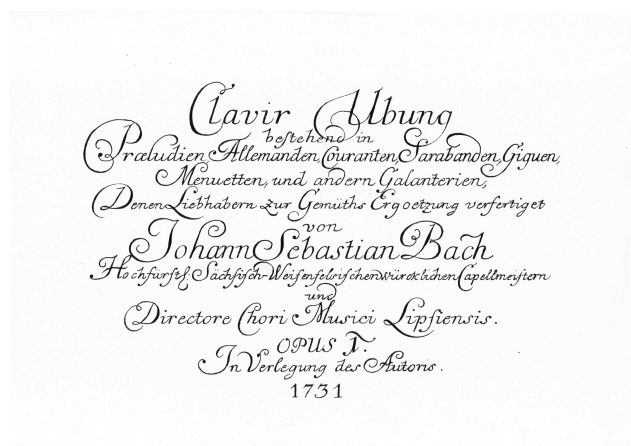


A Mini Concert
Celebrating Professor
Kazuyuki Tanaka's
60th Birthday

by

Mana Igarashi
&
Sakaé Fuchino



4:00pm, 9 September 2015
Tokyo Institute of Technology

Computability Theory and
Foundations of Mathematics 2015

PROGRAM

Partita No.1, B-flat major
J.S. Bach, 1725

Praeludium – Allemande – Corrente – Sarabande –
Menuett I,II – Gigue

Piano: Mana Igarashi

Petite Suite, pour piano à quatre mains
C. Debussy, 1889

En bateau – Cortège – Menuet – Ballet

Piano: Mana Igarashi & Sakaé Fuchino

Partita No.6, E minor
J.S. Bach, 1730

Toccatà – Allemande – Corrente – Air – Sarabande –
Tempo di gavotta – Gigue

Piano: Sakaé Fuchino

Bachiana Afroasiatica
Y. Takahashi, 2007

Sky – The Setting Moon – Drifting Clouds – Shroud
of Darkness – Whirl of Smoke – Flickering Flame –
Ruffles – Cold Rain – Scattered Sand – Dusk

Piano: Sakaé Fuchino

Bach wrote 6 Partitas for keyboard which were published between 1725 and 1730, first one by one and then republished together as the first volume of his „Clavier-Übungen“ (Clavichord Practice). During this period Bach also composed St. Matthew Passion. **Partita No.1** is a delightful small suite which would also fit to the collection of his more light French Suites (1722-1725). An audiophile might associate this Partita as the suite with which Dinu Lipatti began the program of his last piano recital. **Partita N.6**, the last one in the series, is a composition of larger scale and the duration can exceed 30 min. if it is played with all the repetitions.

Petite Suite by Claude Debussy (1862-1918) also stands in the same tradition of dance suite as Bach's Partitas although the dances here are to be conceived rather as something happening in the distance in a chosen landscape like in a picture by Watteau. Both title «En bateau» and «Cortège» of the first two pieces of this suite appear as the titles of poems in «Fête garante» (1969) by Paul Verlaine.

The quite ambivalent attitude of Yuji Takahashi (1938-) toward Bach's music is apparent in his many writings on Bach. His "**Bachiana Afroasiatica**" (the title is surely an allusion to the Villa-Robos' "Bachianas Brasileiras") is also a homage and an antithesis to Bach at the same time. The following is what he writes in the last page of the score of the composition (downloadable as:

<http://www.suigy.com/yuji/score-pdf/bachiana.pdf>):

"<Bachiana Afroasiatica> (2007) is an attempt to recombine the phrases in <Partita 6> by Bach, consisting of 10 movements entitled Sky, The Setting Moon, Drifting Clouds, Shroud of Darkness, Whirl of Smoke, Flickering Flame, Ruffles, Cold Rain, Scattered Sand and Dusk. Fragments are turned on and off, displacing regular beat with superimposed irregular rhythms, and stable structures giving way to disjointed arabesques."