

Lauenen Chamber Concerts
association

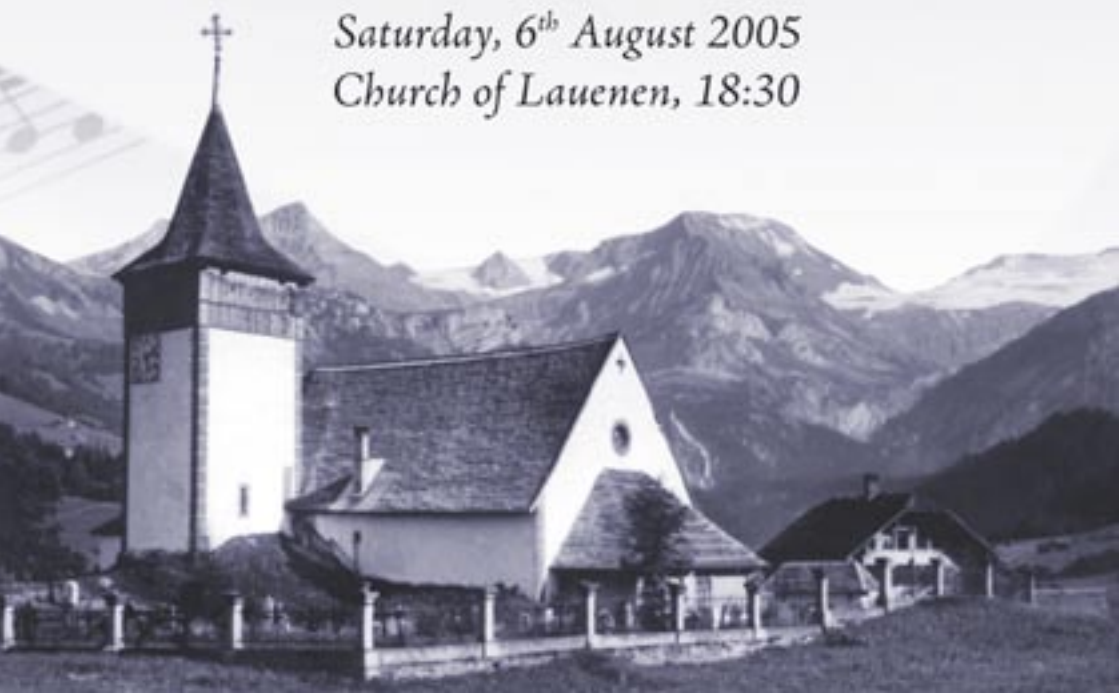


Chamber Concerts
Lauenen



CORO
DE BELGAÏS

Saturday, 6th August 2005
Church of Lauenen, 18:30





Dear Friends and music-lovers,

In February 2005, our Artistic Director and great friend Joji Hattori announced to those who attended our last winter concert, that we would try and organize concerts this summer with a childrens' choir, the Belgais Choir, himself and one of the world's leading pianist, Maria João Pires. This was largely the result of a dinner between Maria João, Joji and us last summer in Lauenen.

Dreams come true if you apply to them sufficient enthusiasm, will-power and generosity, and you certainly encouraged us a lot! Generous sponsors and donors as well as the Friends of the Association gave sufficient funding for flights from Lisbon as well as accommodation here in Lauenen of 37 children and accompanying teachers for one full week.

Moreover Maria João, Joji and the choir have given their time and energy to prepare for the adventure. This was a great challenge for us and hopefully it will be a very gratifying experience for the children: their first flying experience, their first visit to Switzerland, a possibility to get their wonderful and heavenly choir known in Switzerland, and last but not least provide a contribution to their chosen charity in Mozambique (Portuguese children sing to raise money they want to donate to cultural projects for Mozambican children).

