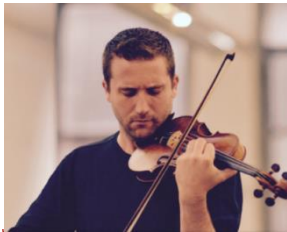




UNIVERSITY OF
THE THIRD AGE
Benalla & District Inc.



Programme Notes 23rd October, 2020



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2020



About Today's Music Selections

A much more straight-forward exercise in making this month's selections – works by the remaining three composers listed for October performances in the MSO concert brochure: Dvořák, Ricard Strauss and Benjamin Britten.

Dvořák's Cello Concerto is one of the two most performed concertos in the cello repertoire (the other is Elgar's which we featured back in July). Which means, naturally, that every cellist worth listening to has recorded it. What it comes down to for us, then, is the choice of soloist. Arguably, the recording head and shoulders above others is by Jacqueline du Pré, made 50 years ago. So by way of a modern-day comparison I have turned to a young Spanish cellist, **Pablo Ferrández**, (age 29) who has only recently begun to make his mark on the concert stage. Some may remember that he toured Australia in 2018. What this means for you is I am giving you the opportunity to compare, if you wish, recordings by both artists. (except for DVD recipients – space available doesn't allow, so sadly Ferrández only). NOTE: A pause while a broken cello string is replaced shortly into the 3rd movement in the du Pré recording has been edited out.



Pablo Ferrández

Born into a musical family (his father was a cellist and his mother a music teacher well known for her creation of a method of introducing children to music), Ferrández was a prize-winner at the XV International Tchaikovsky Competition in 2015 and has recently signed a contract with Sony Classical, with the first recordings scheduled for next year.

The President of Sony Classical said of him: "Pablo does what only a few virtuosos can do: he combines incredible technical skill and great musicality with enviable lightness. Pablo has the rogue in his eyes and an inimitable charm as everyone can see on his socials. I am really looking forward to the fact that Sony Classical will be his exclusive partner on this exciting journey to a unique career".

The recording presented is of a performance two years ago in Tel Aviv with the Israel Philharmonic Orchestra conducted by Vasily Petrenko. As an encore Ferrández performs "Song of the Birds", a folk song made famous by Pablo Casals. Again, the encore is not on DVD.

Europe in the late 1800's was a time of emotional restraint. Conversation was polite and vacuous, and sex was never mentioned. A 24 year old Richard Strauss shocked Viennese society with his first major success in 1888, his tone poem *Don Juan*. *Don Juan's* hero is an insatiable philanderer who is destroyed by his own desires in a storm of passion. The text was openly erotic, the music sensual, the scandal ensured Strauss's fame.

Strauss followed his success with a completely different theme – that of death. It may seem morbid to us now, but the Victorians and 19th-century Europeans were fascinated with death and mysticism. In literature, music and art, death was a popular and even revered subject.

Contrastingly the MSO programmed both works for their October concerts. In the interests of politeness and emotional restraint we will go with the latter of those two works: Strauss' "**Death and Transfiguration**". Unlike in *Don Juan* which was about the reasons for the downfall of its hero; in "*Death and Transfiguration*", Strauss explores the thoughts and feelings of a man struggling with, and finally accepting his own death.



A young Richard Strauss

The performance in this presentation is by the Philharmonic Orchestra of Radio France conducted by its chief conductor, Mikko Franck.



Franck's rise is little short of incredible. Born in 1979 in Finland, he began to play the violin at an early age, and at the age of seven he preferred orchestral scores to all other reading matter. His first score was Tchaikovsky's Sixth (Pathétique) Symphony, which he used to conduct while listening to a recording with earphones. Suffering from a number of serious illnesses in childhood, he consoled himself with the Symphony whenever he had a hard time in hospital.

Franck enrolled for violin studies at the Junior Department of the Sibelius Academy where he progressed satisfactorily. But everything changed in 1995, when the Department, celebrating its anniversary, offered the chance to conduct an orchestra to anyone who wished to do so. Franck, aged sixteen at the time, took the baton, and Jorma Panula, the Professor of Conducting at the Academy, immediately enlisted him as a private student. After only one year, he received his diploma as there was nothing further the Academy could teach him.

