

Carlos Gardel (born Charles Romuald Gardes; 11 December 1890 – 24 June 1935) was a French/Argentinian singer, songwriter and actor, and probably the most celebrated figure in the history of tango music. Gardel tragically died in an airplane crash in 1935, at the height of his career, but for many he still embodies the soul of the tango style.

El día que me quieras (English: The day that you love me) is a tango with music by Gardel and lyrics by Alfredo Le Pera, and was originally featured in the 1935 film of the same name. Gardel plays the character of Julio Argüelles, the son of a wealthy Buenos Aires businessman. One of the most beautiful and tender of love songs from all of Latin America, he sings this song (later a duet) to his soon-to-be wife, Margarita, on a bench under the stars and moonlight. The movie has a tragic twist, though: his wealthy and controlling father doesn't approve of the marriage and disowns them after they elope, and later, the young Margarita dies suddenly of an illness. All is not doom and gloom though, because she leaves behind a beautiful daughter, Pepita, who is greatly loved and treasured by Julio. Julio sings *Volver* to Pepita as they sail on a ship across the ocean, back to Buenos Aires.

Por una Cabeza was not featured in the same film, but was also written in 1935, with lyrics by Le Pera. The name is a Spanish horse-racing phrase meaning "by a head", which refers to a horse winning a race by the length of one head. The lyrics speak of a compulsive gambler who compares his addiction for horses with his attraction to the opposite sex!

Johan de Cock was born in 1975 in Namibia (South West Africa). He studied piano with Catharina Struthers and harpsichord / pipe organ with Boudewijn Scholten at the University of Stellenbosch, South Africa from 1994 - 1996. During this time, he held an assistant accompanist's post at the university, and was awarded the Pieter de Villier's prize for piano accompaniment in 1995. He made his debut at the City Hall in Cape Town in 1996, playing Liszt's *Totentanz* with the Cape Philharmonic Orchestra, conducted by Gérrhard Korsten, and then went on to perform for many years in South Africa as a pianist, organist, vocal accompanist, composer, arranger and musical director for theatre shows and cabaret. He moved to the UK permanently in October 2000.

He has performed at Chichester Cathedral, the Chapel Royal, Brighton Unitarian Church, Brighton Friends' Meeting House, the Under Ground Theatre in Eastbourne, and at the Brighton Fringe Festival in Sussex. In London, Johan has performed at St-Sepulchre-without-Newgate, St Ethelburga's Centre for Peace and Reconciliation, St Martin-within-Ludgate, Steinway Hall, Schott Recital Room, the Burgh House and Hampstead Museum, Pizza on the Park, the London Arena, the Richmond Concert Society, Bartok in Camden (where he held a three-year residency), the Battersea Barge, the Soho Actors' Centre, and the Leytonstone Festival.

Johan lives in Saltdean, Brighton in East Sussex, where he teaches piano and music theory from his home studio. He also composes, makes audio recordings, and organises a variety of musical concerts and events.

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Brighton Unitarian Church

New Road, Brighton, BN1 1UF
Friday, 2 October 2015, 12:30pm



Music by Haydn, Chopin, Carlos Gardel and De Cock

PROGRAMME

Carlos Gardel (1890 - 1935)

- El día que me quieras (*The day you love me*)
Arranged for piano left hand by Johan de Cock

Fryderyk Franciszek Chopin (1810 - 1849)

- Nocturne in E flat major, Op.9 No.2
- Mazurka in B flat major, Op.7 No.1

Joseph Haydn (1732 - 1809)

Piano Sonata in E flat major, Hob.XVI:49

- i. Allegro
- ii. Adagio e cantabile
- iii. Finale: Tempo di Menuet

Johan de Cock (b.1975)

Nos. 1 - 4 from *12 Jazz Scale Etudes (2015)*:

- i. Blues Scale on C - *With a Swing*
- ii. Dorian Scale on D - *Andante maestoso*
- iii. Minor Pentatonic Scale on E - *Lento con 'Blues'*
- iv. Aeolian Scale on F - *Allegro con brio*

Carlos Gardel (arranged by Johan de Cock)

- Por una cabeza ("*By a head*")
- Volver

Fryderyk Franciszek Chopin

- Polonaise in A major, Op.40 No.1 "*Military*"

Please feel free to applaud (or not) whenever you please!

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Franz Joseph Haydn (31 March 1732 - 31 May 1809), aka 'Papa Haydn', was a famous Austrian composer from the Classical period. His contributions to the development of musical form (especially sonata form) was immense and far-reaching, earning him nicknames such as 'Father of the Symphony' and 'Father of the String Quartet'. For most of his career, Haydn worked in isolation as court musician for the wealthy Esterházy family. Haydn allegedly proclaimed, '*I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original.*' At the time of his death, aged 77, he was the most celebrated composer in all of Europe; a friend of Mozart and teacher of Beethoven (although grumpy Beethoven claimed to have learned nothing from him!)

Between 1766 and 1794, Haydn wrote 62 piano sonatas (that we know about), although some of them have been lost and others are of doubtful authenticity. The Sonata in E flat major, Hob.XVI:49 was written in 1789/90 for and dedicated to his student, Maria Anna von Genzinger (the wife of the Esterházy family physician), and marks the beginning of his late, mature style. By this time, Haydn's keyboard works were clearly written for the piano, and not the harpsichord, exploiting the dynamic potential of this newer instrument (and, no doubt, also incorporating the sustaining pedal, which the harpsichord was without). The sonata is in three contrasting movements, ending with a humorous minuet (with two trios), making it almost, but not quite, a rondo. The slow second movement was famously used in the 1994 Tom Cruise movie, *Interview with a Vampire*.

The romantic Polish composer, **Fryderyk Franciszek Chopin** (1 March 1810 - 17 October 1849) needs no introduction and is one of the most loved and celebrated piano composers of all time. The three works presented here today are probably his most famous pieces:

The set of three nocturnes, Opus 9, were composed by Chopin between 1830 and 1832 and were dedicated to Madame Camille Pleyel, wife of the important piano builder, Ignaz Pleyel. The second of the set that I am playing today contains some original variants and ornaments, passed down from Chopin through his student, Karol Mikuli.

The Mazurka and Polonaise are traditional Polish national dances (both in triple time), and Chopin produced some of his most startling and innovative works in these dance forms. The Mazurkas are spiked with unusual scales, progressive harmonies, bagpipe-like drones, dramatic outburst of passion and sorrow, and heartbreaking nostalgia. The set of five Mazurkas, Op.7, were also composed in 1830 - 1832. The Polonaise in A major, Op. 40, No. 1 (nicknamed the *Military Polonaise*) was composed in 1838 and is typical of the polonaise's rhythm and style. Less 'revolutionary' than the mazurka, it nevertheless contains some remarkable modulations to remote keys, massive chords containing 6 notes in one hand (two of those notes being played by a horizontal thumb), and a relentless forte from the beginning to the end (which is rather atypical for Chopin). As the Russian pianist and composer, Anton Rubinstein, once remarked, '*the Polonaise in A major is the symbol of Polish glory*', and that, my friends, it most certainly is!