

TESSELLATED VISIONS

2:00 PM
SUNDAY 12 OCTOBER 2025
ST JOHN'S ANGLICAN CHURCH



Johann Sebastian BACH (1685 – 1750)

Prelude from the Cello Suite No. 1 in G major, BWV 1007

Kate MOORE (b. 1979)

Lidy's Piece

Johann Sebastian BACH (1685 – 1750)

Adagio from the Violin Sonata No. 1 in G minor, BWV 1001

Leilehua LANZILOTTI (b. 1983)

ko'u inoa

Giuseppe COLOMBI (1635 – 1694)

Chaconne for Solo Bass in G major

Kaija SAARIAHO (1952 – 2023)

Dreaming Chaconne

Jean SIBELIUS (1865 – 1957)

Theme and Variations in D minor

Timo-Veikko Valve, *Cello*

Johann Sebastian BACH (1685 – 1750)

Prelude from the Cello Suite No. 1 in G major, BWV 1007

Part of the cornucopia of secular instrumental music emanating from Bach's time in Köthen, the Six Cello Suites have been a staple of cellists for generations. Incredibly, they were widely overlooked as mere technical studies until the early 20th century, when they were taken up and championed by the great Catalan cellist Pablo Casals. The loss of the original manuscripts has proved both a blessing and a curse, giving players a certain interpretative freedom but also leaving some ambiguity as to Bach's full intentions. The First Suite in G major has long been the most famous of the six by virtue of the rapturous, cascading semiquavers that suffuse its opening prelude.

Kate MOORE (born 1979)
Lidy's Piece

Kate Moore is an internationally acclaimed Australian composer and sound artist based in the Netherlands. Her richly textured works, spanning acoustic, electro-acoustic, vocal, and installation formats, have been performed by ensembles such as Asko|Schönberg, Bang on a Can, Icebreaker, Slagwerk Den Haag, Ensemble Offspring, the Australian String Quartet and the Netherlands Radio Philharmonic Orchestra and Choir.

In 2017, her oratorio *Sacred Environment* was premiered in the Concertgebouw as part of the Holland Festival Proms. That same year, she became the first woman to receive the prestigious Matthijs Vermeulen Prize for her oratorio *The Dam*. In 2022, she was awarded the Gieskes-Strijbis Prize for the Performing Arts.

Of *Lidy's Piece*, the composer writes, "Written for cellist Lidy Blijdorp to be included in the Herz Cycle set for the LeineRoebana dance company, *Lidy's Piece* is a whimsical dance piece and musical portrait of Lidy herself. It begins with a cadenza followed by a melody loosely based on Lydian mode, telling a mysterious ancient tale that, like birdsong, cannot be deciphered. Speckled with natural harmonics, polyphony can be heard between high and low within the solo line, not unlike the complex multi-dimensional melodies woven into the single line of a Bach Cello Suite. It winds up to a ferociously spinning maelstrom that stretches to the highest reaches of the cello, taking flight like a bird, and transcending into the blue light of the sky."

Johann Sebastian BACH (1685 – 1750)
Adagio from the Violin Sonata No. 1 in G minor, BWV 1001

Like the Cello Suites, the Six Sonatas and Partitas for Solo Violin represent both a cornerstone and pinnacle of the music written for their instrument. The exact circumstances surrounding their creation remain speculative. While the manuscript is dated to 1720, halfway through Bach's tenure as kapellmeister at Köthen, it is quite possible that he conceived them during his time in Weimar (1708 – 17), where he was initially employed as a court violinist alongside Johann Paul von Westhoff, one of the foremost German violinists of the day and himself the author of a set of six partitas.

The Sonatas and Partitas which Bach came to write contain a degree of musical imagination and technical mastery that is unprecedented for their time, ranging from densely worked counterpoint, still brilliantly realised even on a single string instrument, to graceful dances full of rhythmic, melodic and harmonic invention. The powerful Adagio that opens the First Sonata in G minor is one of the set's most recognisable movements – a rhapsodic meditation, plaintive and searching, whose long-spun lines and veiled harmonic depth gain new character and sonority on the cello.

