

Wednesday 3<sup>rd</sup> July 2024 at 20:00

# Lucas Debargue, piano



## Gabriel FAURÉ (1845 – 1924)

9 Préludes op. 103 (1910), 23'

1. Andante molto moderato (D $\flat$  major)
2. Allegro (C $\sharp$  minor)
3. Andante (G minor)
4. Allegretto moderato (F major)
5. Allegro (D minor)
6. Andante (E $\flat$  minor)
7. Andante moderato (A major)
8. Allegro (C minor)
9. Adagio (E minor)

## Ludvig van BEETHOVEN (1770 – 1827)

Piano Sonata No. 27 in E minor, Op. 90 (1814), 13'

1. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
2. Nicht zu geschwind und sehr singbar vorgetragen

## Frederic CHOPIN (1810 – 1849)

Scherzo No. 4, op. 54, in E major (1842), 10'

----- INTERMISSION -----

## Gabriel FAURÉ (1845 – 1924)

Theme and Variations in C $\sharp$  minor Op. 73 (1895), 15'

## Ludvig van BEETHOVEN (1770 – 1827)

Sonata No. 14 in C $\sharp$  minor op. 27 nr. 2 (1802), 16'

- I. Adagio sostenuto
- II. Allegretto - Trio
- III. Presto agitato

## Frederic CHOPIN (1810 – 1849)

Ballade No. 3 in A flat major op. 47, 8'

10:30 Louise McClelland Jacobsen, soprano and Laurits Dragsted, piano

15:30 Novo Quartet

20:00 Lucas Debargue, piano



# Gabriel Fauré (1845-1924): Piano works

Outside of France, Fauré's popularity cannot compare to his compatriots Debussy and Ravel. But in his homeland, Fauré is a musical father figure. As a composition professor and conservatory director, he was the most influential figure in French musical life around the turn of the last century.

His own music is primarily associated with singable melodies, charm and short forms. But his rarely heard piano compositions show a different side of him. Lucas Debargue has recorded all of Fauré's piano works. 4 ½ hours of music!

**9 Preludes, Opus 103 from 1910** reveals Fauré's admiration of Chopin's swarming sound universe. But Fauré's preludes are harmonically more advanced. At the same time, the technical demands make the preludes akin to the Romantic etude tradition. It's subdued but very difficult. An introverted piano lute repertoire.

**Theme with Variations, Opus 73** was composed in 1896. A majestic theme in C sharp minor creates a solemn and solemn starting point for the following 11 variations, where the technical challenges gradually increase. After the virtuoso Variation 10, Fauré surprisingly concludes with a final gentle variation, the only one in a major key.

**Ludwig van Beethoven (1770-1827): Piano Sonatas**  
The piano was Beethoven's own instrument. His 32 piano sonatas are the cornerstone of pianists' standard repertoire. And each sonata testifies to the composer's ambition to expand the usual musical framework.

In the manuscript for **Piano Sonata No. 14, Opus 27 No. 2**, Beethoven wrote "Quasi una fantasia" (like a fantasy). Subsequently, the poet Ludwig Rellstab compared the movement to a nighttime sailing trip. Since then, the sonata has been called the "Moonlight Sonata", although Beethoven insisted that the music has no programmatic content.

The sonata-fantasy is rather an attempt to break the rules of sonata form. The first movement is like a hypnotic improvisation. It contains an intense dreamlike atmosphere that is unheard of in any previous Beethoven sonata.

The moonlight music moves from minor to major in the graceful Allegretto before Beethoven finally shows his spirited side in the finale. A tight sonata form characterises the energetic, virtuosic finale.

Night clouds? Sea storm? Nightmare dreams? A concrete interpretation of the finale would be obvious if Beethoven had not assured us that the music is not "about anything".

Beethoven composed his first 26 piano sonatas in 14 years. Then the gas went out of the balloon. A sonata break of five years before **Piano Sonata No. 27, Opus 90** was published in 1814. And much has changed.

The sonata is in just two movements. Both are calm and singable. Neither of them in the traditional sonata form. On the other hand, there is an underlying program. The sonata was dedicated to the patron Prince Lichnowsky, who had begun a love affair. Reportedly, Beethoven considered calling the first movement 'Struggle between body and heart' and the second movement 'Conversation with the beloved'.

**Frédéric Chopin (1810-1849): Piano works**

Chopin is the romantic piano composer par excellence. His masterpieces are mandatory for every pianist. The tension between his wistful melodiousness and dramatic virtuosity is still soul-shaking for both musicians and audiences.