These concerts were made possible by the funding and the efforts of many people; allow me here to thank from the bottom of my heart the Friends of the Lauenen Chamber Concerts Association, Joji Hattori and Maria João Pires, the Belgais Choir and Rufus Muller & Maria Helena Nunes its directors, David Bismuth, my wife Andrienne, my brother Leopold & his wife Isabel, my parents in-law, Pierre & Claire-Jeanne Keller as well as the sponsors and donors of tonight.

We are very happy and proud to listen tonight to the pieces of Schubert, Beethoven and to beautiful portuguese songs Maria João Pires, Joji Hattori, the Belgais Choir and David Bismuth will be playing and singing.

With best wishes for a great summer!

For the Lauenen Chamber Concerts Association,

Etienne d'Arenberg

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Belgais Choir under the direction of *Maria Helena Nunes*

The Belgais Choir is a professional choir where children from the age of six to twelve practise daily. Following an audition of more than a hundred children, thirty-five were chosen. The vocal quality characteristic of voices of the Beira that was attained from the outset means that the choir is able to perform with ease the enormous musical repertory covering the centuries.

As well as learning music, the children will also learn self-discipline, thoroughness and self-determination, while at the same time learning the important value of mutual support and companionship.

In the management and daily accompaniment of the choir we have a work team comprising exceptional, highly dedicated professionals.



In the approach to musical theory the music teacher teaches the children to play with rhythms, scores and the spoken word, using entirely innovative methods, while the singing teacher works daily on the repertory and vocal exercises.

As well as having these permanent teachers, the Choir is visited regularly by teachers from other choirs in an exchange programme which has proved to be enormously effective and interesting. We also receive support and ideas for programming and management from the directors of internationally-renowned choirs and orchestras.

This project does not have any visible short-term results, although we should underline the tremendous blossoming of the children in the Choir, which will become deeply rooted as the years go by, so allowing us to open up new cultural and economic horizons and revive a community spirit.

The choir celebrated its third birthday on 17th November 2004.

M *aria* J *oão* P *ires*

Born on the 23rd July 1944 in Lisbon.

She gave her first public performance in 1948.

In Portugal she studied with Campos Coelho and Francine Benoit and later with Rosl Schmid and Karl Engel in Germany.

For fifteen years, her recordings appeared on the Erato label and subsequently, also for fifteen years, with Deutsche Grammophon.

Since 1970 Maria João Pires has dedicated herself to reflect on the influence art has on life, community and school, trying to develop new ways of implementing pedagogic theories within society. She has researched new forms of communication which respect the development of the individual as opposed to the destructive and materialistic logic of globalisation.

She created Belgais, a centre for the study of the arts in 1999.

She is now taking the philosophy and teaching of Belgais to Salamanca in Spain and Bahia in Brazil.

In 2005 she formed an experimental group of theatre, dance and music «Art Impressions».



J *oji* H *attori*

Joji Hattori was born in Japan and grew up in Vienna. The influence of both cultures combined with a strong background in chamber music has led to Hattori being one of the very few musicians of Asian heritage to be recognised by international orchestras for his interpretation of the Viennese Classics.

He studied the violin with Rainer Küchl, Yehudi Menuhin, Michel Schwalbé and Vladimir Spivakov and won the First Prize at the Yehudi Menuhin International Violin Competition (Senior Section) in 1989. As violinist, Joji Hattori has appeared with many distinguished orchestras throughout the world and is visiting professor at the Royal Academy of Music. His recordings include Bach and Mozart Violin Concertos.



Having made his directing debut with the Scottish Chamber Orchestra in 1996, he is now Associate Conductor of the Vienna Chamber Orchestra and also works regularly with orchestras including the Vienna Symphony Orchestra, the London Mozart Players and the New Japan Philharmonic. In 2002, he was selected by Lorin Maazel to give a conducting debut at New York's Carnegie Hall and was awarded the prestigious Lincoln Maazel Fellowship. His recent opera debut at the Vienna Kammeroper with Mozart's *La*

Finta Giardiniera was praised unanimously by all major newspapers in Vienna and following a successful Japan premiere of Leoncavallo's *Zaza* at the New National Theatre in Tokyo, he has been invited to conduct Mozart's *Magic Flute* there in January 2006.

