

*'...wonderfully fleet and supple fingers, quick to locate the music's inner voices, able to dapple and perfume.... she'll be heard from; she's got it.'*  
Geoff Brown – *The Times*

*'...Kusunoki doesn't merely play music; she becomes enveloped by it, demonstrating a remarkable affinity with the composers whose works she tackles, and throwing her entire body and soul into the performance. ...all (Bach's Partita no.1, Chopin's Sonata no.3 & etc...) were brought to life with exceptional intensity and vitality, holding the audience spellbound with an irresistible and infectious exuberance. Chisato Kusunoki is a name we'll be hearing a lot more of in the future; of that I have no doubt.'*  
Nicola Lisle - *The Oxford Times*

Bloomsbury International Recitals are **FREE**

A retiring collection is taken after each recital to help cover the cost of Performing Rights fees

**Final Concert in Series**

**24 June**

**Marsyas Trio**

*works by*

*Carl Maria von Weber*

*Philippe Gaubert*



**BLOOMSBURY CENTRAL BAPTIST CHURCH**

235 Shaftesbury Avenue LONDON WC2H 8EP

☎ +44 (0) 20 7240 0544 ✉ church@bloomsbury.org.uk

**[www.bloomsbury.org.uk](http://www.bloomsbury.org.uk)**



**Wednesday**  
**17 June**

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**6pm**

Summer  
Series '09 **PROGRAMME**

**Chisato Kusunoki** is one of the most talented pianists of her generation. Her performances are highly regarded for their lyrical intensity and subtle virtuosity. She draws inspiration from all the composers she has studied from Bach to the present day. Her performances are informed by an understanding of and affinity with such important composer pianists as Godowsky and Medtner.



Chisato read music at University College, Oxford where she graduated with the prestigious Gibbs Prize. Whilst at Oxford she performed Rachmaninoff's 3<sup>rd</sup> Piano Concerto to great acclaim. She completed her postgraduate performance diploma with distinction at the Royal Academy of Music, where she received a scholarship. She studied with Nicholas Austin, James Gibb and Hamish Milne.

Chisato was a prize-winner at the Newport International Competition for Young Pianists, 2003. She has won many awards and scholarships throughout her studies in the UK and has also played in many festivals including the Gyorgy Kurtag Festival. She has played at many important venues including the Purcell Room, Holywell Music Room, St John's Smith Square, Sheldonian Theatre, St. Martin-in-the-Fields, Balliol College Music Society, Wigmore Hall and at Sumida Triphony Hall, Tokyo. She is also an active chamber musician and has performed with the Allegri String Quartet.

Her repertoire is extensive and ranges from the earliest keyboard masters to contemporary composers. She has an abiding love of the classics yet she also enjoys exploring lesser known works particularly by composers of the late romantic period. She has made a special study of the music of Nikolai Medtner, on whose music she worked closely with Hamish Milne. Chisato is committed to contemporary music too and has worked with several leading composers. Her performance of Justin Connolly's 'Sonatina in Five Etudes' was hailed by the composer. She has a particular affinity for the music of Ronald Stevenson and has prepared several works under the guidance of the composer. Stevenson has recently dedicated his 'Nine Haiku' to Chisato. The composer David Hackbridge Johnson has dedicated several works to the pianist.

Chisato made her debut at the South Bank Centre, Purcell Room in January 2007 as part of the prestigious Park Lane Group series of concerts. Later in 2007 she made her Wigmore Hall debut to great acclaim. She will be recording Ronald Stevenson's piano works for Toccata Classics later this year.

Her debut album is available today at £10 after the concert.

For more details please visit: [www.chisatokusunoki.com](http://www.chisatokusunoki.com)

If you would like to be on Chisato's mailing list, please send an e-mail to :  
mail@chisatokusunoki.com

### **J.S. BACH (1685-1750) – Partita No1 in B flat major, BWV 825**

Bach's Partita no.1 in B flat is one of most popular of his sets of dance movements. There are 7 movements: *Prelude, Allemande, Courante, Sarabande, Minuet I, Minuet II* and *Gigue*. Throughout, Bach displays astonishing and spontaneous invention, from the shapely counterpoint of the opening Prelude, to the stately lyricism of the Sarabande, to the infectious Gigue with its fiendish crossing of hands.

### **FREDERIC CHOPIN (1810-1849) Nocturne in E Op. 62 no.2**

The Nocturnes of the Irish composer John Field presented a pianistic version of bel canto; the right hand tracing an embellished melody over a simple accompaniment. Chopin took his lead from Field and produced works of transcendent beauty. As Camille Bourniquel observed, the Nocturnes are 'a way of abandoning oneself, of slipping into a state of diffused sensibility'. They are also night pieces of contemplation tinged with regret; like smiling through tears.

### **NIKOLAI MEDTNER (1880-1951) Sonata in G minor, Op. 22**

- i. Tenebroso, sempre affrettando-allegro assai**
- ii. Interludium: andante lugubre**
- iii. Allegro assai**

After decades of comparative neglect Medtner is now becoming recognized as one of the finest composers of his generation. Although great friends with Rachmaninoff, Medtner wrote music that only superficially resembles his contemporary. Medtner wrote the Sonata in G minor in 1911 and dedicated it to his friend, the composer Georgy Catoire. It is a dark and brooding work in one movement that might invite comparison with the great one movement sonata of Liszt, yet Barrie Martyn has pointed out motivic similarities between Medtner's opening gestures and those at the start of his friend Rachmaninov's 1<sup>st</sup> Sonata. Medtner's music is intensely lyrical yet shows a fondness for finely wrought contrapuntal textures that perhaps stem from his love of Bach and Beethoven. The modal and emotional cast of the G minor Sonata identifies it as thoroughly Russian however. The G minor Sonata is one of the finest in Medtner's cycle of 14 such works. It has taken many years for Medtner's reputation to grow and this Sonata is one of those works by which he is becoming better known. In the past, great pianists such as Prokofiev, Moiseiwitsch, Gilels and Horowitz all had this masterpiece in their repertoires. Critics resisted in their day but perhaps no longer are Medtner's music greeted with ignorance and prejudice.