



THE ALKAN SOCIETY

(Registered Charity number 276199)

<http://www.alkansociety.org>

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BULLETIN no. 87 August 2012

Alkan's Bicentenary

To borrow, but adapt, Berlioz's description of Meyerbeer, we may say that although Alkan had the luck to be talented, he did not have the talent to be lucky. This is evident even in the year in which he chose to be born. Had he appeared a year earlier, instead of competing for attention in an anniversary year with the likes of Wagner, Verdi and Benjamin Britten, he need only have squared up to Sigismond Thalberg. As things stand, it is a certainty that the former three will dominate broadcasting, concerts and comment during 2013, leaving alas little room for Charles-Valentin. Notwithstanding, your Committee is preparing a programme of events – watch our website for ongoing information – which we hope you may support and which will help to ensure that Alkan has the presence he deserves during his bicentenary year.

At least the situation has drastically improved since the centenary of Alkan's death in 1888. Nearly all of Alkan's oeuvre is now available in recordings – often, as the Society's website shows, in multiple versions. Moreover they are featured not only in the concerts of established virtuosi such as our President and Marc-André Hamelin, but increasingly by the rising generation. The advent of the internet has made more accessible both Alkan's music scores (through facilities such as the International Music Score Library Project (IMSLP) and individual initiatives such as Sylvain Chosson's website <http://piano.francais.free.fr>) and, through sites such as YouTube, a wide variety of performances (admittedly of varying quality). Musicological literature now deals as a matter of course with Alkan as a mainstream figure and the days of 'persistent misunderstanding, denigration and belittlement' decried by Sorabji in his 1932 essay on Alkan (reprinted in this issue) are long gone by. He has even received the accolade, as readers of this issue will learn, of being at the centre of a murder mystery.

In this process of re-evaluation, we hope that the Society has also played its part, through its support and encouragement of performances and recordings, through contributions to Alkan research and literature via its Bulletin, through its website and through providing a rallying point for Alkanistes all over the world. We continue our work of course; 2013 will see concerts and recordings which the Society has supported and enabled, along with its consistent objectives of promoting knowledge of the music and life of this extraordinary genius.

Recitals

Emanuele Delucchi and Mark Viner

Two notable recitals from pianists of the younger generation shed new light on Alkan's most remarkable masterpieces. On 10 March at Fitzwilliam College, Cambridge, (following the annual Alkan Piano Competition), the Italian pianist and composer Emanuele Delucchi gave in the same concert the *Symphonie* op. 39 nos. 4-7 and the *Concerto* op. 39 nos. 8-10. These were performances of great lucidity and romantic impulse. Was this perhaps a premiere of the pairing of these works in a single recital?¹ They certainly took on a new lustre from their juxtaposition as it became evident how they are clearly outcrops of the same gigantic geological stratum.

Mark Viner's recital on 24 May at Schott's, London, was no less revelatory. Viner also played the *Symphonie* combining intense lyricism and clearly-articulated structure, with superb shading and coloration of both the musical contours and harmonies. He also gave a wonderful presentation of two movements of Godowsky's *Java Suite* in which the sonorities were rendered with exquisite clarity.

On the basis of these concerts, the outcome of

The First Alkan-Zimmerman International Piano Competition

....was not surprising.

The Alkan-Zimmerman International Music Association is based in Athens and promotes the works of Alkan, his teacher Zimmermann, and musicians of their era. (<http://www.alkan-zimmerman.com/>). In April of this year the Association held the first Alkan-Zimmerman International Piano Competition, of which the final round was held in the Mitropoulos Concert Hall in Athens. We are delighted to report that the first prize was awarded *ex aequo* to Mark Viner and to Emanuele Delucchi. Our congratulations to both, and our thanks to the Association for founding the Competition; the next competition will be held in 2014.

Leslie Howard recital - Joint concert of the Liszt and Alkan Societies.

Leslie Howard was in fine form for a concert given jointly by the Alkan and Liszt Societies at Steinway's on June 27th. The concert opened with Schubert's *Wanderer Fantasie*. As is his wont, the pianist introduced the music himself. Thus, after speaking on the four-movement structure of the work, he reminded us that Schubert himself had been unable to play it, reputedly slamming down the piano lid and remarking, "Let the Devil play it if he can". Howard gave a powerful and exciting performance of the work, moreover, to give him full credit, apparently without any assistance from Lucifer.

