

the virtuosity of flexibility and range, while creating a diverse and chaotic environment.

Annie Hui-Hsin Hsieh: Chamber of Glistening Whispers (2018)

This piece portrays a scenario of an intimate conversation between the pianist and the piano. Treated as a big resonating echo chamber, the interior of the piano is tickled, caressed, soothed, inspected and provoked by the various ways the pianist is instructed to articulate the strings. Like a piece of foam soaking in centuries of repertory memory, the piano slowly and gradually awakens to respond to the initiations of the pianist, emerging from a passive state to become a sounding partner to the pianist. The audience is invited to be the onlookers to this partnership, being given a glimpse into this intricate and personal engagement.

UC San Diego | Division of Arts and Humanities | Music

L'art de toucher le piano

~Mari Kawamura Piano Recital~

Friday, November 2nd, 2018 – 7:00 p.m

Conrad Prebys Music Center Experimental Theater

Dix-huitième Ordre (excerpts)	François Couperin
Allemande La Verneüil	
La Verneüillète	
Soft Margins and Wide Peripheries (2018)	Anthony Vine
Dix-huitième Ordre (excerpts)	François Couperin
Soeur Monique	
Le turbulent	
L'atendrissante	
Imaginary Concerto (2018)	Joseph Bourdeau
Dix-huitième Ordre (excerpts)	François Couperin
Le tic-toc-choc, ou Les maillotins	
Le gaillard-boiteux	
Chamber of Glistening Whispers (2018)	Annie Hui-Hsin Hsieh

François Couperin: Ordre 18ème de clavecin (1722)

The French keyboard music of the early 18th century typically followed an increasingly standardized template, in which suites of ten or more traditional dance movements are arranged in a fairly predictable order. The harpsichord pieces of François Couperin, however, are often unique, and alter this traditional format in a variety of ways. Rather than sets of dance movements these works are character pieces with evocative and picturesque titles, such as “*La flateuse*”, flattering (2nd ordre), “*Les barricades mystérieuses*”, mysterious barricades (6th ordre), and “*La douce et piquante*” sweet and spicy (15th ordre).

These harpsichord works paint captivating portraits of his time, depicting friends, enemies, court personalities and famous actors/actresses in veiled or enigmatic ways. Still other works illustrate natural phenomena, historical events and philosophical ideas, with the result being that works like *Pièces de clavecin* take on the character of a personal diary or sketchbook. Possibly in reflection of this change, Couperin does not refer to his works as “suites”, choosing instead his own term “*ordres*”, or “orders”. Regarding his usage of the title Couperin says in the preface to the *Premier Livre*, “*Ceci n’est pas une Suite, encore qu’il y ait bien les dances obligatoires. Vous voulez de l’ordre? Voici un Ordre... On l’appellerait Désordre tout aussi bien.*” (“This is not a suite, although it includes the obligatory dances. Would you like an order? Here is an Order ... But it could be also called a Disorder.”) While this quote offers insight into Couperin’s playful and humorous attitudes regarding music, his writings also make apparent the meticulousness with which he approaches his craft. These apparently contrasting attitudes are found throughout his works, and perhaps developed as a response to the peculiarities of court life. In all, Couperin composed some 220 pieces for harpsichord, gathered in 27 ordres and published in four books: *Premier Livre* (1713), *Seconde Livre* (1717), *Troisième Livre* (1722) and *Quatrième Livre* (1730).

His treatise, *L’Art de toucher le clavecin* (1716) was written parallel to these harpsichord pieces, and is one of the most important and earliest extant treatises to discuss keyboard playing. The contents of

this book include directions and exercises for developing good technique on the harpsichord, as well as short essays on ornamentations and fingerings. Together Couperin’s harpsichord pieces and the treatise help to paint a portrait of early ideas about keyboard artistry, with certain techniques such as delicate touch of the keys and tasteful ornamentations, being later adapted to piano performance, and thus retaining relevance in contemporary playing.

Anthony Vine: Soft Margins And Wide Peripheries (2018)

Soft Margins and Wide Peripheries consists of a number of modules—ranging from single held notes, to multiple pages of events—built from an interconnected reservoir of piano harmonics. The material is cast in a series of grids, in which the spacing and proximity of events between and within these grids illuminates the subtleties of the harmonic and timbral qualities of each string and harmonic. These simple forms attempt to discourage a syntactical mode of listening, inviting one to take notice of peripheral facets of each harmonic sonority (e.g. variance in articulation on a single harmonic, how the decay of a note blooms or dissipates). The influence of Agnes Martin and Mei Mei Bersenbrugge loom largely in this piece.

Joey Bourdeau: Imaginary Concerto (2018)

Written for Mari Kawamura in 2018, *Imaginary Concerto* is a work for piano and electronics which takes the performer on a journey through a series of surreal imagined landscapes, and musical situations. Quoting extensively from various areas of the piano repertoire, as well as from Francis Couperin’s *L’Art de Toucher le Clavecin*, the work takes a playful and personality-driven look at the nature of virtuosity and performance in general. Throughout the work, the personalities of the composer, performer, and quoted materials often interact in surprising ways, addressing in particular