



WASHINGTON
PERFORMING ARTS

2023-24 SEASON



Hayes Piano Series
MAHANI TEAVE
PIANO

SATURDAY, October 28, 2023 / 2:00 p.m.

The John F. Kennedy Center for the Performing Arts Terrace Theater

Photo by Gentileza Grupo Copesa

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Presents

Hayes Piano Series
MAHANI TEAVE
PIANO

This performance is an external rental presented in coordination with the Kennedy Center Campus Rentals Office and is not produced by the Kennedy Center.

PROGRAM

ANCESTRAL RAPA NUI I hē a Hotumatu'a
ARR. JOSÉ MIGUEL TOBAR
(b. 1956)

ALEJANDRO AREVALO Suite Rapa Nui
(b. 1984) E te 'ua Matavai
Mai Hiva te 'Ariki

JOHANN SEBASTIAN BACH Chromatic Fantasia and Fugue in D Minor,
(1685-1750) **BWV 903**

FRÉDÉRIC CHOPIN Nocturne in B-flat Minor, op. 9, no. 1
(1810-1849)

FRÉDÉRIC CHOPIN Barcolle in F-sharp Major, op. 60
(1810-1849)

FRANZ LISZT Ballade No. 2 in B Minor, S. 171
(1811-1886)

SERGEI RACHMANINOFF 6 Moments Musicaux, op. 16
(1873-1943) I. Andantino
IV. Presto

SPONSORS

This engagement of Mahani Teave is made possible in part through the generous support of the Dallas Morse Coors Foundation for the Performing Arts and the Special Presenter Initiatives program of Mid Atlantic Arts with support from the National Endowment for the Arts and DC Commission on the Arts and Humanities.

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This is one of fourteen 2023-24 season performances included in Washington Performing Arts's The World in Our City initiative, which promotes cross-cultural understanding and cultural diplomacy via the presentation of international visiting artists, globally inspired local programming, and the award-winning Embassy Adoption Program, a partnership with D.C. Public Schools.

Special thanks to the following lead supporters of Washington Performing Arts's mission-driven work: Jacqueline Badger Mars and Mars, Incorporated; D.C. Commission on the Arts and Humanities; and the National Capital Arts and Cultural Affairs Program and the U.S. Commission of Fine Arts.



ABOUT THE ARTIST



Photo by Pilar Castro

Mahani Teave, piano

Award-winning pianist and cultural ambassador Mahani Teave is a pioneering artist who bridges the creative world with education and environmental activism, and the only professional classical musician on her native Easter Island. Twice topping the *Billboard* charts with her debut album, *Rapa Nui Odyssey*, she received raves from critics, including *BBC Music Magazine*, which noted her “natural pianism,” and “magnificent artistry.”

Setting aside her burgeoning career at the age of 30, Mahani returned to her island to co-found Toki Rapa Nui with Enrique Icka, a non-profit and first School of Music and the Arts of Easter Island. Offering both classical and traditional Polynesian lessons in various instruments to over 100 children, Toki Rapa Nui offers not only musical, but cultural, social, and ecological support for its students and the area.

Mahani Teave appears by arrangement with Dworkin & Company.

PROGRAM NOTES

I hē a Hotumatu'a

Ancestral Rapa Nui

arr. José Miguel Tobar [b. 1956]

Program note by Dworkin & Company

One of the most important ancestral songs, sung on important occasions almost as an island anthem on Rapa Nui, *I hē a Hotumatu'a* centers itself on the legendary King Hotu Matu'a, who brought the first settlement of Rapa Nui people from a land called Hiva. This song tells of Hotu Matu'a's life and how he calls to the spirits of Hiva to come and get him when his time in this world is over.

José Miguel Tobar wrote this arrangement for Mahani and it is being performed publicly in North America for the first time on this tour.

Suite Rapa Nui

Alejandro Arevalo [b. 1984]

Program note by Dworkin & Company

Suite Rapa Nui is based on two different Rapa Nui ancestral chants. The first "E te 'ua Matavai" is a chant used to call for rain. Water is vital, especially on an island that doesn't have rivers and lakes and depends on rain water, so this song holds importance for the people of Rapa Nui. The second chant "Mai Hiva te 'Ariki" is about the coming of the important King Hotu Matu'a from Hiva, the homeland in Polynesia, and the King's arrival to Easter Island.