The recital continued with *Trois Petites fantaisies*, opus 41 by Alkan. In his introduction the Howard suggested that the work had not before been played in this country. However, this

¹ No it wasn't! Society Archivist Brian Doyle notes that Ronald Smith (who else?) performed both on 26 May 1977 at the Queen Elizabeth Hall. And in February 1996, in the same hall, Jack Gibbons performed the op. 39 complete.

was questioned by a member of the audience.² Despite the title the three pieces form a considerable work occupying in total slightly short of 20 minutes. In a manner typical of Alkan their many and diverse moods are expressed in writing ranging up to the utmost difficulty for the player.

Liszt's *Großes Konzertsolo*, S176, perhaps a study for the composer's Sonata, is also a seldom played work, which is strange for it is a remarkable specimen of Liszt at his greatest. There are passages which perhaps resemble the storm of which Liszt remarked to Amy Fay, but which to her regret he didn't actually play for her.

As an encore Leslie Howard played Alkan's transcription of the *Cavatina from Beethoven's Quartet Op.130*. It was appropriate as a tribute to three recently lost musicians, friends of the artist, and it was an opportunity, much appreciated, for the audience to hear such a rarely played transcription. Qua transcription, however, one was reminded that Liszt, after transcribing for piano all of Beethoven's symphonies, refrained from attempting the quartets.

Pythagoras

Alkan News

A Letter to Alkan



On 11 May, Christie's in Paris auctioned a previously unrecorded letter (left) from Chopin to Alkan. Undated (but addressed to Alkan at rue des Blancs-Manteaux, where his father Alkan Morhange ran his school), Chopin's note runs 'Some of us are dining today with Liszt and we count on you. We meet at my place at 6 o'clock; you'll find Berlioz and Schelcher [there]. I hope to see you and embrace you with all my heart - F. Chopin'. The note was assigned by the auctioneers to the years 1833-7.



Victor Shoelcher

'Schelcher' was Victor Schoelcher (1804-1893), originally a journalist and critic who wrote a libretto for Berlioz for an *opéra comique*. He later became involved in politics and was an authority on Handel, on whom he wrote a book published in 1857. From 1833 onwards he dedicated himself to the abolition of slavery, and in 1848, as Under-Secretary for the French Navy, he published the decree enfranchising slaves in the French dependencies. A statue to him still stands in Schoelcher, Martinique. His presence at the dinner is a testimony to the liberal political opinions of Chopin, and indeed of Liszt, Berlioz and Alkan.

Christie's estimated €10-15,000 for the letter, but the eventual hammer price was an amazing €37,000.

² Brian Doyle notes that Ronald Smith played the op. 41 in the Queen Elizabeth Hall on 15 May 1975, and that Huseyin Sermet also played them there in February 2010.

The survival of this letter is fascinating, as your editor is not aware of anything else addressed to Alkan, all such documents being presumed to have vanished in the clearance of his apartment at his death, (if not destroyed beforehand by Alkan himself). Unfortunately nothing seems to be known of its provenance.

Alkan Murder Mystery

Your Editor was intrigued to receive the following communication:

Dear Sir

May I just tell you that my latest crime novel, *Funeral March for an Alkan Enthusiast*, has been accepted for publication? I have no publication date yet, but I expect it to be in the next three to four months – in plenty of time for Christmas, I hope! The story, which is a whodunnit in traditional British style, concerns a retired gentleman, Harry Quirke, working on his *Complete Guide to the Piano Works of Charles-Valentin Alkan, with Biographical Notes, Chronology, Analytical Catalogue, Musical Observations and Annotated Discography* (left unfinished on the author's untimely death!). It is set in North Yorkshire (Scarthingwell Hall, Barkston Ash, Sherburn in Elmet ...) in 2011.

Yours sincerely,

Julius Falconer.

