

# KENDZSI TANAKA

30. november 2022

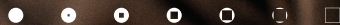
Kl. 19.30

Konservatoriets Koncertsal  
Julius Thomsens Gade 1

KLAVER

DEBUTKONCERT

Foto: Agnese Schlichtkrull



DET KONGELIGE DANSKE  
MUSIKKONSERVATORIUM

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# KENDZSI TANAKA

Born in Hungary and partly raised in the States, I am half Japanese. I started learning piano at a super young age, and by the age of 16 I finally found my path in playing all these notes. A crucial and decisive step in that was when I attended the Vántus István Music High School with Dr Lucz Ilona from 2009-2013 in Szeged, Hungary. Only smooth sailing from there: after graduating from The Royal Academy of Music, London in 2017 under the tutelage of Joanna MacGregor, I earned my Master's Degree studying with Niklas Sivelöv at The Royal Danish Academy of Music in Copenhagen.

Music for me is the purest form of communication. I aim to tell my audiences a story, showing the beauty and ups and downs written into the music through my perspective. Often it is only my experiences and my being that I draw the tools from to shape my interpretation. This is why as an artist, my path is ever-evolving, honing itself more into something unique.

I recently recorded a commissioned piece for double bass and piano, composed by Aaron Hudson. Fantastic music!

Meanwhile, in my free time I teach a class of a dozen talented pianists. They are the future generation of music-carriers, so it is of great importance to me to show all the different aspects of playing, listening, and understanding good music.

Before the pandemic, I started a company in men's skincare, Jun Grooming. During that period, I learned how to build websites and experimented with coding. Lastly I dabble in woodworking, and also love cooking for my friends.

Dear Audience,

Welcome, and thank you for making it to my debut concert tonight. I am honoured to be able to curate a concert selfishly, evolving around me as a performer. With this luxury I have put together this program to showcase my idea of being a pianist. Where in Ravel and Bartók lie my explorations and adventures, I find my comfort in Bach.

To start off the concert, please have a look at Ravel's inspiration by Aloysius Bertrand towards his masterpiece of a suite. Allow them to transport us into a world of fairytales, mysticism, and horror.

Enjoy!

Kendzsi Tanaka

# PROGRAM

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## MAURICE RAVEL (1875-1937)

### **Gaspard de la Nuit**

“Trois poèmes pour piano d'après Aloysius Bertrand”

Ondine

Le Gibet

Scarbo

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## J.S.BACH (1685-1750)

### **Keyboard Partita in D major, BWV 828**

Overture

Allemande

Courante

Aria

Sarabande

Menuet

Gigue

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## PAUSE (CA. 20 MINUTTER)

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## BÉLA BARTÓK (1881-1945)

### **Quintetto**

Andante

Vivace (Scherzando)

Adagio

Poco a poco più vivace

Isabelle Bania (violin), Alexander Chiu (violin), Pascal Armini (viola),  
Giacomo Oudin (cello)

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## **RAVEL: GASPARD DE LA NUIT**

- excerpts from Aloysius Bertrand's book Gaspard de la Nuit

### **Ondine**

. . . . . I thought I heard  
A faint harmony that enchants my sleep.  
And close to me radiates an identical murmur  
Of songs interrupted by a sad and tender voice.  
CH. BRUGNOT - The two Spirits.

“Listen! - Listen! - It is I, it is Ondine who brushes drops of water on the resonant panes of your windows lit by the gloomy rays of the moon; and here in gown of watered silk, the mistress of the chateau gazes from her balcony on the beautiful starry night and the beautiful sleeping lake.”

“Each wave is a water sprite who swims in the stream, each stream is a footpath that winds towards my palace, and my palace is a fluid structure, at the bottom of the lake, in a triangle of fire, of earth and of air.”

“Listen! - Listen! - My father whips the croaking water with a branch of a green alder tree, and my sisters caress with their arms of foam the cool islands of herbs, of water lilies, and of corn flowers, or laugh at the decrepit and bearded willow who fishes at the line.”

Her song murmured, she beseeches me to accept her ring on my finger, and be the husband of an Ondine, and to visit with her her palace and be king of the lakes.

And as I was replying to her that I loved a mortal, sullen and spiteful, she wept some tears, uttered a burst of laughter, and vanished in a shower that streamed white down the length of my stained glass windows.

### **Le Gibet**

What do I see stirring around that gibbet?  
FAUST.

Ah! that which I hear, was it the north wind that screeches in the night, or the hanged one who utters a sigh on the fork of the gibbet?

Was it some cricket who sings lurking in the moss and the sterile ivy, which out of pity covers the floor of the forest?

Was it some fly in chase sounding the horn around those ears deaf to the fanfare of the halloos\* ?

Was it some scarab beetle who gathers in his uneven flight a bloody hair from his bald skull?

Or then, was it some spider who embroiders a half-measure of muslin for a tie on this strangled neck?

It is the bell that tolls from the walls of a city, under the horizon, and the corpse of the hanged one that is reddened by the setting sun.

### **Scarbo**

He looked under the bed, in the chimney,  
in the cupboard; - nobody. He could not  
understand how he got in, or how he escaped.  
HOFFMANN. - Nocturnal Tales.

Oh! how often have I heard and seen him, Scarbo, when at midnight the moon glitters in the sky like a silver shield on an azure banner strewn with golden bees.

How often have I heard his laughter buzz in the shadow of my alcove, and his fingernail grate on the silk of the curtains of my bed!

How often have I seen him alight on the floor, pirouette on a foot and roll through the room like the spindle fallen from the wand of a sorceress!

Do I think him vanished then? the dwarf grows between the moon and me like the belfry of a gothic cathedral, a golden bell shakes on his pointed cap!

