



15th Aobayama Concert

17:30 - , May 26, 2023
Lobby of Aoba Memorial Hall

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The breeze in May, with its fragrant azalea leaves, is giving off fresh colors for the first time in four years. The rows of zelkova trees on Mt. Aobayama, which are sixty years old, look like towering giants, overwhelming the newly constructed buildings and making them seem even more powerful. I realized that the usual scenery felt so fresh that three years of being “online” might have been an off-line way of avoiding even the wind in my mind. The student members have been completely renewed and the shiny piano sound has become mellower along with the fifteenth concert in its regular form. Please enjoy the harmony of each note in addition to the realistic sound, while associating with the campus where the sound blooms.

Toshihiko Nakata
(Aobayama Concert Executive Committee Member)

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Opening remark

Hirotsugu Takizawa (Director, Vice-president)

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Program

1. J. S. Bach: *WTC I, Prelude and Fugue No. 1 in C major BWV 846*
Mozart: *Piano Sonata No. 18 in D major K. 576 Mov. 1 Allegro*
– K. Itoi (Pf. Prof. Emeritus)
2. Debussy: *Arabesque No. 1*, Chopin: *Etude Op. 25 No. 12 “ocean”*
– C. Ri (Pf. Eng. B1)
3. Beethoven: *Piano Sonata No. 24 in F sharp major Op. 78 Mov. 1*
– M. Hasegawa (Pf. Edu. Prof.)
4. Elgar: *Sault d’Amour*
– T. Nakata (Pf. Eng. Prof.), R. Ono (Vn. Eng. D1)

This is a piece that Elgar composed in 1888 as a celebration of his engagement to his wife Alice. Elgar met Alice when he was 29 years old and, despite opposition from their families, they eventually got married. At the time, Alice was already a well-known writer and had given Elgar a poem titled “The Wind at Dawn” as a gift when they got engaged. “Salut d’Amour” was composed as a response to that poem.

Intermission



5. Shostakovich: *Sonata for Cello and Piano Op. 40 Mov. 1-2*

DUO Zoologique (S. Murata (Vc. Prof. Eng.), K. Konno (Pf. Guest))

The work was written by the 28-year-old Shostakovich in 1934, at the height of Stalin's purges. The first movement begins with a rich, youthful lyricism, followed by tension and explosion of violence, before converging on a world of deathly silence. The second movement is an unforgettable piece of mechanical dynamism. We want to play in a way that you can feel the atmosphere of the times gradually moving toward war.

6. J. S. Bach: *Violin Concerto in A minor BWV 1041*

—Nariyuki (R. E mura (Vn. Arts and Letters D1), R. Tanaka (Vn. Eng. M2))

We are a group of individuals with different academic backgrounds and life experiences. Despite our differences, our shared love for alcohol has brought us together. By chance, we met and tonight, we play Bach's music.

7. J. S. Bach: *Contrapunctus No.1 from the Art of Fugue*

—T. Nakata (Pf. Eng. Prof.), R. Abe (Pf. Guest)

Bach's fugue technique is the simplest of all fugues, with no clear counterpoint, a nearly single theme, and a very narrow tonal range. It has neither a pause nor a perfect ending in the middle of the piece, so it proceeds with thickness and weight. The original was written in an open score, and no instruments were chosen. Counterpoint 1 is essentially a solemn piece.

8. Liszt: *Der tanz in der dorfschenke (Erster mephisto-walzer) S.514 R.181*

—N. Saito (Pf. Sci. B2)

Intermission

9. Schubert (Arr. August Wilhelmj): *Ave Maria*

Raffaele Calace: *Bolero Op. 26*

—Y. Tahara (Mand. Architecture OB), R. Abe (Pf. Guest)

10. Joe Hisaishi: *Summer*

—Y. Sato (Pf. IDAC Staff)

11. Angela Aki (Arr. Mikio Gouma): *The Letter*

—C. Okubo (T. Sax Staff), R. Tanaka (Vn. Eng. M2)

12. Yojiro Noda: *Is there still anything that love can do?*

—con moto (Tohoku University Mixed Chorus Club)

(Y. Shimizu (Ten. Eng. B1), S. Nishiya (Ten. Eng. B3), Y. Yorita (Ten. Econ. B3),
T. Konno (Bas. Agric. B1), S. Saionji (Bas. Sci. B1), K. Kotera (Bas. Eng. B2),
Y. Takano (Pf. Eng. B1))