



St James's Church Piccadilly

**Monday 22nd August 2022, 1.10pm
Lunchtime Recital Series**

Harriet Stubbs, piano

Beethoven

**Piano Sonata Opus 110 in A Flat
Major**

*I) Moderato Cantabile Molto
Espressivo*

II) Allegro Molto

III)

A) Adagio Ma Non Troppo

B) Fuga Allegro Ma Non Troppo

C) L'istesso Tempo Di Arioso

*D) L'istesso Tempo Della Fuga Poi a
Poi Di Nuovo Vivente*

Prokofiev

Piano Sonata Opus 1 in F Minor

Beethoven/Garson

Pathetique Variations

Beatles/Garson

Blackbird

Bowie/Garson

Life On Mars

Introducing Harriet

Harriet began playing at the age of three, performing publicly a year later. At the age of five, Harriet won a full scholarship from the Elsie & Leonard Cross Memorial Foundation to the Guildhall School of Music studying under the late Professor Emeritus, Jimmy Gibb. At the age of seven, Harriet had completed Grade Eight with distinction.

Invited to play at the Blackheath International Piano Festival at the age of eight, Harriet's "Exceptional musicianship, poise and supreme confidence" was critically acclaimed. Harriet went on to give solo recitals all over the UK including the Del a War Pavillion, Canterbury Theatre, Brighton Festival, Castle Howard and St Martin- In-The-Fields. Performances of Mozart's piano concerto K414 and the Bach D minor with the Primavera Chamber Ensemble at The Rye Festival Winter Series received further recognition, leading to an hour long interview on BBC World Service, BBC Radio York and BBC Southern Counties.

Voted one of the top three pianists in Britain by Julian Lloyd Webber on ITV's "Britain's Brilliant Prodigies" at the age of 13, Harriet then went on to play in "Harry Potter And The Prisoner of Azkaban". In the UK Harriet studied her undergraduate degree with Douglas Finch and was performing at St John's Smith Square, St John's Waterloo, Cheltenham Recital Series, The Reform Club, St. James's Piccadilly, The Georgian Theatre Royal, London City Lights Festival, for the Rt Hon Lord Mayor of London and Sheriffs for the 800th Anniversary Awards Trust and for the Ambassador of the United States of America for the Association of American Study Abroad Programmes in the UK. Harriet also has had the pleasure of working on BBC Maestro with Katie Derham, Radio 1 DJ Goldie and Blur bassist Alex James. In Europe Harriet performed in Perugia (with Angela Hewitt), Valencia Spain and Cyprus for the Prime Minister on National Television.

Harriet now divides her time between New York City, Los Angeles, London and the Cayman Islands but New York is home. Harriet is a voting member of the New York Chapter of the Recording Academy as well as being a District Advocate for New York's Musicians and regularly addresses congress on behalf of their needs. Harriet is also an artist for the TJ Martell Foundation, the music industry's largest cancer charity. Performing in New York for Cynthia Nixon at her fundraiser to become Governor of NYC, Carnegie Hall, Carriage House Studios, Steinway Hall, and at LACMA (Los Angeles County Museum of Arts) live on MixLR and broadcast on Southern Californian radio station KUSC presented by Yamaha Artist Services New York. Harriet was also featured on KGO Radio in San Francisco, WFUV, WQXR, WPKN and Scala Radio. Harriet's East Coast Launch was at Le Poisson Rouge NYC and West Coast at Blue Whale LA in support of her first commercial album release distributed by Naxos, produced by multi Grammy award winning producer Russ Titelman and featuring Marianne Faithfull based on the concept of the doors of perception. Heaven and Hell: The Doors Of Perception is out now! Harriet has just finished a her spring concert series in NYC at The Cutting Room, Avery Fisher Penthouse on behalf of The Musicians Foundation and for The Arthritis Foundation's Women In Motion Gala.

During the Pandemic Harriet gave 250 concerts out of her window and has been awarded a British Empire Medal by The Queen for services to the arts and her community.

Harriet is Director and CEO of Sonic Blue Cayman International Festival; she most recently composed and performed on James Stevenson's [The Alarm] album Other Side Of The World. Harriet's upcoming album will be in collaboration with David Bowie's pianist Mike Garson: Bowie meets Rachmaninov!

About This Afternoon:

Today is Harriet's first concert in London since the pandemic and she is delighted to be sharing it with you. She has created some wonderful programme notes for you to enjoy.

The Programme:

Is a journey starting with Beethoven and ending with Bowie. In continuation of the theme of my first album Heaven and Hell: The Doors Of Perception [produced by Russ Titelman and featuring Marianne Faithfull] it is a journey and reflection of perspective. The programme represents the Daily Socially Distanced Concerts , a selection of the repertoire from that series and the upcoming album.

Beethoven Piano Sonata Opus 110 in A Flat Major

- I) *Moderato Cantabile Molto Espressivo*
- II) *Allegro Molto*
- III)
- A) *Adagio Ma Non Troppo*
- B) *Fuga Allegro Ma Non Troppo*
- C) *L'istesso Tempo Di Arioso*
- D) *L'istesso Tempo Della Fuga Poi a Poi Di Nuovo Vivente*

The Beethoven is one of his last of the 32 piano sonatas and is itself, like all of the repertoire I like to explore, a marriage of contraries. Beethoven has reached a point in his writing where he reflects on previous forms and pushes them into the future. Beethoven is an architect of sounds and motivic development forming musical language that brings a full orchestra to the piano. Less of a melodist than his later contemporaries he uses tiny fragments to hold together a tapestry. One could consider Beethoven's contribution to musical language equivalent to what Shakespeare did for the English language. The last movement, for example, is separated into four parts: two arias, and two fugues. The latter aria is broken by rests, indicative of breaths between sobs, and the latter fugue is a direct inversion (upside down) of the first fugue. Just a tiny example of genius construction to convey the most profound feeling.

Prokofiev Piano Sonata Opus 1 in F Minor:

The Prokofiev is not only his first sonata but also his opus number!!!! Such a cool piece, it's in a fantasy form and really feels like the other side of the looking glass and as though we have tumbled into another world in the relative minor of the Beethoven.

Beethoven/Garson Pathetique :

The Garson variations of the Beethoven Pathetique is indeed a subversion of the original, beginning in the minor instead of the major and with improvisatory twists and turns.

Beatles/Garson Blackbird:

Blackbird was a much loved favourite of the series. Such a treat of a piece of music and perfect in its simplicity.

David Bowie/Garson-Life On Mars:

Does Life On Mars really need an introduction? I adore it and I hope that you do too!



St James's Church would welcome a donation of £5, or any amount that you feel able to give. Donations can be made in cash in the basket on your way out or by tap donation at the machines by the exits.