But soon his body becomes blue, translucent like the wax of a candle, his face pales like the wax of a candle end - and suddenly he is extinguished.

### **BACH: KEYBOARD PARTITA IN D MAJOR, BWV 828**

This partita being dated all the way back to 1728, the “keyboard” has come a long way since then...

Please allow me to express my version of this beautiful piece, in which I have explored the possibilities of extending my instrument today, the Steinway D. In this performance I deliberately contrast some concepts that many musicians, or artists of our age have to deal with. I wished to bring to attention the endless possibilities in performing music, and put it into the most traditional of environments: playing Bach at the Conservatory.

As you can see, the stage is just a concoction of various instruments. What is going on here? My journey through the movements of Bach will yield an insight to a mixture of developments.

#### **Intermezzo I**

After launching the piece with the full orchestral Overture and dancy fugue, I move away from the monstrous Steinway, to a much smaller, and surprisingly different set of mechanisms...

#### **Intermezzo II**

Just as you might think we're back on track, at the end of the Courante a new chapter evolves, in lieu with my dearest Grandmother. Tantrum? Argument? It's just the way of upbringing.

#### **Intermezzo III**

Now we're surely very lost in all the different electronics, can we push even further though, and reminisce on how it was done back in Bach's time?



## BARTÓK: QUINTETTO

This rarely performed work from 1904 of young hormone-driven Bartók is truly a beast. If you made it so far in the concert and didn't leave in the break, thank you, and it is truly my pleasure to present this unknown gem. I invite you to explore the work of the newly graduated composer, finding his own language through the influences of Strauss, French impressionism, Liszt, and Hungarian folk music. This four-movement piece was revised some 20 years later, but still remained a handful for the performers... The composer expressed his thoughts in his letter to István Thomán:

'The difficulty of my quintet gravely jeopardized the accomplishment of its first performance—but after all it still somehow came through. The audience liked it to the extent of three recalls.'

Kendzsi Tanaka

I would hate to suggest anything here, but referring back to the challenging and sometimes unplayable string parts, it's an honour to share the stage with such great musicians, and more importantly, people I can proudly call friends. Isabelle, Alex, Pascal and Giacomo, thank you for making my exam an absolute blast of a party!

Niklas, perhaps you can see your work in me the most, but to avoid clichés, I wouldn't be where I am now without your guidance! The professor, or pedagogue is often overlooked, but there is always an equally massive amount of thought and energy put into the development of a student. I now have some idea about playing the piano. And for this I am eternally grateful. Thank you.

A huge thank you to the team involved in organizing this event tonight: Sarah, and the other magicians from the administration, for making this event possible with all these instruments, lights, my late proposals... Kora, the live sound virtuoso, Daniil, Emil, Svend and Jason, for insuring everything is crystal clear on the stream and recording, Jonas, thank you for that special mic setup!

Thank you to Frederiksberg Aikido Klub, I still can't believe you closed the dojo to come listen! Looking forward to some more intense training.

Thank you Saba for the support and patience, you're the best!

Papa és Tünde, köszönöm, hogy jöttetek, remélem zökkenőmentesebb lesz ez az alkalom!

Dávid, Áronok és Lehel, nagyon sokat számít, hogy itt vagytok, köszönöm. Bulizzunk egy jót.

# MUSICIANS

**Isabelle Bania** is a Swedish violinist and viola player. She has an education from The Royal Danish Academy of Music and Universität der Künste Berlin and has been an academist in Rundfunk Sinfonie-Orchester Berlin as well as in the Norwegian Chamber Orchestra. Isabelle freelances as a chamber and orchestra musician on violin and viola, both on modern and baroque instruments. She is a member of Hehku Ensemble in Copenhagen and Rudersdal Chamber Players with whom she has recorded a.o Poul Ruders Chamber works. Since 2021 she also has her own chamber music festival in Lingbo, Sweden.

**Alexander Chiu** is a violinist from Sydney, Australia. After graduating with First Class Honours from The Sydney Conservatorium of Music under the guidance of Ole Böhn, he moved to Copenhagen, where he completed his Masters of Music and Soloist Class diploma with Eszter Haffner, Nikolaj Szeps-Znaider and Serguei Azizian. Alex has performed with a variety of orchestras in Australia, Europe, the UK and South America and has appeared as a soloist in Sydney, Rio de Janeiro, and Copenhagen. Recently, he has performed with the Danish Radio Orchestra, Copenhagen Philharmonic, Sønderjylland Symfoniorkester, and the Ulster Orchestra in Northern Ireland. Alex can often be found watching movies, cooking, sleeping, or at the midnight premiere of the latest Marvel flick.

**Pascal Armini** is a Swedish viola player born and raised in Gothenburg. In 2015 he moved to Denmark to study at the Royal Danish Conservatory of Music with prof. Lars Anders Tomter and prof. Tim Frederiksen. Now, after his studies, Pascal is living an active life as a freelancer in the Royal Danish Orchestra, Gothenburg Symphony, Copenhagen Philharmonic and Athelas Sinfonietta amongst others.

Born in a musical family, **Giacomo Oudin** started cello with his father. After studying in Paris, he moved to Copenhagen where he studied with Toke Møldrup and Tim Frederiksen. He's currently studying in the soloist class program under Morten Zeuthen's guidance. Among other inspiration, he was lucky enough to perform with Marianna Shyrinian and to also receive lesson from the coolest band on earth, the Danish String Quartet! Giacomo is an active freelance musician and he has worked with the Danish Radio Symphony Orchestra or the Copenhagen Phil, as well as Camerata Nordica in Sweden. He wishes more to see Juventus win the champion's League again than to ever play in Carnegie Hall.



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