As well as being Artistic Director of Lauenen Chamber Concerts, he is Music Director of the Tokyo Ensemble and Artistic Director of the Yehudi Menuhin Competition & Festival 2006.

D *avid* B *ismuth*

Elected by the magazine «Pianiste» as one of the ten most promising French pianists of his generation, David Bismuth makes in 2004 two French music recordings: for AmeSon, he publishes a CD for piano dedicated to Franck and Fauré («coup de coeur» of Piano Magazine, selection «Indétendances» of the FNAC) and for EMI Classics, he participates to a CD dedicated to Berlioz' choral works conducted by : Plasson («Diapason d'or», «Choc» of the Monde de la Musique, «FFFF» of Telerama). A new solo record dedicated to Debussy and Dukas is in preparation for 2005. During the 2004-2005 season he is invited by Maria Joao Pires to play with her (Festival Radio-France Montpellier, Spain and Portugal). David Bismuth will then play with the Orchestre National du Capitole (Jaap van Zweden), at the «Fêtes Romantiques» in Nohant, at the Festival «Piano en Valois», in Austria (Salzburg), at the Flâneries Musicales of Reims...

Guest at prestigious musical festivals, David Bismuth appears notably at the Festival de la Roque d'Anthéron, at the Chopin Festival of Bagatelle in Paris, at the Festival de Comminges, at the Festival Piano aux Jacobins, in Salzburg, Québec, Holland... David Bismuth appears also at numerous recitals in France and abroad and regularly plays with violinists Laurent Korcia and Marina Chiche. He is also regularly invited by the Orchestre National du Capitole de Toulouse (F. Karoui) and by the Orchestre de Cannes (P. Bender).



David Bismuth is regularly invited by Frances Musiques and Radio Classique. In 2001, Piano Magazine interviews him and distributes a CD. He is then invited by France 2 («Des mots de minuit»). Next to Laurent Korcia, he participates to several TV shows. The magazine Diapason dedicates a page «A suivre» in its March 2005 edition.

A French pianist born in 1975 on the Côte d'Azur, David Bismuth starts his musical studies at the CNR of Nice where he wins a First Prize at unanimity (class of C. Collard). Aged 14 he enters the CNSM of Paris (class of G. Tacchino then B. Engerer) and wins his First Prizes of piano and chamber music at unanimity. He then works several years with M. Deschaussées and participates to numerous masterclasses: with G. Sebok, P. Badura-Skoda, M. Pressler, R. Goode and E. Leonskaja. Noticed and supported by Maria Joao Pires, he regularly stays in Portugal to work under her guidance.

P rogramme of the C oncert

Portuguese Traditional Songs Dorme, Dorme
Venho da Serra d' Estrela
Coro das Maçadeiras

Sonatina for Violin and Piano no.1 in D major, D384 – F. Schubert
Maria João Pires, piano – Joji Hattori, violin

Portuguese Traditional Songs Fui ao Pomar à Laranja
Moleirinha

Sonatina for Violin and Piano no.2 in A minor, D385 – F. Schubert
Maria João Pires, piano – Joji Hattori, violin

Luso Brazilian Songs A Maré Encheu
H. Villa Lobos Acordei de Madrugada (piano solo)
Belgais Choir Você diz que sabe tudo
David Bismuth, piano Xô Passarinho (piano solo)
Que lindos olhos
A Freira (piano solo)
O Cravo
Ó Ciranda, Ó Cirandinha
Có, Có, Có

Intermission

American Indian Songs “Ya! Ah! Oey!”
“Dakota Love Song”
“Piaute Legend Song”
“Giu tu tantella” - Lullaby
“Mohave Bird - Dance Song”
“Canção dos Esquimós”
“Comanche - Otoe - Hand game Song”

