

Programmes

Programme I | Beethoven - Cage

Two pianos are required, one will be prepared by Cédric Pescia

John Cage (1912-1992)

Ludwig van Beethoven (1770-1827)

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Ludwig van Beethoven (1770-1827)

John Cage (1912-1992)

"In a landscape"

Extracts from the Bagatells *alternating with*

Sonatas and Interludes for prepared piano

"Music for Toy Piano"

Sonata No. 32 in C minor Op. 111

4'33"

The programme confronts two giants - radical and committed - in the history of music: Beethoven and John Cage. The two composers pushed the piano into its final technical entrenchments. In his last sonata, No. 32 Opus 111, Beethoven uses the keyboard in all its range. John Cage goes even further preparing the piano with screws, plastic and caoutchouc in order to transform it into another instrument, or rather into several different instruments (bells, gongs, woodblocks, etc.) These two composers have deeply renewed the musical language. In his sonatas for piano, Beethoven dares to present unprecedented harmonic effects and invents new formal constructions - the writer Thomas Mann goes even further when he classifies Opus 111 as a "farewell to the sonata". Cage does not hesitate to confront the music to the vacuum, turned into the extreme of complete silence in 4'33. One thing is certain: Beethoven and Cage, never looking back, have both individually given new impetus to musical writing. Their lesson is not only an artistic one but also a social and political one.

Programme II

Johann Sebastian Bach (1685-1750)

Ludwig van Beethoven (1770-1827)

Johann Sebastian Bach (1685-1750)

Robert Schumann (1810-1856)

Partita VI in E minor BWV 830

Sonata No. 30 in E major Op. 109

French Suite No. 2 in C minor BWV 813

Fantasy in C major Op. 17

Programmes

Programme III

Francois Couperin (1668-1733)	"Les Folies françaises, ou les Dominos" (13ème Ordre)
Gabriel Fauré (1845-1924)	Préludes Op. 103 No. 1-9
Olivier Messiaen (1908-1992)	No. 13 "Le Courlis Cendré" from Catalogue d'Oiseaux, 7ème Livre
Francois Couperin (1668-1733)	"Les Ombres Errantes" (25ème Ordre)

Claude Debussy (1862-1918)	Préludes: Premier livre

Programme IV

Johann Sebastian Bach (1685-1750)	Partita No. 1 in B flat major BWV 825
Ernest Bloch (1880-1959)	Sonata

Johann Sebastian Bach (1685-1750)	Partita No. 2 in C minor BWV 826
Ludwig van Beethoven (1770-1827)	Sonata No. 32 in C minor Op. 111

Programme V

Johann Sebastian Bach (1685-1750)	French Suite No. 2 in C minor BWV 813
Ernest Bloch (1880-1959)	Sonata

Claude Debussy (1862-1918)	Préludes, 1er Livre

Programme VI | Schumann Phantasies

Robert Schumann (1810-1856)	"Papillons" Op. 2
Heinz Holliger (*1939)	"Elis" - Drei Nachtstücke for piano
Karlheinz Stockhausen (1928-2007)	"Tierkreis" (extracts)
Robert Schumann (1810-1856)	Fantasiestücke Op. 12

György Kurtág (*1926)	Extracts from "Játékok"
Robert Schumann (1810-1856)	Fantasy in C major Op. 17

Programmes

Programme VII | J. S. Bach Cycle

Each part can be performed as single recital as well.

Part I	"The Art of the Fugue" BWV 1080
Part II	"The Well-Tempered Clavier I" BWV 846-869
Part III	"The Well-Tempered Clavier II" BWV 870-893
Part IV	Goldberg Variations BWV 988
Part V	Six Partitas
Part VI	Six French Suites
Part VII	Six English Suites
Part VIII	Seven Toccatas

Programme VIII | Schubert in A minor

Franz Schubert (1797-1828)	Sonata No. 4 in A minor D. 537
Franz Schubert (1797-1828)	Sonata No. 14 in A minor D. 784

Franz Schubert (1797-1828)	Sonata No. 16 in A minor D. 845

Programme IX | Cage pure

John Cage (1912-1992)	Sonatas and Interludes for prepared piano
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Programme X | Cédric Pescia's Score Library - a pianistic flip-book

Georg Nussbaumer | Concept

A professional pianist, though mostly performing by heart on stage, always possesses a large collection of scores, hundreds of booklets and loose papers in a never completed archive of pianistic literature. Famous masterpieces stand alongside quaint personal predilections. Some scores have been bought some day but never played, others remind the early piano lessons in the childhood.

It is the purpose of this programme to make the whole score library from A to Z - Cédric Pescia's contains about 1.000 issues - sound in a kind of pianistic flip-book. The resulting piece is a colourful collage merging works from Albeniz, Bach, Bartok, Beethoven, Brahms etc. until the last one of the alphabet Wolf, Yun and Zimmermann. Some "rests" are added in the "coda": Teaching material, opera scores, the pages shattered on and around the piano.

Georg Nussbaumer has elaborated exact rules for Cédric Pescia how to extract and reassemble the numerous paper shavings. Listen to a sounding, very personal score encyclopaedia which mixes well-known music with pianistic oddities in steady change of tempo, key and texture - a challenging but rewarding experience for our ears!

Programmes with Philippe Cassard

with four hands or with two pianos - see separate programmes!