Mr. Falconer has informed me further:

'I was enthused for the music of Alkan by hearing Raymond Lewenthal's 1966 recording of the *Festin d'Ésope* on Radio 3, more or less at the same time it came out. I bought the LP and, in 1970, Lewenthal's album of the composer's piano music (Schirmer, \$3!). (Not that I can play any of it – merely to be better acquainted with it!). I have since developed my interest, with budget the only restraint on my acquiring a better discography and more music than I have.

'Alkan seemed a very suitable subject for study by a retired rubber-planter on his Yorkshire estate, cultured, misanthropic and reclusive; and it is his study of Alkan that eventually leads to his murder. To quote: '[Harry Quirke's] interest in Alkan became his life; it also, as you shall hear, became his death.'

Mr. Falconer's book is to be published by Pneuma Springs, of Dartford, Kent, (<http://www.pneumasprings.co.uk/>) who have issued his fourteen previous crime novels. Those who, like me, regret that Mr. Quirke's magnum opus will never appear, may be consoled by attempting to solve the mystery of his fate.

Sorabji's Piano Symphony no. 6, *Symphonia Clavinienses*

Kaikhosru Sorabji's *Sixth Piano Symphony - Symphonia Clavinienses* was written between 1975 and 1976. The manuscript in the Sorabji Archives, is, in typical Sorabjian proportions, 270 pages long and the British composer and pianist Jonathan Powell has now undertaken the gargantuan task of transcribing it for publication, with the help of Alexander Abercrombie. Powell estimates the work, of which he will give a premiere performance next year, will take some five to six hours to execute.

The Symphony, originally entitled by Sorabji *Symphonia Magna*, is in three large scale sections; the ‘seconda parte’, which at 200 pages is the most substantial of the three, is itself in four episodes, ending with a ‘toccata quasi cadenza ovvero moto perpetuo’ which leads to the final episode, ‘Quasi Alkan’. Whilst not referring directly to any of Alkan’s compositions, the episode opens *mezzo piano* with a theme in the bass (‘moderato assai am animato’) against an insistent rhythm in the right hand, which perhaps recalls the opening of Alkan’s *Symphonie* (op. 37 no. 4). After more expansive episodes (‘tranquillo: liscio’ and ‘adagio triste’), the opening mood returns and leads to a savage conclusion. We print at the end of this Bulletin the first page of ‘Quasi Alkan’, with the kind permissions of the Sorabji Archive as copyright holders of the music and Jonathan Powell and Alexander Abercrombie of the edition. The *Symphonie* may be purchased, in either printed or pdf format, from the Sorabji Archive (<http://www.sorabji-archive.co.uk/>).

Sorabji was of course one of Alkan’s earliest advocates in England; his book ‘Around Music’ of 1932 contained an essay on the composer. In view of the difficulty of obtaining a copy of this pioneering study we are very grateful to the Sorabji Archive, who own the copyright, for their permission to reprint the complete essay below. Alistair Hinton of the Sorabji Archive points out that the original book ‘was very poorly proof-read and there are some misprints in the text, some of which Sorabji identified and annotated’. I have incorporated Sorabji’s major change (‘Valentin’ was printed as ‘Victorin’, although alas Sorabji persisted with the intrusive but erroneous ‘Henri’) and have made some other minor corrections. I have been unable to resist a ‘sic’ or two, however! Sorabji’s prose style is almost as supercharged as his music, and we may not now agree with all his judgements – although his comparison of the four ages of op. 33 with Hindu traditions certainly gives pause for thought.

Charles Henri Valentin Morhange (Alkan)

From Kaikhosru Sorabji, ‘Around Music’, The Unicorn Press, 1932.