32 Variations on an Original Theme in C minor, WoO 80 – L. van Beethoven
Maria João Pires, piano

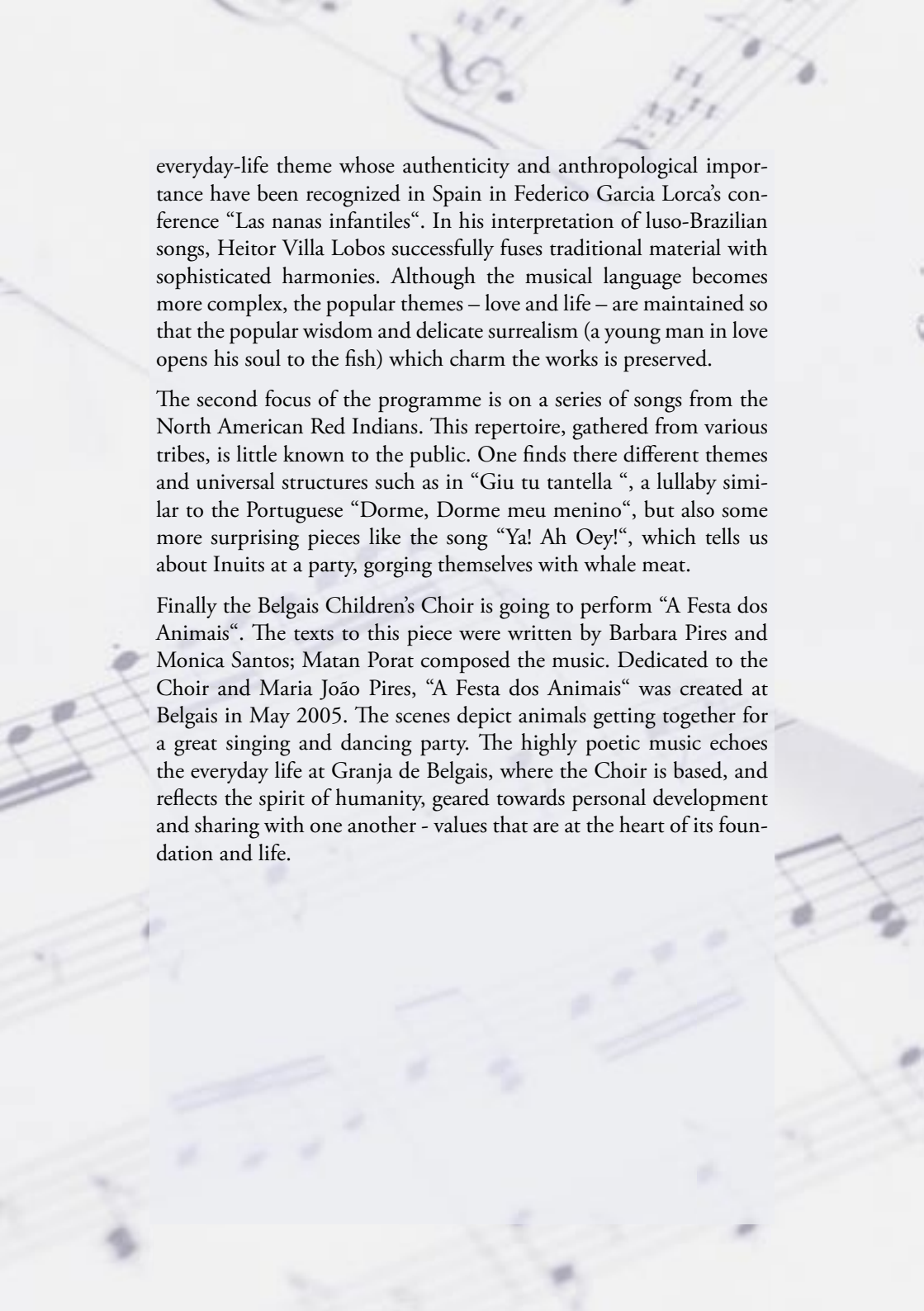
A Festa dos Animais (2004) “The Horse”
“Animal Party” “The Wolf”
Music: Matan Daniel Porat “The Lion”
Lyrics: Bárbara Pires e Mónica Santos “The Chicken”
Belgais Choir “The Duck”
David Bismuth, piano “The Chamel”
“The Cat and Dog”
“The Fishes”
“The Animal Party”

