

Osman Tack – Barnes Music Festival concert

Osman is a versatile musician currently in his first year of a Master's studying with Sofya Gulyak and Danny Driver at the Royal College of Music. Previously he studied with Ian Jones whilst completing a PhD at the University of Oxford. As a winner of the Chandos Young Musician of the Year and Pro-Corda national chamber music competition, Osman has performed recitals and concerti at prestigious locations. Recent activities include performing Chopin's Preludes at a masterclass for Bernard d'Ascoli, premiering compositions by RCM composers at the Head On festival, and collaborating with the British contemporary group Explore Ensemble. This year he will be releasing a CD of Stephen Dodgson's solo piano works. He has a love for teaching piano and violin, and has accompanied many singers, instrumentalists and dancers, including the tenor Ian Bostridge and ballerinas from the Cecchetti Institute in America.

Stephen Dodgson 6 Bagatelles Set 2 (2005)

1. Highly expressive but gentle
2. Lazy pace; undulating and songful
3. Cryptic and playful
4. Erratic in motion; melodramatic
5. Hollow and stealthy
6. Moto perpetuo; airy and sparkling

Stephen Dodgson (born 1924, London) wrote for many different instruments, genres and arrangements, including solo works, chamber music, concertos, opera and music for BBC radio plays. Amongst several other piano works, Stephen wrote two sets of bagatelles, the first of which has been performed and recorded by Bernard Roberts. Thanks to the Stephen Dodgson Charitable Trust, today presents the inaugural performance of the second set.

Each bagatelle is titled with a few carefully chosen words. The music itself is also written in an economical yet compelling way with a style reminiscent of many composers, from Beethoven to Debussy; but Stephen's unique voice is clearly present.

Stephen's creative process was one that could not be forced, he composed things only when the inspiration came to him. His music has been described as "...so like the man: full of invention, never quite going where you expect, always with a chuckle and good humour but with a heart of seriousness and warmth not far beneath the surface." (Graham Walker)

Chopin 24 Preludes, Op.28

- No. 1 in C major. Agitato (Reunion)
- No. 2 in A minor. Lento (Presentiment of Death)
- No. 3 in G major. Vivace (Thou art so like a flower)
- No. 4 in E minor. Largo (Suffocation)
- No. 5 in D major. Allegro molto (Uncertainty)
- No. 6 in B minor. Lento assai (Tolling Bells)

- No. 7 in A major. Andantino (The Polish Dance)
- No. 8 in F sharp minor. Molto agitato (Desperation)
- No. 9 in E major. Largo (Vision)
- No. 10 in C sharp minor. Allegro molto (The Night Moth)
- No. 11 in B major. Vivace (Dragon Fly)
- No. 12 in G sharp minor. Presto (Duel)
- No. 13 in F sharp major. Lento (Loss)
- No. 14 in E flat minor. Allegro (Fear)
- No. 15 in D flat major. Sostenuto (Raindrop)
- No. 16 in B flat minor. Presto con fuoco (Hades)
- No. 17 in A flat major. Allegretto (A Scene on the Place de Notre Dame de Paris)
- No. 18 in F minor. Allegro molto (Suicide)
- No. 19 in E flat major. Vivace (Heartfelt Happiness)
- No. 20 in C minor. Largo (Funeral March)
- No. 21 in B flat major. Cantabile (Sunday)
- No. 22 in G minor. Molto agitato (Impatience)
- No. 23 in F major. Moderato (A Pleasure Boat)
- No. 24 in D minor. Allegro appassionato (The Storm)

Titles in brackets by Hans von Bülow

Chopin (born 1810, Poland) published his set of preludes in 1839, however some were composed as early as 1831. For most of his life Chopin suffered from tuberculosis, so extremes of mental health can be seen in his music and letters to his friends. This may explain why there are themes of life and death throughout the Preludes as well as references to the *Dies Irae* theme from Gregorian chant.

Chopin's environment at the time was instrumental in influencing how he composed his Preludes. Many were written whilst staying in an abandoned monastery in Majorca with George Sand, where he had a book of Bach's *Well Tempered Klavier* with him. Just like in these 24 Preludes and Fugues, Chopin ordered his Preludes in alternating major and minor keys. Chopin often used a musical element from Bach's preludes, such as notes of a melody or a harmonic progression, to form his own preludes, giving them an improvised feel.

The African and Spanish influences that Chopin would have experienced in Majorca are also present in the rhythms and sounds he uses. Similarities can be drawn with the traditional instruments of Majorca such as bandúrria (similar to a lute), guitarrós (small guitars), violins, castanets, and triangles. For example, the arrangement of the final prelude in D minor is reminiscent of a traditional Majorcan ensemble of xeremies (bagpipes), flabiol (5 hole flute) and tamborí (drum).