Franck has achieved a lot in a remarkably short time. Before turning 23, he had made his debut not only with all top Scandinavian orchestras but also with the Philharmonia Orchestra of London, the London Symphony Orchestra, the Munich Philharmonic, the Staatsoper in Berlin and the Israel Philharmonic, and had received a Grammy nomination and ravishing reviews for his first disc.

Since September 2015, Mikko Franck has been Music Director of the Philharmonic Orchestra of Radio France, his contract with the orchestra having recently been extended for a further four seasons.

In a serendipitous coincidence, Benjamin Britten's birthday was November 22nd, St. Cecilia's Day, the name day of the patron saint of music. It was a fact in which he apparently delighted. A prodigiously talented musician, he began composing at an early age and, by his late teens, was turning out (in his words) "reams and reams" of music. The **Phantasy for Oboe and Strings** was one of those early pieces.



Britten wrote his **Phantasy Quartet** when he was nineteen and enrolled at the Royal College of Music. (He had been enrolled there since he was sixteen). He felt, though, that he wasn't learning much there, and later remarked that "when you're immensely full of energy and ideas, you don't want to waste your time being taken through elementary exercises in dictation." He observed that "my musical education was perhaps more outside the college than in it." If Britten didn't think much of the Royal College faculty, they hardly knew what to make of him and his already modern style.

Composed for the renowned British oboist Leon Goossens, Benjamin Britten's **Phantasy Quartet** brought him national and international attention as it was performed on the BBC (1933) and at the annual International Society of Contemporary Music Festival (1934).

Of the 1933 broadcast, Britten wrote in his diary "Goossens does his part splendidly. The rest - although they are intelligent players, aren't really first-class instrumentalists." Nonetheless, the broadcast, and a concert performance by the same players that November, did much to establish Britten's reputation in Britain.



For our performance of this work we journey back in time to another Esbjerg Festival (2015) and members of the Esbjerg Ensemble (we met some of them in our previous presentation). The oboist is Australia's very own **Rachel Bullen** who also featured in that previous concert performance.

The violinist is Canadian-American **Benjamin Bowman**, who, in another world is concertmaster for the Metropolitan Opera and very active and engaged as a chamber musician, recitalist and soloist, performing regularly in concerts and festivals in Europe and North America. Most recently, he was nominated for a 2017 Grammy for his recording with the ARC (Artists of the Royal Conservatory) Ensemble of 'The Chamber Works of Jerzy Fitelberg'.



Steven Dann is the violist, the first Canadian to make an international career playing what is sometimes known as the Cinderella of the string family. Not that he intended to become a violist. Growing up in Vancouver he started by playing the violin, performing in youth ensembles, even winning himself a place in the National Youth Orchestra at the age of 15. The atmosphere of competitiveness among the violins he found "alarming and off-putting," as he recalls, returning home disillusioned and packing his instrument away in its case. Weeks later he received a call from the city's guru of youth music saying, "I have a viola. Maybe that voice would suit you." Three weeks later, he reauditioned for the National Youth Orchestra as a violist and was accepted.

As a measure of his own talent, Dann was hired immediately upon graduation from the University of Toronto as principal violist of Ottawa's National Arts Centre Orchestra the first of a series of such posts which subsequently took him to the Tonhalle Orchestra of Zurich, the great Royal Concertgebouw Orchestra of Amsterdam, the Vancouver Symphony Orchestra and the Toronto Symphony Orchestra, with whom he spent 13 seasons before finally deciding to give up orchestral playing in favour of chamber music. He now teaches viola and chamber music at The Royal Conservatory.

Franz Ortner, born in Vienna, first studied in his hometown and then in Berlin. From 2006 to 2009 he was solo cellist in the Lisbon Metropolitan Orchestra, and then for five years solo cellist with the Esbjerg Ensemble in Denmark. From 2016-17 he performed as a soloist with the Estonia State Symphony Orchestra and the Bruckner Orchestra Linz. Since 2012 he has been a member of the piano trio "TrioVanBeethoven", which in 2016 received the "Ö1-Pasticcio Prize" for recording all Beethoven piano trios. Franz Ortner has been a cellist at the Musikkollegium Winterthur since 2014.





