

LATIN AMERICAN AND CARIBBEAN CULTURAL SOCIETY

22 YEARS ON

22nd INTERNATIONAL GUITAR SERIES

Presented in association with the
EMBASSY OF FINLAND

MIKKO IKÄHEIMO, *Guitar*

TUESDAY 24th MAY 2005 at 7.30pm
PURCELL ROOM, RFH, LONDON SE1 8XX

PROGRAMME

ROBERT de VISÉE (c. 1650-1725)

SUITE No 11 B MINOR

Prelude

Allemande

Sarabande

Gigue

Passacaille

transcribed by M. Ikäheimo

JOHANN SEBASTIAN BACH (1685-1750)

PRELUDE, FUGA and ALLEGRO BWV 998

TWO GUITAR THEMES FROM FILMS

TORU TAKEMITSU (1930-1996)

A BOY NAMED HIROSHIMA

arr. by M. Ikäheimo

MINORU MIKI (b.1930)

A YOUNG SPROUT

arr. by L. Brower

INTERVAL

TOMI RÄISÄNEN (b.1976)

FORGED

FEDERICO MORENO-TORROBA (1891-1982)

FROM SPANISH CASTLES

FIVE PIECES

Singüenza

Turegano

Romance de los Pinos

Alcañiz

Torija

JOAQUIN RODRIGO (1901-1999)

INVOCACION Y DANZA

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MIKKO IKÄHEIMO

Winner of this year's Stafford Classical Guitar Recital Competition this concert, given by Mikko Ikäheimo, has the makings of a thoroughly enjoyable musical evening. Mikko is a very versatile player enjoying music from the Renaissance to Jazz. Mikko has toured Europe and as well as playing as a solo artist, he is also the co-founder of the "Ensemble Avoin", which combines contemporary music and dance.

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Prelude

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ROBERT DE VISÉE

(c. 1650-1725)

He was a complete musician who played the guitar, orbo, lute, viol and also sung well and wrote music. He became a chamber musician to Louis XIV. In 1709 he was appointed as singer in the royal chamber and in 1719 became a guitar teacher to the king. He was a popular musician for both English and French courts. De Visé wrote two books of guitar music entitled *Livre de guitarrre dédié au roy* (1682, Paris) and *Livre de pièces pour la guitarrre* (1685, Paris) which contained twelve suites between them; some versions are for the melodic instruments and others for basso continuo. He also wrote works for Baroque lute and the orbo. He played the Baroque guitar, an instrument which restricted polyphonic composition specially in the bass. Nonetheless, Ikäheimo used both instrumental versions when transcribing this suite. In his own words "I decided to use both versions in transcribing this piece, if the composer has had a modern instrument in his hands, he probably would have written it in a different manner". The Suite has a prelude and four dances. The *Allemande* (German dance) stands out and "*allemande gay*" is heavy as usual. The *Sarabande* is especially lively with a missed second beat. It is a wild, original, fast and even sinful in the first part and almost at the end of this movement the dance becomes slow and more serious.

PRELUDE, FUGA & ALLEGRO
BWV 998

JOHANN SEBASTIAN BACH
(1685-1750)

He was the youngest of eight children of a most distinguished gifted family. He received sound instruction in musical technique and taught himself composition. He was awarded a scholarship at the Michaelissachule in Lüneburg and met Georg Böhm, organist and composers. In 1702 he worked as a violinist at Weimar; and

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in June 1907 became the official organist at the Blasiuskirche in Mühlhausen and initiated a renovation of the church's organ and composed his first church cantatas. During his life he wrote some twenty concertos and a total of twelve unaccompanied sonatas for violin and cello and also wrote important pieces for organ and harpsichord together with sacred choral music. Tonight's piece could count as one written for the lute. The title of the manuscript *Prelude pour le Luth o Cembal par J.S. Bach*, suggests that the piece was indeed written for lute, but could equally be played on the harpsichord. The texture of the first movement is clearly for the lute where as the *Allegro* gives the impression that it could well have been written with a keyboard instrument in mind. Ikäheimo has chosen to play it in its original E flat.

Bach's vast compendium of contrapuntal techniques, both fugal and canonic, remained unfinished at his death. At the end of his life he went blind, probably for a severe case of diabetes. He died in extreme poverty on 28th July 1750 and was buried in the graveyard of the Johanniskirche, in the Anna Magdalena church.

TWO GUITAR THEMES FROM FILMS

A BOY NAMED HIROSHIMA

TORU TAKEMITSU

(1930-1996)

arr. by M. Ikäheimo

Takemitsu played the guitar and piano and was a composer of music in the western classical music tradition. He became interested in writing music around the time of World War II, whilst recovering from a long illness and after listening to western music in an American military radio. He was largely self taught in music and was greatly influenced by Claude Debussy and Duke Ellington. From Debussy he identified colour, light and shadow as important elements. Nature is a constant background to Takemitsu's music and is reflected in many of his titles, such as *Rain Coming, Tree Line, How Slow the Wind, Toward the Sea*, etc. He first came to wide attention when his *Requiem* for string orchestra, written in 1957, was heard and praised by Igor Stravinsky in 1959 who went on to speak in support of his work, which was distinctly Japanese in sensibility; he fused Western and Eastern elements into a uniquely modern music. He founded the *Jikken Kobo* (Music Today) annual series which he organised and supervised for nearly three decades

He was equally at home writing classical music or scores for films, working with renowned Japanese directors such as Masaki Kobayashi, Nagisa Oshima, Masahiro Shinoda and Hirshi Teshigahara. He wrote the

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