Few remarkable and outstanding figures in music have been the subject of such persistent misunderstanding, denigration and belittlement as Charles Henri Valentin Morhange - or, to call him by the pseudonym under which he is generally known, Alkan. The extraordinary ignorance of his work that exists among those whom, one would imagine, its fascinating and novel technical problems would have interested, the pianists, is only explicable by the fact that pianists, like other executive musicians, are the most timid and unenterprising of human beings, and that the extremely individual and original quality of Alkan’s work, its remarkable ‘oddness’, which makes it impossible to label it or pigeon-hole it here or there in the customary and conventional groupings, disconcerts and repels them. It must be admitted that Alkan is very disconcerting to those brought up on an exclusive diet of ‘classic’ and ‘romantic’, with a slight dash of ‘modern’ as an occasional treat (or liver pill as the case may be) - as disconcerting and as ‘queer’ as another great equally misunderstood and belittled genius, Hector Berlioz, with whom he has spiritually a great deal in common. There is the same volcanic personal force, the same fantastic, towering and macabre imagination, the same utter unconventionality and prodigious daring of method, the same complete disregard for what one may call the conversational amiabilities of music. Side by side with and contemporary of Liszt, who greatly admired him, his pianistic technique and keyboard style developed completely independently of that great master, and in its own very original and peculiar way reached equally great heights. This is all the more remarkable when one remembers the enormous influence and vogue of Liszt as a pianist and as a writer for the piano, the swarms of followers who tried to imitate him, and the immense power of his personality in the world of music at that time.

Studying these extraordinary works in the admirable edition of *Oeuvres Choiesies*, edited by MM. Delaborde and Philipp (published by Costallat), one does not know at first at which to marvel most, the extraordinary original appearance of the music, as of an entirely novel and unfamiliar system of decorative design, or, on investigating more closely, the amazing fertility of invention, the harmonic individuality, the boldnesses, the new and unexpected twists given to apparent, but only apparent, commonplaces.

The 'Trois Etudes de Bravoure', Opus 12, makes a very good beginning for studying this master. Without yet reaching the heights of towering and terrifying technical difficulty attained in subsequent works, many of his typical peculiarities may be found in them, and although very far from being easy, they are possible to the average accomplished pianist, whereas the later works are beyond the reach of all but consummate masters of the instrument. The second of this set is an example of Alkan's very personal type of melodic line, with a very typical left-hand accompaniment figure, an ingeniously varied form of the usual arpeggio design.

The 'Trois Morceaux', Opus 15, contain the familiar 'Le Vent' —too familiar one is tempted to say, for most people think of Alkan, indeed only know him, as the composer of 'Le Vent', as they know only the Sibelius of the 'Valse Triste' or 'Finlandia'; the great master of 'Le Festin d'Esopé' and the Fourth Symphony respectively being completely a terra incognita. The most remarkable number of the set is the third *Mort*, a moving and tragic elegy or dirge, making remarkable use of *Dies Irae*, that stupendous theme that has ever haunted and fascinated so many of the great masters of music. The work is full of astonishing *hardiesses*, both technical, pianistic and harmonic, and its ending is as weirdly uncanny as it is original and daring.

The 'Trois Etudes de Bravoure', Opus 16, contain some interesting and ingenious rhythmic devices, particularly the second, with its very curious and rather macabre syncopations. The Etude de Concert, 'Le Preux' Opus 17, is a brilliant study of genre writing of the chevaleresque type, as its name implies. The 'Capriccio alla Soldatesca', Opus 50, is a remarkable piece of brilliant grotesque, caricatural and mocking, with an extraordinary cadence.

The 'Super Flumina Babylonis' is one of the finest of all Alkan's smaller piano works, compact of the melodic harmonic and rhythmic ingenuity and originality which are to be found in his best work, movingly expressive and finely coloured.

The very odd and interesting Sonatine makes one think and feel almost as if Berlioz had written a Beethoven Sonata. Although called a Sonatine, it is of good dimensions, nearly forty pages, and has little or naught of the lighter or smaller style usually associated with the word. In fact, it is very typical Alkan: vehement, droll, odd, gargoyle-like, child-like and naive in turns.

Among the forty-eight 'Esquisses', Opus 63, the most interesting are No. 3, No. 7 'Le Frisson', No. 10 'Increpatio', No. 21 'Morituri te Salutant', No. 29 'Délire', No. 45 'Les Diablotins', an extraordinary and complete anticipation of the entire Albeniz technique of incorporated appoggiatura, and the last, 'Laus Deo'.