Our obligatory Beethoven work for this session is his much-loved **Moonlight Sonata** (It came in at No.6 in the ABC Classic FM top 100 Beethoven survey). I must say that ranking surprises me a little, since in my 'considered' opinion a couple of others of the 32 Beethoven wrote deserved to be ranked higher (namely the *Pathétique* – voted No. 9 and the *Appassionata* – voted No 12).

But that's only one person's opinion, and perhaps a trite academic with only six places between them in the popular vote.

Of greater import is choice of soloist. It came down to two in the end: Daniel Barenboim – a renowned Beethoven interpreter – and a much younger and more recently emerged Russian Pianist – Anastasia Huppmann. The deciding factor, and again some may think this academic, was Anastasia Huppmann's finger work, which, again, may have something to do with the skill of the camera operator, being a much more recent recording. I must admit that the sound of the Yamaha piano seemed to be tuned to concert pitch and then some, but that could be to do with my hearing as much as anything else.

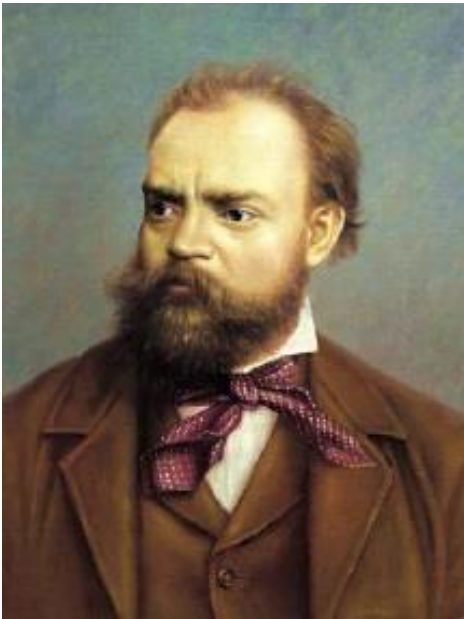
Anastasia Huppmann, born in Russia but now Austrian, discovered her love for music – like ever so many great artists – very early on in life. At the age of five, she started playing the piano. When six years old the school board recognised her musical talent and Anastasia began receiving individual lessons for gifted children in piano, composition and music theory. At the age of seven she appeared playing her own music-compositions live on TV.



At eight, she won her first piano competition. She completed her piano studies at the State Conservatory in Rostov on the Don and at the Vienna Conservatory, both of which she completed with distinction. Anastasia continued her education at the Academy of Music in Hannover (Germany).

Anastasia has celebrated many successes in numerous piano competitions in the Ukraine, Vienna, Austria, Japan and Italy. Her most recent successes have been in France in 2012 with 1st Place in the International Piano Competition at the "14th Grand Prix International, Jeunes Talents". Her prizewinning performance there has more than 6 million views on its YouTube channel of which 2.5 million only for the execution of the Beethoven's famous "Moonlight" and 1.1 million for a Chopin Nocturne. Numerous solo performances in the Ukraine, Russia, Austria, France, Poland, Spain, Italy, and active collaboration with various national orchestras have led her to the great concert halls of Europe and Asia.

Antonin Dvořák – Concerto for Cello and Orchestra in B minor Opus 104



Although referred to as Dvořák's Cello Concerto – as if it were the only one – the B minor concerto is actually his second. Dvořák much earlier on had written a concerto in A major for Cello. It is seldom played today and the version(s) played are not all Dvořák's doing. The A major concerto was written down scored for piano only and lasted for almost an hour. Consequently after Dvořák had died, arrangers and others (there has been more than one over the years) set about to orchestrate it and in the process heavily edit it, (shortening it by as much as 20 minutes) so much so that each version is rightly attributed as much to the arranger as to Dvořák.

The second, however, is pure Dvořák. But it is not without its own tale to tell. Dvořák had never been particularly drawn to the concerto form; he had thus far only produced two instrumental concertos with orchestra: his piano concerto from 1876 and his violin concerto written three years later. Nor had he a great deal of regard for the cello as a solo instrument. He is said to have complained that it “whinges up above, and grumbles down below”. Also he doubted the cello was a powerful enough instrument to maintain a suitable balance between instrument and Orchestra. At the same, he was resisting the nagging of a Prague acquaintance – cellist Hanuš Wihan – to provide him with a big solo vehicle.

