

## ACKNOWLEDGEMENTS

**Ebb & Flow Arts is a not-for-profit corporation founded in 1999. It is directed by Maui composer and pianist, Robert Pollock. The goals of Ebb & Flow Arts are to establish and co-present annual international festivals of contemporary music and art; to provide educational opportunities throughout the year and to break down the barriers between the arts.**

To date, Ebb & Flow Arts has copresented

- Fifty two (52) concert/multi-media events in Maui and Honolulu, including performances of two hundred twelve (212) works by one hundred six (106) composers
- Twenty nine (29) world premieres
- Forty eight (48) Hawai'i premieres
- Two hundred ninety two (292) in-school workshops
- Three (3) annual benefits
- Four (4) biennial productions presented by the Maui Arts & Cultural Center
- An annual North South East West international, multi day festivals,
- Five (5) multi day festivals
- (10) Hawai'i Public Radio broadcasts
- Twenty three (23) public informances
- Total attendance since inception of activities (July 1999) is about thirteen thousand (13,000) not counting radio - ca. 40,000.

---

**The Monument House Concert Series of Utrecht, Netherlands was launched in the summer of 2006 by Robert Bekkers and Anne Ku as a private initiative to introduce music in an intimate and relaxed setting to the public. Audience-supported with no outside funding, the concert series attracts international musicians to perform in two public concerts per year, usually in June and December with student recitals, masterclasses, and workshops organised throughout the year. This nonsmoking venue is also used for rehearsal, recording, and accommodation of visiting artists and supporters.**

Built by the Dutch National Water Board for its employees in 1903, this unique Dutch monument house has been carefully restored to its original detail. Situated next to a peaceful and picturesque canal, it offers excellent acoustics with its high ceilings and European oak parquet floors. Following the housewarming gala concert of violin, viola, cello, harp, piano, and voice in June 2006, the concerts have included themes such as "Music of the Americas" by Duo46 violin and guitar, "Piano as Orchestra" featuring harp concerto, euphonium concerto, and two guitar concertos, "Chamber Music Tapas Style" and "Duo for Export." <http://www.pianoguitar.com/concerten/>

Ebb and Flow Arts and  
Monument House Concert Series  
Present

## Piano and Guitar Duo Concert Music from Three Centuries



Photo credit: Nick Kuskin, Colet House, London April 2003

**Anne Ku, piano  
Robert Bekkers, guitar**

FREE ADMISSION

Saturday 29 December 2007  
7:30 pm

Makawao Union Church  
1445 Baldwin Avenue  
Makawao, Maui

## CONCERT PROGRAM

Johann Nepomuk Hummel (1778-1837) Pot-pourri (based on famous opera themes)

Mauro Giuliani (1781-1829) Deux Rondos Op. 68

Fernando Carulli (1770 - 1841) Variations on a Theme from Mozart's Magic Flute by Beethoven, op. 169

*Theme and ten variations*

Federico Moreno-Torroba (1891 - 1982) Sonatina  
*Allegretto, Andante, Allegro*

Mario Castelnuovo-Tedesco (1895 - 1968) Fantasia Opus 145 (1950):  
*Andantino, Vivacissimo*

## INTERMISSION

Lan-Chee Lam (b. 1982) Drizzle (2007)

Allan Segall (b. 1959) When JS Bach, Igor Stravinsky, and The Who Met (2005)

Henk Alkema (b. 1944) Sailor Talk (2007)

Erik Otte (b. 1955) Suite Rio de la Plata (2004)  
*Milonga andante mesto,*  
*Danza de la vispera, allegro giusto,*  
*Danza de la pareja enamorada, lento ma non troppo,*  
*Candombe del amor recuperado, allegro giusto*

As Robert has always looked for the unusual in musical combinations, he formed a piano guitar duo with Anne Ku in 2001. The acoustic challenge of such a combination was overcome by the construction of a special guitar, custom-built by the Amsterdam-based luthier Jeroen Hilhorst in 2005. The Hilhorst concert guitar enables the two instruments to be equal partners in sound and volume. Their music on unamplified guitar and grand piano has been heard in regular concerts throughout the Netherlands.