The 'Trois Grandes Etudes' Opus 76, comprise one for left hand alone and one for right hand alone, pieces of tours de force of considerable musical interest, very unusual in such cases. The third is the great 'Etude en mouvement semblable et perpetuel', one of the most remarkable etudes in all piano literature, masterly in harmony and consummate in treatment.

One of the most astonishing of all Alkan's 'genre' pieces is the etude 'Le Chemin de Fer', an amazingly powerful piece of evocative suggestion which makes the feeble fatuities of Arthur

Honegger and his 'Pacific 231' appear even more feeble and ineffective by comparison with Alkan's brilliant and masterly composition so many decades earlier. The 'Grand Sonate', Opus 33, although not one of his greatest works, is extremely interesting for its oddity and its very original conception. It is certainly like no other piano sonata in existence, and could have been written by no one but Alkan himself. It is full of moments of great beauty and originality, but is uneven. It is evidently programmatic in character, the four movements corresponding to the four ages of a man's life, the four ages of Hindu thought, that is - not Shakespeare's seven. The second and fourth movements, subtitled 'Trente Ans' and 'Cinquante Ans' respectively, are the best, and these two contain some fine music. But the work as a whole, from the naïveté of the first movement through the increasing depth and complexity of the subsequent movements to a remarkable ending, is a clever piece of musico-psychological characterization. One is reminded both as regards expression and technique, as so often, of Berlioz, particularly Berlioz of the *Symphonie Fantastique*, of which genre it is another specimen. One would dearly like to hear the work, and an Alkan recital, indeed, by such a master and thoroughly understanding interpreter as the great Egon Petri, who is such a superb player of Alkan.

But the finest of his work is to be found in the 'Douze Etudes dans tous les Tons Majeurs', Opus 35, and in the 'Douze Etudes dans tous les Tons Mineurs', Opus 39. These amazing works place him among the great masters of piano music, as Busoni says, in his preface to the Etude volumes in the great edition definitive of Liszt's works in process of issue by the Liszt-Stiftung through Breitkopf and Härtel, 'the greatest of the post-Beethoven composers for the piano, Chopin, Schumann, Alkan, Brahms'. The prodigious, teeming richness of invention, the vivid originality, the very individual harmony, the superb mastery of these works cannot be too highly admired, and, studying them with a mind liberated from the conventional prejudices and ignorances about the composer that pass current as authoritative about him, one can no longer doubt the justice and rightness of Busoni's judgment, confirming, as it does, that of Liszt, Rubinstein and von Bülow, who it is reasonable to presume *s'y connaissent* in such matters rather more than the people who think Alkan begins and ends with 'Le Vent'.

One of the most striking in Opus 35 ('Twelve Etudes dans tous les Tons Majeurs') is No. 5, 'Allegro Barbaro', with its vehement, explosive vigour and crude, harsh strength. Very remarkable, most original in form, and practically a fantasy, is No. 7 of the same set, 'L'incendie au village voisin'. No. 8 is a subtle, delicate piece of gossamer. No. 9 a vigorous and powerful contrapuntal study abounding in interesting detail, rhythmic and harmonic, especially in the very odd spacing of the cadence, illustrative this of Alkan's original and individual treatment of the most ordinary and commonplace counters of musical speech. No. 10, 'Chant d'Amour—Chant de Mort' shows the marked kinship of his melodic expression with that of Berlioz. No. 11 is a wonderful harmonic study, again an anticipation of Albeniz, full of delightful and surprising boldnesses of harmonic treatment. The set ends with a dazzling piece of Bravura in octaves.

The set 'dans tous les Tons Mineurs', Opus 39, includes some of his greatest work - the four etudes that form the Concerto (adapted) [sic!], the four forming the symphony for piano, and the set of Variations, 'Le festin d'Esopé'; the first, 'Comme le vent', has already been much better done by Alkan himself in the big 'Le Vent', which makes this study rather anticlimactic and redundant. No. 7, 'En rythme molossique', is one of the most original of all - the dour, harsh, heavy brutality of the rhythm is magnificently expressed. The *Symphonie* consisting of Etudes Nos. 4, 5, 6, 7 is a genuine symphony for piano solo. The feeling and treatment is thoroughly symphonic, yet superbly adapted to the exigencies of the instrument. Here, again, kinship with Berlioz peeps out repeatedly, especially in the F major section of the second

movement, ‘The March Funebre’ [sic]. The finale has a very Beethoven-like quality, but is in no imaginable sense imitative - it is merely an instance, such as occurs so often in all art, of two great and quite independent minds lighting on the same or a similar train of thought.