N *otes to the* P *rogramme*

Franz Schubert (1797 - 1828) – Schubert's early instrumental compositions were intended for informal musical gatherings and these Sonatinas, written at the age of 19, were no doubt composed for such occasions. Steeped as Schubert was in the Viennese tradition, these works owe a strong debt to Haydn and Mozart whilst finely demonstrating his capacity to absorb, imitate and redefine the mature Classical style in all its variety. The piano and violin are equal partners and when the piano takes over the accompaniment, the harmonic texture is so transparent that it never obscures the solo line of the violin. Schubert composed these works during a particularly happy and productive period in his life. The dark colours which overshadow the later works of his short life only appear in passing here and it is the positive mood of the Fifth Symphony, composed just a few months later which dominates these Sonatinas.

Ludwig van Beethoven (1770-1827) – The 32 Variations on an Original Theme were written in Autumn 1806, according to the composer's biographer Alexander Wheelock Thayer, "as if for amusement and recreation after the fatigue of severer studies". Indeed, Beethoven had already completed the Fourth Symphony, the quartets of Op. 59, the Violin Concerto, the Fourth Piano Concerto and the "Appassionata" Sonata that year. However, it seems Beethoven did not regard the composition highly enough to bother assigning it an opus number and he later scoffed at having written it. The composer seriously underestimated his work, which exhibits both the powerful, unsettled emotions associated in his music with the key of C minor (for example the Fifth Symphony, the Third Piano Concerto and the "Pathétique" Sonata) and a strong formal logic. The brief theme and the variations make up a chaconne, a treatment of the traditional Baroque variation form which Beethoven makes his own in his use of novel textures, a wide range of the keyboard and innovative rhythms.

The Belgais Children's Choir offers a varied programme focused on three main themes. The first one is the rediscovery of a too often forgotten regional treasure – traditional Portuguese songs. This repertoire, particularly beautiful when sung by children's voices, includes many different pieces such as "Fui ao Pomar a Laranja" from the meridian Alentejo region, which contrasts with the "Coro das Maçadeiras" from Minho, a Northern woodlands region. Like some other songs in the repertoire, the lullaby "Dorme, Dorme, meu menino" has an

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everyday-life theme whose authenticity and anthropological importance have been recognized in Spain in Federico Garcia Lorca's conference "Las nanas infantiles". In his interpretation of luso-Brazilian songs, Heitor Villa Lobos successfully fuses traditional material with sophisticated harmonies. Although the musical language becomes more complex, the popular themes – love and life – are maintained so that the popular wisdom and delicate surrealism (a young man in love opens his soul to the fish) which charm the works is preserved.

The second focus of the programme is on a series of songs from the North American Red Indians. This repertoire, gathered from various tribes, is little known to the public. One finds there different themes and universal structures such as in "Giu tu tantella", a lullaby similar to the Portuguese "Dorme, Dorme meu menino", but also some more surprising pieces like the song "Ya! Ah Oey!", which tells us about Inuits at a party, gorging themselves with whale meat.

Finally the Belgais Children's Choir is going to perform "A Festa dos Animais". The texts to this piece were written by Barbara Pires and Monica Santos; Matan Porat composed the music. Dedicated to the Choir and Maria João Pires, "A Festa dos Animais" was created at Belgais in May 2005. The scenes depict animals getting together for a great singing and dancing party. The highly poetic music echoes the everyday life at Granja de Belgais, where the Choir is based, and reflects the spirit of humanity, geared towards personal development and sharing with one another - values that are at the heart of its foundation and life.



Artistic director
Joji Hattori

On the initiative of

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