In Spring 2007 Robert launched a new solo programme featuring some of the most challenging guitar pieces such as Bach's Chaconne and Tedesco's Cappricho Diabolico. Around the same time, the Dutch ensemble Aria Balsamica invited him as artist-in-residence. In Autumn 2007, Vera Laporeva, the principal violinist of the Metropole Orchestra asked him to form a new violin guitar duo. They mainly perform Robert's original arrangements of famous classical works.

---

**The PIANO and GUITAR, two of the most popular musical instruments, once accompanied each other in 19th century chamber music. Nowadays it is a rare but special occasion to see this unusual combination in the classical music scene.**

Anne Ku and Robert Bekkers formed their PIANO GUITAR DUO in 2001, reviving this almost forgotten tradition of music making. This once favorite pastime of bringing together performers, composers and enthusiastic audiences has left a largely untapped legacy of published music specifically written for the piano and guitar.

Using modern instruments, the duo has rekindled music from earlier periods. Just as importantly, Bekkers and Ku's performances are encouraging contemporary composers to write for this deserving combination. Their collaboration has inspired six outstanding Dutch composers (Otte, Segall, Alkema, Dramm, Verleur, and van Dijk) to dedicate new works for unamplified guitar and piano, expanding the existing repertoire with exciting new possibilities.

Prior to the USA, Bekkers and Ku have performed in London, North Cyprus, Cape Town, Italy, and the Netherlands. Plans for 2008 include invited concerts in Turkey and Spain and more than 50 bookings throughout the Netherlands. Added to their growing repertoire are new duo works by English, Dutch, and Spanish composers which they will premiere in 2008.

Recently Bekkers and Ku formed a trio with the young Korean violinist Naeon Kim to showcase new music for violin, piano, and guitar in 2008. The duo plans to collaborate with other soloists and chamber musicians, including a string quartet in the near future.

**Their website at <http://www.pianoguitar.com> contains recent audio and video clips as well as ongoing music articles and reviews.**

## ANNE KU

**Born in Brunei of Chinese parents, Anne Ku spent most of her childhood on Kadena Air Base in Okinawa, Japan where she attended Kubasaki High School.**

Ku won a full scholarship to Duke University where she studied piano under Randall Love while double majoring in electrical engineering and mathematics. Supported by several scholarships, she took summer courses in economics and psychology at Cornell, history at New College Oxford, and her junior year abroad at McGill University. The A.J. Fletcher Music Performance Scholarship supported her senior year piano recital of French impressionist works.

A year after graduating magna cum laude from Duke, Ku obtained a M.Sc. in Operations Research with distinction from London School of Economics. Immediately thereafter she worked in the financial, energy, and publishing sectors in Asia, Europe, and the USA. Her doctoral thesis on flexibility and uncertainty at London Business School led her to pursue a diversified portfolio career as a freelance writer/editor, university lecturer, pianist, and concert organiser (founder of analyticalQ concert series in London and co-founder of Monument House Concert Series in the Netherlands). She has been twice-invited to give her practical career workshops for musicians at the Cortona Contemporary Music Festival in Italy.

In March 2001, the late composer/pianist Robert Avalon invited her to participate in an improvisation ensemble for classical musicians organised by Dutch guitarist Robert Bekkers. Not long after their meeting in Amsterdam, they formed their piano guitar duo, probably the only purely acoustic duo performing on contemporary instruments.

Currently, Anne is finishing her composition studies at Utrecht Conservatory. Her ensemble work "All Tuned Out" was selected by Dutch Radio Four for broadcast in Spring 2007. She is currently orchestrating her second chamber opera, "Culture Shock!"