Nos. 8, 9, 10, and 11 are the four constituent movements of the concerto [sic], with the piano and orchestral parts incorporated. One has no hesitation in saying that this is one of the most remarkable and original piano concertos in existence, worthy of a place beside the Busoni and Reger works: its astonishing freshness, the absolute independence and individuality impressed on every bar, the splendid richness, variety and brilliance of the keyboard writing, the prodigious vitality and energy of the work make its neglect a matter of mystery - indeed, one suspects that not one pianist in a hundred even knows of its existence.

The ‘Eleventh Etude’ of the set is an Overture, a fine example of Alkan’s orchestral pianistic style: here again crop up often Beethoven-like turns of thought and expression. The set ends with one of the most original and remarkable of all this very original and remarkable composer’s work, the set of variations entitled ‘Le Festin d’Esopé’ - worthy of a place beside the Diabelli Variations of Beethoven, the Paganini Variations of Brahms, and the Bach Variations of Reger. Full of astonishing harmonic quirks and twists, supremely masterly and ingenious treatment and a pianistic lay-out worthy of the composer himself - all informed with that verve and vitality, that delightful, eerie, bizarre, and somewhat eldritch quality that make this master’s work so irresistible and fascinating to the sympathetic student. It is a mind of the cast of Berlioz and Busoni’s - the same preoccupation with the sinister, the macabre, the uncanny, the just-below-the-surface side of things that most people find so repellent and prefer either to ignore or deny - the same suggestions of Black Magic - devilry, sardonic, leering gargoyles that may come to life at any moment, masks of satyrs that may suddenly burst into cackling laughter as soon as your back is turned - the face that may grin grizzly-wise over your shoulder from the other side of the looking-glass. It must be confessed that these aspects of things do not tempt or seduce the ‘healthy, normal mind’, but against the healthy, normal mind one can quote one of its own tags with effect - namely, that it takes all sorts to make a world, even some of Berlioz’s, Busoni’s, and Alkan’s - thanks be to all the gods for all such - and that there is such an ultra-microscopic minority of them that the majority need have no fear that it is in danger of catching from them that complaint without which it does so well - an imagination.

© Sorabji Archive

Recordings

A new recording by the Italian pianist Vincenzo Maltempo (Piano Classics PCL0038) features Alkan’s op. 33 *Grand Sonate* and the *Symphonie* from op. 39. This recording was given a 5 star rating by *Guardian* critic Andrew Clements.

Further recordings underway include a pair of CDs to be issued by Yocata Classics, including the complete sets of *Chants*, played by Stephanie McCallum: the Society has supported this recording and we will keep members updated on its release. The pianist José Raul López is also recording for Toccata Alkan’s Mozart transcriptions and the op. 41 *Petites Fantaisies*.

Future Events

The list of concerts to celebrate the bicentenary of Alkan’s birth is steadily growing. Amongst forthcoming concerts are the following; we shall be attempting to ensure that the list is regularly updated on the Alkan Society website:

Sunday 23 September 2012. Teatro degli Atti, Rimini, Italy at 21.00. Piano recital by **Vincenzo Maltempo** to include **Alkan: Chant op. 31 no. 1 - Symphonie op. 39 nos. 4-7 - Grande Sonate op. 33 - Sonatine op. 61 - 'Le Festin d'Esope' op. 31 no. 12**

Thursday 4 October 2012. Congress Hall, Levoca, Slovakia at 19.00 as part of the 'Indian Summer in Levoca' Festival. Piano recital by **Tomasz Kamieniak**, to include Liszt, Thalberg, Tausig and **Alkan, L'opéra, op. 72/12**