Nevertheless, in the autumn of 1894, Dvořák suddenly decided to write a cello concerto. Although he did write to a friend at the time: “Don't be surprised; I was surprised myself, and I still wonder why I chose to embark upon something like this”. What had motivated him, it seems, was a cello concerto written by Victor Herbert (of musical comedy fame). Herbert was not only a composer of “light music”: When Dvořák arrived in New York in 1892 to take up the post of Director of the Conservatorium of Music, Victor Herbert was the head of the cello department. Herbert, who had come to the United States from Vienna only six years before, was highly regarded as a cellist, conductor, and composer, though he hadn't yet written the first of the forty operettas that would make him enormously popular. He was also principal cellist with the Metropolitan Opera Orchestra. It was Herbert's performance of his own Second Cello Concerto in 1894 with the New York Philharmonic – at which Dvořák was present – that inspired Dvořák, showing him how to balance the cello with a large Romantic orchestra.



Victor Herbert

Dvořák's solution to the “balance problem”, and of keeping conductor and orchestra interested in accompanying, is to allow the orchestra centre-stage with long, gorgeously scored tutti (the one that opens the piece usually clocks in at around four minutes). Dvořák creates perfect unions of solo cello and full orchestra, of solo cello and the solo winds, while also inventing gratifying solos for orchestra principals, e.g., the horn in the first-movement exposition, without the cello.

The time composing the work was also towards the end of Dvořák's time in America, when was feeling homesick for his native Czechoslovakia. The concerto is therefore infused with the same sense of homesick longing that pervades the New World Symphony. Yet there is far more to the Cello Concerto than initially meets the ear. Homesickness tells only half the tale. With Dvořák in America was his wife, Anna, whom he had married only after courting and being turned down by her elder sister, Josefina.



At that time, he had started but not finished that earlier cello concerto, an expression of his love. Now, in America, he learned that Josefina was seriously ill – and beginning another cello concerto, wove into it Josefina's favourite of his songs, called 'Leave Me Alone'. It is heard most achingly in the wonderful slow movement.

Josefina Cermakova

The first movement of Dvořák's Cello Concerto is as impressive as anything in the composer's output. The music is long and expansive. Dvořák's theme has been called "one of the most beautiful passages ever written for the horn". Once the soloist enters, the music grows richer and more fanciful. The development section dissolves into simple lyricism. In the recapitulation, Dvořák returns to the horn melody, "as if he couldn't wait to hear it again".

Dvořák's progress on the slow movement was side-tracked by the memory of Josefina, and, as mentioned above, is interrupted midway by the poignant song she loved. The depth of his feeling for her, often debated and sometimes denied, is painfully clear. Josefina died soon after Dvořák permanently returned to Bohemia, and, hearing the news, he took this jaunty rondo finale down from the shelf and added a long, contemplative coda as a memorial. The concerto still ends in high spirits, but it's no longer the same piece Dvořák took home from the New World.

On his return to Czechoslovakia Dvořák duly presented the finished work to Wihan, and left it to him to work out the fingerings and bowings. But the cellist set about making changes to the score. Annoyed, Dvořák sent his original to his publisher with the following note: "I must insist that my work be printed as I have composed it. You may have it only if you promise not to allow anyone to make changes without my consent... And there is to be no cadenza in the last movement" [Wihan had written one].



Hanuš Wihan

"The finale closes gradually, diminuendo, like a sigh, with reminiscences of the first and second movements – the solo dies away to pianissimo, then swells again, the final bars taken up by the orchestra and the whole concludes in a stormy mood. That is what I wrote and what I want. If you agree to these conditions you can have the Concerto and the Te Deum for 6000 marks"; Dvořák told his publisher, His terms were accepted.