## ROBERT BEKKERS

**Based in Utrecht, a 2000 year old city widely regarded as the centre of the Netherlands, Robert Bekkers is active as a soloist and ensemble musician, performing regularly throughout the country. Robert acquired training on various instruments as a young child before choosing the guitar at age 12. After obtaining his diploma in electronics, he spent the next seven years at the Conservatory of Maastricht where he earned his teaching and performance degrees in classical guitar. During this time, he also studied contemporary music with Angelo Gilardino in Italy on a full scholarship.**

Robert's musical curriculum has spanned a wide range of genres, with classical guitar as the centrepiece. Parallel to his performing career, he has been a songwriter, arranger, composer, producer, and sound engineer. He has accompanied flamenco dance classes and then formed the group "IMPETU" mixing classical music with flamenco rhythm and styles. He has performed throughout Europe with the mariachi band Serenata Mexicana and Amstel Guitar Quartet. For more than years, Robert was the guitarist and bass player of the Berdien Stenberg Orchestra which toured the Netherlands, Belgium, Indonesia, Curacao, and Oman.

## PROGRAM NOTES

### Johann Nepomuk Hummel (1778-1837)

Son of a local musician in Pressburg (now Bratislava) and child prodigy pupil of Mozart, Hummel toured as a young pianist and then settled down to write and teach. Considered one of the most expensive teachers at the time, his students included Hiller and Mendelssohn.

Hummel wrote the entertaining Pot-pourri for Giuliani and Beethoven, very likely between 1810 and 1814. Hummel and Giuliani played such piano/guitar pieces in the botanical gardens of Schönbrunn palace in the "Ducaten Concerte" --- so named for the entry price of one ducat. The Pot-pourri is typical of the medleys and variations on popular opera themes in his time.

### Mauro Giuliani (1781-1829)

Extract from notes in 2004 by Brian Jeffery, the editor of all of Giuliani's works:

*It will be a welcome event, to hear again the works for piano and guitar which were composed in the early 19th century. Today both instruments have changed so much that the balance is now quite different. But at that time the pianoforte (or the fortepiano) was not the ocean liner which it later became, and nor was the guitar the large tightly strung object of today. Rather, the clear and impassioned tracery of the piano, and the soft yet crystal clear sound of the guitar, blended to make a combination in which both could be heard and in which, it seems to me, clarity was a principal merit.*

*Giuliani is one of the principal composers who wrote in that period for piano and guitar. Giuliani arrived in Vienna from Italy in about 1806. Soon he published works for guitar with other instruments, especially for guitar with flute or violin. In April 1808 he performed his first concerto for guitar and full orchestra there, and songs with guitar accompaniment soon followed. Giuliani's Two Rondos for guitar and keyboard op. 68 (TECLA 0557) are the only known work where he, and he alone, was unequivocally the sole composer of an original work for this medium. It was composed probably in 1818. Peter Pieters wrote about it: "These rondos are good pieces of chamber music ... they are real chamber music with concertante parts".*

*[Note added in 2006: David Starobin says, in an interview in Classical Guitar magazine for November 2006: "I have a sneaking suspicion that the second of Giuliani's op. 68 Rondos for guitar and piano (the one in b minor) might bear the hand of Beethoven. It is a lovely thing and not quite Giulianian."]*

### Fernando Carulli (1770 - 1841)

Born in Naples of a distinguished literator, Carulli wrote more than 400 pieces for the guitar in 12 years. Like Giuliani, Carulli's first instrument was the cello, and only at the age of 20 did he discover the guitar. After switching to the guitar, he devoted the rest of his life to advancing the performance, study, and construction of the instrument.

Carulli added two new variations in his transcription of Beethoven's cello/piano Variations on a Theme from Mozart's popular opera The Magic Flute. Coincidentally, these two variations (first and the last) are the most challenging for the pianist, or perhaps not for Carulli's son Gustav, a pianist and composer who collaborated on several piano guitar duo works.

### **Federico Moreno-Torroba (1891 - 1982)**

Son of a well-known organist, Torroba brought the zarzuela (Spanish opera) tradition to the international stage through his directorship of several opera companies.