Leilehua LANZILOTTI (born 1983)
ko'u inoa

Leilehua Lanzilotti is a Kanaka Maoli composer, multimedia artist and curator based in Honolulu. Through multimedia installation works and non-traditional concert experiences, her works explore dramatic expanses of colour and timbre, engaging with issues of language and water sovereignty, land stewardship and cultural respect. Lanzilotti was a 2022 Pulitzer Prize finalist for her string orchestra work *with eyes the color of time*, which the committee praised for its "experimental textures and melting lyricism". Other prestigious honours include a 2025 USA Fellowship, a Creative Capital Award, and the Native Arts & Cultures Foundation's SHIFT Award. Her installations have graced venues like Ars Electronica, Philharmonie de Paris and Tokyo Metropolitan Theatre, and her video piece *the sky in our hands, our hands in the sky* is touring through 2026. As an educator and curator, she has served on faculty at NYU, the University of Northern Colorado and the University of Hawai'i–Mānoa.

ko'u inoa (meaning "my name is" in the Hawaiian language) was originally composed for viola in 2017 and subsequently transcribed for cello in 2020. It is based on *Hawai'i Aloha*, a sort of unofficial national anthem cherished among Hawaiians. *ko'u inoa* first took shape when Lanzilotti, travelling abroad and feeling homesick, began to play the anthem on her viola, really taking time to explore the melody's soothing quality and the feeling of its resonance through her instrument and body.

In this way, *ko'u inoa* is a deeply contemplative, atmospheric and personal reinvention of the anthem. Lanzilotti distills the melody to its essence, removing its rhythm, extracting just the pitches and spacing them widely apart. The soloist gives form to this rarefied melody through a constant use of *bariolage* (a technique involving the rapid alternation of notes across two adjacent strings). This, combined with the player's own humming and murmuring, creates a shimmering, undulating, hypnotically sonorous soundscape.

Giuseppe COLOMBI (1635 – 1694)
Chaconne for Solo Bass in G major

Giuseppe Colombi was a violinist and composer who served as *maestro di cappella* at the ducal court and cathedral of Modena for the last 20 or so years of his life. His Chaconne for Solo Bass has a claim to being the earliest solo piece written for cello, offering an intriguing glimpse of the instrument's first elevation from its usual supporting or accompanimental role. Starting with a simple, stately four-bar phrase in triple time, Colombi gradually develops the musical fabric with a variety of gestures and flourishes – leaping dotted rhythms, rich double stops and glittering semiquaver runs.

Kaija SAARIAHO (1952 – 2023)
Dreaming Chaconne

Kaija Saariaho was a leading voice of her generation of composers, both in her native Finland and worldwide. From 1982 until her death, she lived in Paris, where her studies and research at IRCAM, the Parisian centre for electro-acoustic experimentation, had a major influence on her music. Her characteristically luxuriant and mysterious textures are often created by combining live performance and electronics.

Saariaho claimed major composing awards such as the Grawemeyer Award, the Nemmers Prize, the Sonning Prize and the Polar Music Prize, while two of her recordings received Grammy Awards. In a survey of her peers in 2019, she was named 'Greatest Living Composer' by the BBC Music Magazine. Kaija Saariaho's life was prematurely cut short by a brain tumour in 2023. Her musical legacy is carried forward by the many collaborators with whom she worked closely over the years.

Dreaming Chaconne is one of 31 variations for solo cello on the Chaconne of Giuseppe Colombi, each written by a contemporary composer to mark the 50th birthday of Finnish cellist Anssi Karttunen in 2010 (collectively published as *Mystery Variations*). Through the liberal and intense use of trills, harmonics, double-stops (playing two notes at the same time), *glissandi* (sliding between notes) and *sul ponticello* (playing at the bridge) Saariaho opens up a kaleidoscopic portal to the chaconne as it exists in a parallel crystalline dimension.

Jean SIBELIUS (1865 – 1957)
Theme and Variations in D minor

Now Finland's most celebrated and revered composer, as a young man Sibelius dreamt of a life as a virtuoso violinist. From an early age he played in a piano trio with his elder sister Linda on piano and younger brother Christian on cello. It was for his brother that Sibelius wrote most of his works for cello, in total about a dozen, with all but one dating from the end of his high school years to the end of his studies at the Helsinki Music Institute (now the Sibelius Academy). The longest and most ambitious of these works is the Theme and Variations, which hails from 1887, while he was in his second year at the institute.

Despite its youthfulness, the Theme and Variations is a strikingly assured piece that already reveals its composer's distinctive musical voice. It opens with a short introduction that seems to hark back to the Cello Suites of Bach, before the appearance of the main theme, a slow and melancholy tune reminiscent of a folk song. Through the course of seven variations, Sibelius treats the theme to an entrancing diversity of moods and styles, ranging from the neo-Baroque to the Romantic. Finally the original theme returns, transfigured, in a coda of the utmost purity and simplicity.