Thursday 4 October 2012 Conservatoire national supérieur de musique de Lyon, Lyon, France; **Saturday 2 February 2013** Salle Lucie Aubrac, Montmorency, France; **Sunday 28 April 2013** Espace Ligéria, Montlouis, France; **Tuesday 21 May 2013** Conservatoire à rayonnement régional de Paris, Paris, France; **Saturday 25 May 2013** Palazzetto Bru Zane, Venice, Italy at 20.00

Françoise Gnéri (viola) and **Claire Désert** (piano) play music by Onslow, Gouvy and **Alkan: Sonate de concert (viola transcription).**

Wednesday 10 October 2012 Villa Medici, Rome, Italy; **Tuesday 16 October 2012** Ferme du Biéreau, Louvain-la-Neuve, Belgium; **Sunday 24 March 2013** Théâtre de Clermont-L'Hérault, France; **Wednesday 3 April 2013** Oratorio San Filippo Neri, Bologna, Italy; **Sunday 21 April 2013** Auditorium Noureev, Sainte-Geneviève-des-Bois, France; **Tuesday 23 April 2013** Palazzetto Bru Zane, Venice, Italy at 20.00; **Tuesday 9 July 2013** Château Mercier, Switzerland; **Saturday 27 July 2013** Church of Saint-Pierre-de-Cormeilles, Normandy, France; **Sunday 11 August 2013** Church of Durbuy, Belgium
Trio Talweg play T. Gouvy: Piano Trio no. 5 and **Alkan: Piano Trio op. 30.**

Wednesday 24 October 2012 and **Thursday 25 October 2012** Cobbe Collection, Hatchlands Park, Surrey at 12.00. Piano recital by **Stanley Hoogland** to include Chopin, Dussek and **Alkan: 5 preludes from op. 31: 4 Esquisses from op. 63: and pieces from the Chants op. 67, Chants op. 38 and 'Les mois', op. 74.** Mr. Hoogland will be playing a Pleyel piano of 1847-8, 'Chopin's last piano', very possibly played by Alkan himself at the Square d'Orléans.

Tuesday 4 December 2012 Arsenal, Metz, France; **Friday 19 April 2013** Théâtre de Lisieux, Lisieux, France; **Sunday 21 April 2013** Pôle culturel du Marsan, Saint-Pierre-du-Monte, France; **Sunday 18 August 2013** Massif des Bauges, France; **Thursday 22 August 2013** Conservatoire à rayonnement régional de Lille, Lille, France.
Piano recital by **Pascal Amoyel** to include Liszt, Grieg and **Alkan: Grande Sonate 'Les Quatre Âges' op. 33.**

Sunday 7 April 2013 Chapelle des Rédemptoristes, Châteauroux, France; **Saturday 13 April 2013** Fondazione Siotto, Cagliari, Italy; **May 2013** Kumho Asiana Cultural Foundation, Seoul, South Korea; **Thursday 9 May 2013** Auditorium Cziffra, La Chaise-Dieu, France; **Friday 31 May 2013** Church of Saint-Lambert, Quebec, Canada; **July 2013** Nancy, France.
Billy Eidi (piano) plays preludes by Heller, Fauré and **Alkan.**

Sunday 21 April 2013, Istituto Liszt, Bologna, Italy. Costantino Mastroprimiano (piano) plays Liszt: Piano Sonata and **Alkan: Grande Sonate 'Les Quatre Âges' op. 33.**

Monday 25 November 2013 St. Michael's Cornhill, London at 13.00. Organ recital by **Nicholas King** of music by **Alkan. Concert arranged by the Alkan Society.**

Thursday 28 November 2013: St. James's Church, Piccadilly, London. **Commemorative Concert arranged by the Alkan Society** (details tba).

IV: Quasi Alkan

Moderato assai ma animato

secco

The musical score is presented in four systems. The first system shows the piano part in the bass clef, starting with a *mp* dynamic. It features a dense texture of chords and triplets. The second system continues the piano part, showing more complex chordal structures and triplets. The third system introduces the violin part in the treble clef, marked *8va*, playing a rapid, rhythmic pattern. The piano part continues with triplets and sustained chords. The fourth system is marked *loco* and includes a section for the violin marked *(8)* and *8va*, with a *7* marking above it. The piano part features a triplet and a final chordal passage.