In the 1920's, his growing friendship with Andrés Segovia, who is credited with bringing the guitar to the concert stage, inspired him to write for the guitar, being the first composer to do so. The Dance in E Major was so well-received that Segovia wrote in his autobiography: *"Then there was a 'first' in the field of the guitar: for the first time, a composer who was not a guitarist, wrote a piece for the guitar."*

The original solo version of Sonatina was first recorded by Segovia in 1927. A version also exists for guitar and string quartet. It is not known whether the piano and guitar version was originally used for rehearsal or for Segovia and his second wife Paquita Madriguera, a concert pianist.

### **Mario Castelnuovo-Tedesco (1895 - 1968)**

Born and raised in Tuscany, Mario Castelnuovo-Tedesco began composing at age 9 and later escaped to America where he composed music for Hollywood. His students included such names as André Previn, John Williams, and Henry Mancini. Despite more than 200 works for film, Tedesco is regarded as one of the most prolific and important composers for guitar in the 20<sup>th</sup> century.

It was Segovia who persuaded Tedesco to write for the guitar, after their meeting at a music festival in Venice in 1932. Upon receiving his first work, Segovia wrote, *"It is the first time that I have met a musician who understands immediately how to write for the guitar."* This two movement Fantasia was written in 1950 for Segovia and his wife Paquita.

### **Lan-Chee Lam (b. 1982)**

Born in Hong Kong, Lan-Chee Lam's music often combines traditional Chinese and contemporary Western techniques, exploring new dimensions of the sound world. Her works have been performed in Hong Kong, Canada, United States and Italy. She is currently pursuing a DMA at University of Toronto.

Drizzle, as in light rain, makes use of guitar harmonics and the insides of a grand piano. There are pentatonic passages which make the piano sound like a Chinese instrument.

### **Allan Segall (b. 1959)**

Born in Brooklyn, New York, Allan Segall grew up in Denver, Colorado, and has most recently served as Concert Director at the Engelse Kerk in Amsterdam where he lives. He received his Doctorate of Musical Arts from the University of Illinois at Urbana-Champaign. He acquired Dutch citizenship in 2007.

As the title suggests, it contains elements of Bach counterpoint, Stravinsky harmony, and The Who motifs from the musical Tommy.

Segall wrote, *"When I first heard Duo Bekkers-Ku in concert near Amsterdam a few years ago, I simply could not believe my ears; I would have never imagined beforehand that piano and unamplified acoustic guitar could 1) create such beautifully nuanced textures and 2) remain equal partners."*

*A few months later I was asked by the Duo to write a piece for them; I had at that point just rediscovered Tommy by the Who. I became seduced into writing for Duo Bekkers-Ku an homage by the richness and power of what I consider The Who's finest work. And how fortunate for me that the two instruments I most strongly associated with this Rock Opera were the piano and the guitar! So the combination of these two instruments seemed not only natural but indeed inevitable."*

### **Henk Alkema (b. 1944)**

Born in Harlingen in the northern Dutch province of Friesland, Henk Alkema has served on numerous faculties in the Netherlands and the USA, most recently as head of composition at Utrecht Conservatory. He has written two full length operas, both available on CD. Alkema has conducted nearly all professional symphony orchestras in the Netherlands and has earlier toured as a jazz pianist, composer, arranger, and studio pianist for Dutch Radio and TV.

Alkema, who loves sailing, wrote "Sailor Talk" for Anne Ku and Robert Bekkers in May 2007. Introducing the premiere at the Cortona Contemporary Music Festival in Italy in July 2007, the duo said, *"When sailors get drunk and try to carry on a conversation, they don't always talk about the same thing, as shown in the beginning of this piece. The guitar and the piano are on different wavelengths, so to speak. Eventually they might relate to each other and build up intensity."*

### **Erik Otte (b. 1955)**

Born in Leiden, home to the oldest university in the Netherlands, Erik Otte played the violin as a child but made his final choice for guitar at age 16. After graduating from the Royal Conservatory (The Hague) and the Conservatory of Rotterdam, he followed an international performance career before settling into composing for chamber music in recent years.

Suite Rio de la Plata, which consists of four dance movements about the various stages of love (from heart break to new love), was written for Anne Ku and Robert Bekkers as a present. It is the first work dedicated to the duo.