Alejandro Arevalo wrote this piece for Mahani specifically for this tour, where it will receive its world premiere.

Chromatic Fantasia and Fugue in D Minor, BWV 903

Johann Sebastian Bach (1685-1750)

Program note by Eric Bromberger

In December 1717 Bach left his position in Weimar to become kapellmeister in Cöthen to Prince Leopold, a music-lover who encouraged him to write instrumental music. During his Cöthen years (1717-1723), Bach wrote a number of works for the keyboard (which means for the harpsichord), including Book I of *The Well-Tempered Clavier* and a series of short pedagogic pieces for his children and students. It was during these same years, probably about 1720, that Bach composed his *Chromatic Fantasy and Fugue in D Minor*. Those who think of Bach as the "safe" composer of church music and preludes and fugues intended for didactic purposes will have that conception mauled by the *Chromatic Fantasy and Fugue*. This is wild music—daring, powerful, expressive, and brilliant. Bach may have initially set this music in D minor, but the chromatic freedom of his writing often dissolves any sense of a stable home key, and there are moments of dissonance in this music that can still surprise the ear centuries after it was written. Bach assumes that many decisions will be left to the performer. There are no tempo markings and few dynamic indications, and he leaves chords to be arpeggiated and resolved at the performer's discretion—this music can be a very different experience in the hands of each performer.

The term *Fantasia* implies a freedom of form, and in fact the opening section of the *Chromatic Fantasy* should suggest the effect of improvisation, with its great swirls and free flights. This is virtuoso music, with rapid exchanges between the hands and brilliant runs. After this opening flourish, Bach proceeds to a section he marks *Recitativo* in the score: here the pulse feels slower, and the free flights of the opening give way to chords, trills, and complex rhythms that can suddenly erupt into the free manner of the opening. The ending of this section is extraordinary: over a series of twelve descending—and quite dissonant—chords in the left hand, the right hand offers a fragmentary and subdued final statement before the section resolves firmly on a D-major chord. The Fugue returns to D minor, and Bach builds it on a long subject that rises sinuously and chromatically in its original statement. Once again, this is music that demands a virtuoso performer, and—once again—it drives to a close in D major.

Nocturne in B-flat Minor, op. 9, no. 1

Frédéric Chopin (1810-1849)

Program note by Eric Bromberger

Chopin composed the three nocturnes of his Opus 9 during the years 1830-31, just as he turned 21; in those years he left his native Poland (never to return) and settled in Paris, where this music was published in 1832. The title *nocturne* means “night-music,” but that term suggests the character of the music rather than defining a specific musical form, and Chopin’s nocturnes can take quite different forms. The actual mood of Chopin’s nocturnes can vary sharply as well. Not all are dreamy and dark,

and in Chopin’s hands this one form encompasses a vast range of moods and expressions.

Already evident in the *Nocturne in B-flat Minor*—the music of a twenty-one year old!—is that phenomenal rhythmic freedom that will characterize Chopin’s mature work. Throughout, the left hand has an unbroken sequence of eighth-notes, simple arpeggiated chords, while the right hand soars with unexpected freedom: against the steady left hand, the right has patterns of eleven, twenty, and twenty-two notes. The easy freedom of this opening section gives way to a sterner middle section, and then comes the wonderful transition back to the opening material, a famous passage where Chopin lets the music rock along dreamily above seventeen consecutive measures of D-flat major chords. From out of this dream, the return sounds all the more peaceful, and the nocturne makes its way to a quiet resolution.