The YouTube link to Pablo Ferrández' performance with the Israel Philharmonic is:

<https://www.youtube.com/watch?v=1-YiERbdGsQ&t=963s>

For the 1971 recording of the concerto featuring Jacqueline Du Pré with husband of the time, Daniel Barenboim, conducting the London Symphony Orchestra, (complete with the interruption in the 3rd movement due to a broken string), the YouTube link is:

https://www.youtube.com/watch?v=U_yxtaeFuEQ&t=1070s

Richard Strauss: Death and Transfiguration – Opus 24

Legend has it that Strauss wrote *Death and Transfiguration* from his own experiences of a nearly fatal illness he had. A contemporary of Strauss wrote: “*Death and Transfiguration* was created after a severe illness, an echo of the time when treacherous fever smote the young tone-poet, and in which the will to live and the dissolving of earthly shackles into eternity fought for predominance”. Strauss’ friend, however had his dates and times a bit muddled as the “treacherous fever” he referred to occurred two years after “*Death and Transfiguration*” was completed, and a year after its triumphant first performance. Strauss himself wrote that the work was purely a product of his imagination.

But, as often happens stories become legends and this legend stuck fast, which is in itself a testimony to the dramatic and expressive power of Strauss’s music.



“*Death and Transfiguration*” is based on Strauss’s concept that a symphonic work can arise from a single formative poetic idea – in this case a young man, an idealist who is struck down by a terrible illness, his ambition lost and youth destroyed, portrayed by the urgency and vibrancy of the music.

In four parts corresponding to the composition’s four sections (played continuously): the work starts out with a quiet pulsing in the strings and timpani, its irregularity representing the slowly failing heartbeat and the throbbing of the all-encompassing fever.

Imagine: a dark, shabby room, a man lies dying. The silence is disturbed only by the ticking of a clock – or is it the beating of the man’s heart? A melancholy smile appears on the invalid’s face. Is he dreaming of his happy childhood?

As the work progresses into the second movement, the fever intensifies, a furious struggle between life and death, at whose climax we hear, briefly, the theme of *Transfiguration* that will dominate the final portion of the work. The hero’s life is played out before his eyes; nostalgic childhood memories, youthful desires but worst of all, he is tormented by the realisation that he has failed to fulfil his ideals. He struggles, the music becomes agitated, tormented and explosive. The struggle is unresolved, and silence returns, and he reminisces again.

Then, as Strauss himself describes, “death seems to knock at the door”. The opening quiet rhythms are now threatening and overpowering, blaring forth on brass and the ever-present timpani. He sees his life again, the happy times, the ideals striven for as a young man. But the hammer-blow of death rings out. His eyes are covered with eternal night.



The moment of death and transfiguration is the climax of the work: The heavens open to show him what the world denied him, Redemption, Transfiguration – the Transfiguration theme first played pianissimo by the full orchestra, its flowering enriched by the celestial arpeggios of two harps. An aspiring theme heard earlier rises slowly and majestically (starting on horns), leading to the

grand, ultimately serene affirmation of the coda where the theme climbs ever higher, dazzlingly, into the empyrean*.

In *Death and Transfiguration*, the “soul finds gloriously achieved in eternal space those things which could not be achieved here below”.

(Acknowledgement: good-music-guide.com and Herbert Glass for laphil.com).

* In ancient cosmologies, the Empyrean Heaven, or simply the Empyrean, was the place in the highest heaven, which was supposed to be occupied by the element of fire. The word derives from the Medieval Latin *empyreus*, an adaptation of the Ancient Greek *empyros*, meaning “in or on the fire”. (Wikipedia).

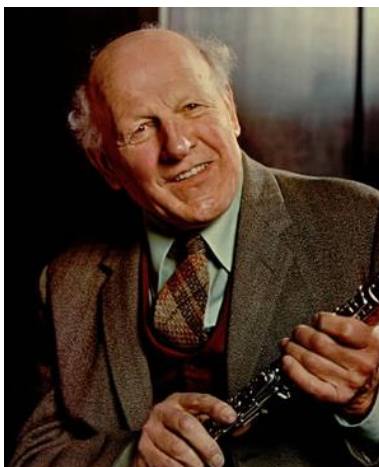
The YouTube link to the recording of “*Death and Transfiguration*” by Mikko Franck with the Philharmonic Orchestra of Radio France is:

<https://www.youtube.com/watch?v=umfftWN5xYo&t=555s>



Benjamin Britten: *Phantasy Quartet for Oboe and Strings* – Opus 2

Composed whilst Benjamin Britten was studying at the Royal College of Music, *Phantasy Quartet* was premiered in August 1933 as a BBC broadcast. Subtitled ‘*Quartet in One Movement for Oboe, Violin, Viola and Violoncello*’, the interesting orchestration makes it one of Britten’s stand-out chamber works.



