



## Young Artists' Programme Recital Timothy Rumsey *piano*

Wednesday 13 July, 2022

---

*Impromptu in A<sup>b</sup> Major Op.29*

**Frederic Chopin (1810-1849)**

*Impromptu in F<sup>#</sup> Major Op.36*

*Impromptu in G<sup>b</sup> Major Op.51*

Chopin's impromptus, works created in an 'in promptu' or immediately improvised way, are generally marked by cheerful expression and are substantial in their make-up, but can be somewhat neglected when compared to the much more famous Scherzos, Ballades and Nocturnes. The improvisatory nature, which is inherent in most of Chopin's works, comes across delightfully in all three.

The first, in A flat, was composed in 1837 and is full of light and running etude-like material, with a slower and more serious middle section akin to a Nocturne. The second and third impromptus were composed in 1839 and 1842 respectively during Chopin's relationship with the authoress George Sand, at her country seat of Nohant in central France. Much more complex in structure, the F sharp major impromptu is slow and reflective to begin with, developing into much more bombastic and virtuosic sections later on whilst still remaining noble in character, something which is seen in part in the third G flat impromptu also. The final impromptu is similar to the first in structure with a slower and more reflective middle section, but Chopin's harmonic language is much more complex and sophisticated compared with the more straightforward earlier work.

*Nocturne L.82*

**Claude Debussy (1862-1918)**

*Ballade L.70*

*Danse (Tarantelle styrienne) L.69*

Similar to the impromptus, Debussy's earlier piano pieces can also be rather forgotten about, as he is so famous for the historically significant *Preludes* and *Images*, for example. Little is known about the history of composition of his *Nocturne*, published in 1892, but the influences of Russian music are evident which tie in with Debussy's interest in this area, as well as his extended summer stays with Tchaikovsky's famous sponsor and patroness, Nadezhda von Meck.

The *Ballade* and *Danse* were published in 1891 and are Debussy's first published works for solo piano. Again, Russian influences are heard, with the work originally being titled *Ballade Slave* but changed to just *Ballade* in 1903, pointing towards the work's descriptive and narrative style. The occasionally unconventional tonal approach is just the beginning of Debussy's long and significant journey of the exploration in tonal language, which can also be heard in his *Danse*. Much more of a show piece, the *Danse* is light and witty with its constant rhythmic push and pull, as well as its virtuosic end.

## *L'Apprenti sorcier*

**Paul Dukas (1865-1935)**

**arr. Tim Rumsey**

Written in 1897, Paul Dukas' 'one hit wonder' instantly conjures images of a certain Micky Mouse, but, Micky aside, it is a wonderfully successful and descriptive tone poem inspired by a ballad written by the famous German author, Johann Wolfgang von Goethe. The pictures come into focus at the start with a sorcerer's workshop. Alone, the apprentice discovers his master's broom which is subsequently spellbound with the chore of fetching water from the river. But the inexperienced apprentice loses control of the magical broom, splitting it in two, with chaos and floods ensuing before the master returns to restore order.

Programme notes by Timothy Rumsey

---

Tim Rumsey is a tenacious, dynamic young artist with a passion for a wide variety of music. He is an experienced concert soloist and ensemble performer delighting audiences both large and small, having played at venues including Wigmore Hall, St. John's Smith Square and at Goodwood in his native Sussex. He currently holds the Wisniewski/Derwent Award Scholarship for the 2021/22 academic year at the Royal Academy of Music where he is currently studying for his Master of Arts degree under the guidance of his professor, Colin Stone.

Recent performances include a recital forming part of the 'Glastonbury Festival' at the V&A Museum in London with repertoire including Liszt and John Ireland, as well as performing at for the Cheltenham Music Festival Society at the Chapel Arts centre in Cheltenham. Tim has also had success in The Musician's Company Harriet Cohen Bach Award being Very Highly Commended (January 2020).

As well as playing solo, Tim is a keen and versatile accompanist, duo partner and chamber musician, having recently performed the Arthur Bliss *Viola Sonata* and Ravel *Violin Sonata*. Tim is also a member of the Pearl Trio and has recently performed a lunchtime concert at the Academy (November 2021) with repertoire including Khachaturian, Arutunian and Milhaud.

Tim also finds time for composing, arranging and transcribing, and likes to write in a modern, post-impressionist classical style as well as composing jazz-influenced works which he often performs himself at the keyboard. His most recent completed projects include virtuosic piano transcriptions of Gershwin's *Let's Kiss and Make Up* and fantasy variations on *Shall We Dance?*, as well as ongoing projects including Paul Dukas' *Sorcerer's Apprentice*, and also an arrangement of Gershwin's *An American in Paris* for his trio (the Pearl Trio) to perform next year.

Tim also has an equal passion for jazz piano which he has only just recently started to explore more seriously. He studies jazz with Dominic Alldis and improvisation is a big part of his musical life - it happens more often than not when he is supposed to be practicing technical exercises! Tim has also played as a ballet pianist at the ABC Ballet School in London for the past 4 years and is an enthusiastic improviser in all genres, using silent films as one of his outlets for his creative music making.

Tim's interest in music unsurprisingly started at a young age, and he progressed from having music lessons locally to studying at the Junior Department at the Royal Academy of Music age 13. He went on to study at the Academy full time in 2017, completing his Bachelor's degree with First Class Honours in July 2021, studying with Carole Presland. Tim also gained the Licentiate of the Royal Academy of Music teaching qualification in the Summer of 2021 and loves teaching both piano and music theory to all ages and abilities.

Supported by Ewan and Jenny Harper