Fall 10-8-2017

Sunday Music Series - Ian Hobson

Department of Music

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Presented by Andrews University Department of Music

Sunday Music Series

Ian Hobson, piano

Sunday, October 8, 2017—4:00 p.m.
Howard Performing Arts Center

Préludes (1913), Book II, L. 123

Claude Debussy (1832-1918)

I. Brouillards (Fog)
II. Feuilles mortes (Fallen leaves)
III. La Puerta del Vino (The Wine Gate)
IV. Les Fées sont d’exquises danseuses (The fairies are exquisite dancers)
V. Bruyères (Heathlands)
VI. General Lavine - eccentric (General Lavine - eccentric)
VII. La terrasse des audiances du clair de lune (The terrace of audiences in the moonlight)
VIII. Ondine (Undine)
IX. Hommage à S. Pickwick, Esq. P.P.M.P.C. (Homage to S. Pickwick, Esq. P.P.M.P.C.)
X. Canope (Canope)
XI. Les tierces alternées (Alternated thirds)
XII. Feux d’artifice (Fireworks)

Intermission

Gaspard de la nuit

Maurice Ravel (1875-1937)

Ondine
Le Gibet
Scarbo

Polonaise in A flat major op 53

Frederic Chopin (1810-1849)
IAN HOBSON

Pianist and conductor Ian Hobson—called “powerful and persuasive” by The New York Times—is recognized internationally for his command of an extraordinarily comprehensive repertoire, consummate performances of the Romantic masters, deft and idiomatic readings of neglected piano music old and new, and assured conducting from both the piano and the podium.

In addition to being a celebrated performer, Mr. Hobson has dedicated himself to studying such lesser-known masters as Ignaz Moscheles and Johann Hummel. He has also been an effective advocate of works by a number of today’s noted composers, including Benjamin Lees, John Gardner, David Liptak, Alan Ridout, and Yehudi Wyner.

This season Mr. Hobson will present a six-concert series at New York’s downtown venue SubCulture, from November to April, featuring a cycle of works by Ravel and Debussy titled: The search for the naked flesh of emotion; people and nature in an ambiguous reality... Hobson’s thoughtful programming matches the subtleties of each composer’s works for each concert; selections include Debussy’s Danse Bohémienne, Suite bergamesque, and Berceuse héroque and Ravel’s Gaspard de la Nuit, Pavane pour une enfant défunt, and Serenade grotesque.

Recently Mr. Hobson presented a six-concert series in New York City: Preludes, Etudes, and Variations – Downtown/Uptown focusing on outstanding examples of each genre by Chopin, Fauré, Schumann, Rachmaninoff, Debussy, and Szymanowski. The series also expanded the genres by presenting world premieres by Yehudi Wyner (Preludes), Robert Chumbley (Etudes), and Stephen Taylor (Variations). Corinna da Fonseca-Wollheim, music critic for The New York Times praised the opening performance as follows:

Mr. Hobson continues his concerts as music director of the Sinfonia da Camera, a professional chamber orchestra affiliated with the Krannert Center for the Performing Arts and College of Fine and Applied Arts of the University of Illinois at Urbana-Champaign. Further recital and teaching engagements this season take Mr. Hobson throughout the United States and several times to South Korea, where he is a professor at the National University of Seoul. Mr. Hobson will also conduct at the Carnegie Mellon University in January 2018.

In addition, Mr. Hobson is a much sought-after judge for national and international competitions and has been invited to join numerous juries, such as the Van Cliburn International Piano Competition, the Arthur Rubinstein Competition in Poland, the Chopin Competition in Florida, the Leeds Piano Competition in the U.K., and the Schumann International Competition in Germany.

One of the youngest ever graduates of the Royal Academy of Music, Mr. Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, after having earned silver medals at both the Arthur Rubinstein and Vienna-Beethoven competitions. Born in Wolverhampton, England, he studied at Cambridge University (England), and at Yale University, in addition to his earlier studies at the Royal Academy of Music. Hobson also received the endowed chair of Swanlund Professor of Music in 2000.