Dedicated to British oboist Léon Goosseens, who also performed in the premiere of the work, the first broadcast also featured members from the International String Quartet. In 1934, Britten took *Phantasy* to Florence to be performed in the Festival of the International Society for Contemporary Music. Unlike many of Britten’s British contemporaries, he found great success both at home and overseas. From this point Britten was known as an important new voice in Europe.

Léon Goosseens

The performance in Florence did not come without its difficulties. The concert was half an hour late starting, and when Goossens and the Griller Quartet were about to begin their performance, there was, according to *The Musical Times*, “a further delay – to silence an orchestra that was rehearsing in an adjoining room.” After these annoyances, Phantasy Quartet received a wholly positive reception from critics and audiences.

The Music



Benjamin Britten

Set in the form of a 16th century fantasy, this work is set as a single movement. Designed in an arch form, *Phantasy* is described as “consummately crafted.” Britten weaves a pattern of symmetry throughout the piece which first starts in the form of jaunty dotted rhythms played by the strings. The cello in particular is a stand out in the introduction of *Phantasy*, and is known as one of Britten’s finest instrumentation choices.

The more lyrical oboe solo glides on top of the jaunty string patterns underneath. The central section is marked ‘*Allegro giusto*’, which is made up of a series of interludes. (“*allegro giusto*” means either a strict allegro or a moderate allegro (neither too fast nor too slow) “*tempo giusto*” means either ‘strict’ time or ‘suitable’ time – *The Concise Oxford Dictionary of Music*. One of the interludes is for strings only, which gives the oboist a short break before a slow cadenza passage.

The fluid oboe passages oppose the harsher string patterns which sees Britten use lots of pizzicato and complex rhythm patterns. The atmosphere is ever-changing in this piece, with spiky march-like sequences following more lyrical and sustained parts of the melody.

Towards the end of the piece, the opening dotted rhythm returns once more. First triumphant in character and bursting forward with double and triple stopped chords, before reverting back to the mysterious character of the opening. The arch of the piece sees it come full circle by the end, with the idea of symmetry also making more sense here. The piece ends quietly with concentrated intensity.

(Source: Alex Burns classicalalexburns.com)

Final Thoughts Benjamin Britten’s *Phantasy Quartet* set a benchmark for British composers in the 1940s for European audiences. Britten’s creative writing is showcased in this piece and the uniqueness of the piece really does speak for itself.

The link to the YouTube recording by members of the Esbjerg Ensemble is:

<https://www.youtube.com/watch?v=MKroHxj8uPo>



Ludwig van Beethoven – Piano Sonata No.14 in C-sharp minor, Op. 27, No. 2

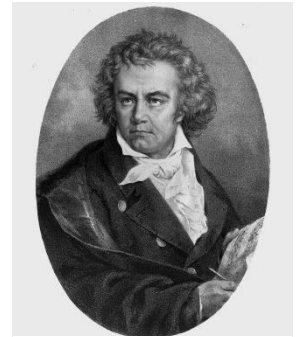


Slowly spiralling chords in the right hand. Deep, sinking bass in the left. The opening to Beethoven's Piano Sonata No.14 is famous, but the composer wasn't thinking of the moon when he wrote it...