**Ballade No. 3, Opus 47** from 1842, is the brightest of Chopin's four ballads. Two contrasting themes are juxtaposed. A singable hymn-like melody juxtaposed with a rocking dance-like feel. Gradually the themes merge and the intensity increases in a heightened couple dance, where the pianist's virtuoso limits are explored in the breathless coda.

The ballad genre is essentially a wordless version of the medieval troubadour's tale. Chopin's ballads feel enormously narrative. But the actual backstory is anyone's guess. Chopin never revealed it himself.

The term scherzo refers to a piece of music that is light in character and playful in nature. Often with a fast tempo and a lively theme that surrounds a more anthemic centre section.

The term scherzo refers to a piece, but Chopin's first three scherzos are anything but funny. Fiery and explosive movements in minor. But the fourth and last, **Scherzo no. 4**, is different. In the bright key of E major. Spiritually dancing, it is reminiscent of Mendelssohn's scherzo from A Midsummer Night's Dream. Music of a light character and playful nature. Often with a fast tempo and a lively theme that surrounds a more anthemic mid-section. **M. Hammer**

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# Lucas Debargue

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*“Since Glenn Gould’s visit to Moscow and Van Cliburn’s victory at the Tchaikovsky Competition in the heat of the Cold War, never has a foreign pianist provoked such frenzy.”*

Olivier Bellamy, THE HUFFINGTON POST

The incredible gift, artistic vision and creative freedom” of Lucas Debargue was revealed by his performances at the Tchaikovsky International Competition in Moscow in 2015 and distinguished with the coveted Prize of the Moscow Music Critics’ Association.

Today, Lucas is invited to play solo and with leading orchestras in the most prestigious venues of the world including Berlin Philharmonie, Concertgebouw Amsterdam, Konzerthaus Vienna, Théâtre des Champs Elysées and Philharmonie Paris, London’s Wigmore Hall and Royal Festival Hall, Alte Oper Frankfurt, Cologne Philharmonie, Suntory Hall Tokyo, the concert halls of Beijing, Shanghai, Taipei, Seoul, and of course the legendary Grand Hall of Tchaikovsky Conservatory in Moscow, the Mariinsky Concert Hall in St. Petersburg and Carnegie Hall in New York. He also appeared several times at the summer meetings of La Roque d’Anthéron and Verbier.

Lucas Debargue regularly collaborates with Valery Gergiev, Mikhail Pletnev, Vladimir Jurowski, Andrey Boreyko, Tugan Sokhiev, Vladimir Spivakov and Bertrand de Billy. His chamber music partners include Gidon Kremer, Janine Jansen, and Martin Fröst.

Born in 1990, Lucas forged a highly unconventional path to success. Having discovered classical music at the age of 10, the future musician began to feed his passion and curiosity with diverse artistic and intellectual experiences, which included advanced studies of literature and philosophy. The encounter with the celebrated piano teacher Rena Shereshevskaya proved a turning point: her vision and guidance inspired

Lucas to make a life-long professional commitment to music.

A performer of fierce integrity and dazzling communicative power, Lucas Debargue draws inspiration for his playing from literature, painting, cinema, jazz, and develops very personal interpretation of a carefully selected repertoire. Though the core piano repertoire is central to his career, he is keen to present works by lesser-known composers like Karol Szymanowski, Nikolai Medtner, or Milosz Magin.

Lucas devotes a large portion of his time to composition and has already created over twenty works for piano solo and chamber ensembles. These include Orpheo di camera concertino for piano, drums and string orchestra, premiered by Kremerata Baltica, and a Piano Trio was created under the auspices of the Louis Vuitton Foundation in Paris. As a permanent guest Artist of Kremerata Baltica, Lucas has been commissioned to write a chamber opera.

Sony Classical has released five of his albums with music of Scarlatti, Bach, Beethoven, Schubert, Chopin, Liszt, Ravel, Medtner and Szymanowski. His monumental four-volume tribute to Scarlatti, which came out at the end of 2019, has been praised by The New York Times and selected by NPR among “the ten classical albums to usher in the next decade”. August 2021 sees the release of an album devoted to the Polish composer Miłosz Magin. A true discovery of a fascinating yet unknown composer recorded with Kremerata Baltica and Gidon Kremer.

Lucas’s breakthrough at the Tchaikovsky Competition is the subject of the documentary To Music. Directed by Martin Mirabel and produced by Bel Air Media, it was shown at the International Film Festival in Biarritz in 2018..

Mere information: <https://www.lucasdebargue.com/>

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