Barcarolle in F-sharp Major, op. 60

Frédéric Chopin (1810-1849)

Program note by Eric Bromberger

One of the Chopin’s final works, the Barcarolle was completed at Nohant, George Sand’s summer estate at Chateauroux, in 1846, at a time when both the composer’s relation with Sand and his health were deteriorating: at age 36, he had only three years to live. The term barcarolle (“boat-song”) comes from the Italian barcaruoli, the songs of the Venetian gondoliers, and this agreeable form of music was making its way into the art-music of serious composers across Europe—in these same years Mendelssohn included

what he called Venetian Boat Songs in several of his sets of Songs without Words. The barcarolle traditionally has some of the relaxed ease of the gondoliers' songs, and Chopin's *Barcarolle*—his only work in this form—is one of his warmest and most attractive compositions.

The *Barcarolle* is in ternary form, and it has the briefest of introductions, a simple three-bar preparation. Out of the silence begins the left-hand accompaniment, its steady rhythms suggesting the sound of a giant guitar. Over this rhythm Chopin introduces his opening subject, marked *cantabile* and presented very delicately at first. Gradually this opens up, expanding into a huge chordal melody that requires large (and powerful) hands. Chopin's *Barcarolle* has been called a nocturne, but—to the contrary—its amiable spirits and energy more readily suggest sunshine sparkling off water. The center section moves to A major, and over the rocking rhythm characteristic of the Venetian boat songs the music grows more animated and more fluid rhythmically. Indeed, this impression of rhythmic freedom and plasticity is even more marked in the reprise, where Chopin brings back both his themes and drives them to an ebullient climax full of rippling runs and on to a conclusion built on four powerful chords.

Ballade No. 2 in B Minor, S. 171

Franz Liszt (1811-1886)

Program note by Eric Bromberger

In 1848, just before he took up the position of Music Director in Weimar, Franz Liszt composed a series of piano works in forms that had already

been identified with Chopin, including ballades, polonaises, a berceuse, mazurkas, and waltzes. Chopin and Liszt had been good friends for years, and at this time Chopin was gravely ill he would die the following year, and Liszt's works may perhaps be understood as an act of homage.

The *Ballade No. 2 in B Minor* is in a form that Chopin had made famous, and Liszt's *Ballade* preserves the spirit though not the form of Chopin's ballades. It opens with a foreboding introduction, full of ominous chromatic rumblings in the left hand, and this gives way to a brief lyric episode. Liszt then does a curious thing, repeating the entire first section, but now in the key of B-flat minor, before launching into the main body of the piece, marked *Allegro deciso* and driven along great fanfares. In his study of Liszt's music, Sacheverell Sitwell describes this section as "concerned, as it were, less with personal sufferings than with great happenings on the epical scale, barbarian invasions, cities in flames—tragedies of public, more than private, import." Something of the varied character of this music may be seen in Liszt's performance markings, which span a huge range, from *tempetuoso* to *delicatamente*. The music eventually drives to a thunderous climax marked *grandioso*, then falls away to conclude on the lyric music of the opening section.

6 Moments Musicaux, op. 16

Sergei Rachmaninoff (1873-1943)

Program note by Eric Bromberger

The *Moments Musicaux* represent one of Rachmaninoff's earliest works: he wrote these six pieces in the fall of 1896, when he was only 23 years old. At this point, Rachmaninoff found himself under financial pressure, and he composed rapidly as a way of earning money. Part of the problem, he told a friend, was his need to replace "a rather large sum of money that was stolen from me on a train, money that did not belong to me." To another he wrote: "I am using all my free time to write intensively, and I hurry this work not just to be able to say to myself, 'There-I've finished.' No! I hurry in order to get money I need by a certain date . . . This perpetual financial pressure is, on the one hand, quite beneficial—at least it makes me work on schedule."

Such a background might make the *Moments Musicaux* seem a hack-job rushed into print for the money, but in fact these six mood-pieces show signs of a new maturity in Rachmaninoff and begin to point the way toward his later music. This is demanding music technically, and it seems to alternate between two expressive poles: explosive energy on one hand and a somber darkness on the other (four of the six pieces are in minor keys). The opening *Andantino* is in the latter manner, though it offers a glittering (and unexpected) cadenza along the way. This recital concludes with the fourth of the *Moments Musicaux*. Though it is in C major and marked *Maestoso*, it brings no triumphant close to this set of pieces. We are back at the explosively energetic side of these works, and this ternary-form movement rides huge chords to its furious close.

