. In 2008, he entered Melbourne Grammar School with a full scholarship. At present, he continues to study the piano with Prof. Max Cooke, undertaking his Bachelor of Music studies at the University of Melbourne, with a scholarship. Kevin's performing experiences started back when he was 9 years old, winning two Yamaha competitions in Bandung. At the age of 10, Kevin received an Indonesian National Award (MURI) for performing 50 classical, pop and jazz pieces nonstop without any score. Since then, he began to perform frequently in solo concerts, on TV shows and in charity events such as for the Yogyakarta Earthquake victims. In 2010, Kevin as an artist of Schimmel Pianos (Germany) made a solo piano album in Melbourne, and made his second Schimmel album later in 2011.

Since the age of 12, Kevin has performed a wide range of piano concertos such as concertos

by Chopin, Beethoven, Khachaturian, Dohnanyi, Saint-Saëns, Tchaikovsky, and Rachmaninoff. He has performed with the Melbourne Grammar School Symphony Orchestra conducted by Martin Rutherford and Mark Drummond, the Yogyakarta Symphony Orchestra conducted by Prof. André de Quadros, and with the Jakarta Simfonia Orchestra conducted by Dr. Stephen Tong. Over the past years, Kevin has visited Singapore, Paris, Tokyo, Beijing, Nan Jing, Penang, Kuala Lumpur, Bali, Surabaya, Medan, Jakarta and Bandung for solo and concerto performances.

At the end of 2012, Kevin graduated from Melbourne Grammar School, after being the music captain and also a school prefect. He had also been the concertmaster of the school orchestra. He won the school's honorary medal for his service to music, and also won the school's best-conductor award. Over the past, Kevin has been to Europe for further studies with Prof. Karl Heinz-Kämmerling and Prof. Rolf Plagge in Salzburg, Prof. Andrea Bonatta in Italy and Prof. Paul Badura-Skoda in Vienna. Not only is he passionate to become a concert pianist, he is also very passionate in jazz, composing, conducting, and teaching.





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