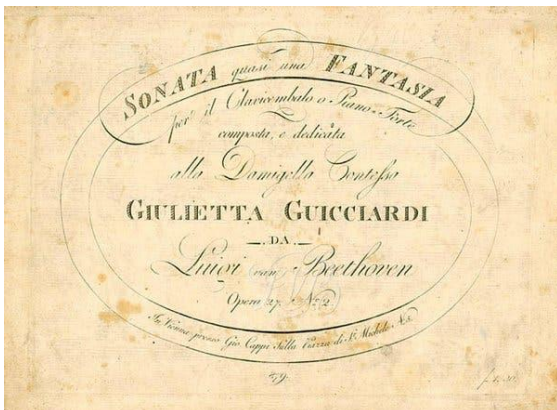
The title 'Moonlight' came from a poet, Ludwig Rellstab, who said the music reminded him of moonlight on the surface of Lake Lucerne. The epithet stuck, and for almost two centuries we've been thinking of lunar phenomena as the mysterious opening unfolds.

Beethoven's Piano Sonata Op.27 No.2 is interesting for a few reasons. The key of C-sharp minor – pretty rare in those days, and even still today. And the form – the usual three movements, but not following the typical fast-slow-fast model. Each movement is successively faster, building towards the dramatic tumble of the finale. (abc.net.au)

Beethoven, then 30 years old, was aware that he was trying to rethink sonata form. The keyboard sonata of the classical period had taken a fairly standard shape: sonata-form first movement, a slow movement, and a rondo-finale. While Haydn and Mozart had written some very good keyboard sonatas, no one would argue that their best work lies in such music, and in fact those two often composed keyboard sonatas for home performance by amateurs or for students.



Beethoven at age 30



When the "Moonlight" Sonata was first published, the dedication page was in Italian. It was dedicated to a pupil – Italian Countess Julie Guicciardi. Some once thought she was the "Immortal Beloved," the anonymous woman to whom Beethoven wrote a passionate letter that was discovered after he died. But today, the thinking is there are a couple of more likelier candidates as recipients for the letter.

So radical was Beethoven's rethinking of the form that he felt it necessary to append a qualifying description to the two sonatas of his Opus 27: "quasi una fantasia" – more like a fantasy than a strict sonata. In the Sonata in C-sharp Minor, he does away with sonata-form altogether in the first movement, writing instead an opening movement that functions as an atmospheric prelude. This haunting music, full of a bittersweet melancholy, feels almost improvisatory, and one senses that Beethoven is trying to avoid beginning with a conflict-centred movement that will overpower all that follows. Here the gently-rippling triplet accompaniment provides a quiet background for some of the most expressive music Beethoven ever wrote.

The middle movement becomes not the traditional slow movement of the classical sonata, but a brief Allegretto that dances on gracefully-falling phrases. Formally, this movement resembles the classical minuet, though Beethoven eliminates the repeat of the first strain. Phrases are short, and Beethoven makes clear that he wants unusually strong attacks by specifying accent marks rather than a simple staccato indication.

Nothing in the sonata to this point prepares one for the finale, which rips to life with a searing energy far removed from the dreamy atmosphere of the opening movement. Here, finally, is the sonata-form movement: Beethoven has moved the dramatic movement to the end as a way of giving it special significance. His marking *Presto agitato* is crucial: this is agitated music, and the pounding pulse of sixteenth-notes is never absent for long. Beethoven asks for an exposition repeat, builds the development around the dotted second subject, and at the close offers a series of arabesque-like runs and a moment of repose before the volcanic rush to the close.

[Source: Eric Bromberger – Programme Notes for the La Jolla Music Society (ljms.org)]



Beethoven's 'Moonlight Sonata' Goes to the Moon

As an interesting piece of trivia, Beethoven's "Moonlight Sonata" has been to the moon and back. Fascinated by the technology of receiving sounds from the moon on

earth via radio, Scottish artist Katie Paterson – famous for her space-related art works – sent the notes of the "Moonlight Sonata" as an encoded Morse code to the moon in 2007 as part of her project "Earth-Moon-Earth." The signals, which were reflected from the moon's surface and returned to the earth, were then decoded and turned into sounds once again.



Katie Paterson

Some tones of the "Moonlight Sonata" were lost in the echo and disappeared in the deep craters of the moon. Paterson's eerie "Moonlight Sonata," was part of an exhibition last year exhibition at Salzburg's Museum der Moderne, "Fly me to the Moon".



The YouTube link to Anastasia Huppmann's performance of the "Moonlight" Sonata is:

<https://www.youtube.com/watch?v=-VmQNKaOeEw>