ABOUT WASHINGTON PERFORMING ARTS

One of the most established and honored performing arts institutions in America, Washington Performing Arts has engaged for more than half a century with artists, audiences, students, and civic life. The city is truly our stage: for decades, in venues ranging from concert halls and clubs to public parks, we have presented a tremendous range of artists and art forms, from the most distinguished symphony orchestras to both renowned and emerging artists in classical music, gospel music, jazz, international genres, and more.

Washington Performing Arts deeply values its partnerships with local organizations and other arts institutions. Through events online and in a myriad of performance venues and neighborhoods, Washington Performing Arts engages international visiting artists in community programs and introduces local artists to wider audiences. We place a premium on establishing artists as a continuing presence in the lives of both young people and adults through residencies and education programs.

For its achievements, Washington Performing Arts has been recognized with a National Medal of Arts and with three Mayor's Arts Awards from the D.C. Government. We have now embarked upon our second half-century, ever inspired by the motto of our founder, Patrick Hayes: "Everybody in, nobody out."

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Photo by Lisa-Marie Mazzucco and Rob Davidson



SIMONE DINNERSTEIN and AWADAGIN PRATT, piano

Monday, October 30, 2023, 7:30 p.m.

Dinnerstein and Pratt dazzle in this four-hand piano program featuring Brahms, Schubert, Beethoven, and more.

Special thanks: Mary and Chris Mahle; The Honorable Mary V. Mochary; the Dallas Morse Coors Foundation for the Performing Arts

Photo by Shervin Latinez



Washington Performing Arts and Young Concert Artists present

JOSEPH PARRISH, bass-baritone
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Tuesday, February 6, 2024, 7:30 p.m.

A powerful evening of German and Russian lieder and American spirituals with special guest appearance by the Children of the Gospel Choir.

Special thanks: Dallas Morse Coors Foundation for the Performing Arts; Jacqueline Badger Mars and Mars, Incorporated; Edith Glick Shoolman Children's Foundation

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BEATRICE RANA, piano

Monday, February 26, 2024, 7:30 p.m.

Award-winning Italian pianist Beatrice Rana performs breathtaking works of Debussy, Liszt, and more.

Special thanks: Dallas Morse Coors Foundation for the Performing Arts, Susan S. Angell

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Women's Committee

THE RUTH BADER GINSBURG MEMORIAL FUND

The Ruth Bader Ginsburg Memorial Fund was established in 2021 to honor the late Supreme Court Justice Ruth Bader Ginsburg's life, legacy, and passion for music with an annual award to a distinguished artist that includes the opportunity to choose a musical talent deserving of wider recognition to be presented in a Washington Performing Arts recital in Justice Ginsburg's memory.

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Reines
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Rebekah and Mark Wasserman
Christie-Anne and Jeffrey P.
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Philip R. West and Barbara
Yellen
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Wheeler
Jonathan and Ruby Zhu

As of September 1, 2023

THE REGGIE AWARD

“**The Reggie**” is an annual award established in 2018 to honor former Washington Performing Arts Board Chair Reginald Van Lee, granted to a high school junior or senior member of the Washington Performing Arts Children of the Gospel Choir to pursue additional arts-related education or activities.

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Jenny Bilfield and
Joel Phillip Friedman
Francesca Britton
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Mike and Luanne Gutermuth
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Dennis Hoffmann
Murray Horwitz and
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Veronica Nyhan-Jones
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Women’s Committee
Njambi and Earl Wynn
As of September 1, 2023

For more information about Washington Performing Arts’s endowed fund opportunities, contact Meiyu Tsung at MTsung@WashingtonPerformingArts.org.

WASHINGTON PERFORMING ARTS LEGACY SOCIETY

Legacy Society members appreciate the vital role that performing arts play in the community, as well as in their own lives. By remembering Washington Performing Arts in their will or estate plans, members enhance our annual fund, endowment, or donor-designated programs and help make it possible for the next generations to enjoy the same quality and diversity of presentations both on stages and in our schools and community.

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