

By the end of the 19th century, the artists approach to nature had changed and Debussy's (1862-1918) main objective was not to understand or be understood by the surrounding world. He was looking for a means to communicate with the listener in a way that was least affected by subjective perception. In his view, how we experience the world is volatile and momentary, and he wanted to express this ever-changing world as if we observed it from a distance. He was looking for the tools to express this observation, as a detached witness, with little personalised connection to the subject.

Both composers, Liszt and Debussy, understood and depicted nature in a deeply different philosophical way. By the selection of this repertoire and thesis, I would like to highlight the crossing point of these two very different approaches.



It is my deep belief that everything we do in life should have a purpose. The purpose of this concert tour is for my personal growth as a pianist, to inspire the students which I work with, hopefully encouraging them to pursue their own self-growth, to face and embrace challenges, overcome obstacles and share the fruits of their labour with their community.

I hope you enjoy Liszt's and Debussy's music, find it as fascinating as I do, and enjoy the beauty of the breakthroughs that these two wonderful minds have brought to the artistic world.

Finally, a quote from another wonderful mind: 'The aim of art is to represent not the outward appearance of things, but their inward significance' – Aristotle.

I would love to express both the outward and inward. Thank you for coming to this concert and being part of this journey,



Programme

Aux cyprès de la Villa d'Este: Threnodie I – Ferenc Liszt

La cathédrale engloutie – Claude Debussy

Les jeux d'eau à la Villa d'Este – Ferenc Liszt

Reflets dans l'eau – Claude Debussy

Au bord d'une Source – Ferenc Liszt

Jardins sous la pluie – Claude Debussy

*** interval ***

Storm – Ferenc Liszt

Et la lune descend sur le temple qui fut – Claude Debussy

Cloches à travers les feuilles – Claude Debussy

Vallée d'Obermann – Ferenc Liszt

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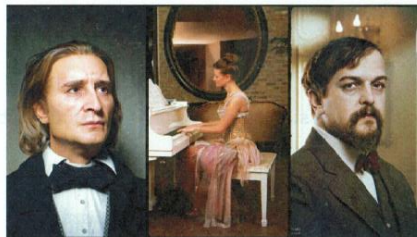


Kinga Krupa
Pianist

Kinga Krupa

plays piano music by

Ferenc Liszt and Claude Debussy



Nut Point Centre,
Saturday 18th June 2022

Background

Nature was the predominant theme in the Romantic Era (1820s – 1900 approx.), where the human being suddenly became recognised as a part of nature, and many artists used the nature as a reflection of their own emotional state. This was contrary to the thinking in the earlier era of Enlightenment (1750s – 1820), where the intellect stated that there was distinction and disconnection between the thinking human and the unregulated wilderness.

In Romanticism, nature played an essential role in human's self-discovery and trying to understand the deeper levels of our psyche. It was also a companion in the journey through life, perceived as a god-like force that played with humans by exposing them to the natural elements. Romantic artists looked to the natural world for answers, which would allow them to deeply explore who they were.

Liszt (1811-1886) was a leading proponent of this philosophy. His connection with the natural world is clear to see in the cycle of *Années de Pèlerinage* where he sets upon a journey (literally and metaphorically) to self-discovery. One of Liszt's pieces from this cycle: *Vallee d'Obermann* (which was inspired by Senancour's poem of the same title), is preceded by a quote taken from the original poem: 'What do I want? Who am I? What do I ask of nature?'. It was not unusual for Liszt to include quotes of poetry and prose in his music, perhaps to help the pianist understand and comprehend how he would like the music to be played '...the water I give them will become in them a spring of water welling up to eternal life.' (*Les Jeux d'eau à la Villa d'Este*). This quote may suggest that the texture of running arpeggios should sound 'heavenly'.

