

We hope you enjoy the concert today and we look forward to seeing you next time.

2024 Saturday Lunchtime Concerts

Mar 2 nd	Pauline Delamotte Flute and Sarah Murer Piano
Apr 6 th	London Metropolitan Band
May 4 th	The Nelson Quartet
Jun 1 st	Leora Cohen Violin
Jul 6 th	Neil Crossland Piano
Aug 3 rd	Adam Parrish Organ
Sep 7 th	Sanae Honda Violin and Caroline Soresby Piano
Oct 5 th	Voxcetera
Nov 2 nd	Lundgaard Ensemble, Violin and Piano

Find out more at st-james.org.uk/music



Collection

Your gifts at this concert will be given to St James Church.

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St James Church Charity Number: 1134716

Thank you for your donations.

Lunchtime Concert

3rd Feb 2024, 12 noon



Debra Wong Piano



St James Muswell Hill

We welcome you to our concert at St James Church today and are very pleased that you can join us.

We are so grateful and thankful for all of the musicians who generously give their time and talents to take part in our lunchtime concert series.

Please sit back and enjoy!

Programme

Chopin

Preludes, Op. 28

- No. 1 in C major (*Agitato*)
- No. 2 in A minor (*Lento*)
- No. 3 in G major (*Vivace*)
- No. 4 in E minor (*Largo*)
- No. 5 in D major (*Molto allegro*)
- No. 6 in B minor (*Lento assai*)
- No. 7 in A major (*Andantino*)
- No. 8 in F# minor (*Molto agitato*)
- No. 9 in E major (*Largo*)
- No. 10 in C# minor (*Molto allegro*)
- No. 11 in B major (*Vivace*)
- No. 12 in G# minor (*Presto*)
- No. 13 in F# major (*Lento*)
- No. 14 in Eb minor (*Allegro*)
- No. 15 in Db major (*Sostenuto*)
- No. 16 in Bb minor (*Presto con fuoco*)
- No. 17 in Ab major (*Allegretto*)
- No. 18 in F minor (*Molto allegro*)
- No. 19 in Eb major (*Vivace*)
- No. 20 in C minor (*Largo*)
- No. 21 in Bb major (*Cantabile*)
- No. 22 in G minor (*Molto agitato*)
- No. 23 in F major (*Moderato*)
- No. 24 in D minor (*Allegro appassionato*)

Bach-Busoni

Chaconne in D minor

Gentle Reminders

Please avoid making a noise during the concert so that both the performer and other members of the audience can enjoy the experience. In particular, please turn off or mute your mobile phones and other devices.

About Today's Performer

Debra Wong is a versatile pianist accomplished in solo performance, piano accompaniment and chamber music in various styles. She grew up in Hong Kong where she studied the piano with Prof Eleanor Wong at the Hong Kong Academy for Performing Arts and Prof David Gwilt at the Chinese University of Hong Kong. After gaining a Bachelor of Arts degree in English as well as the Licentiate and Fellowship diplomas of the Royal Schools of Music with distinction, she embarked upon postgraduate studies in piano performance at the Royal Academy of Music, and graduated with a Master of Music in piano performance in 2007.

She subsequently pursued a legal career and worked as a practising barrister from 2010 to 2015 in Hong Kong, while remaining a highly sought-after pianist, accompanist and teacher.

Having relocated to the UK in 2020, she is currently based in Bracknell, Berkshire and performs frequently in venues across Berkshire and Greater London. Apart from playing the piano, she also plays harpsichord and fortepiano.

Please leave any feedback to Debra by sending her an email: debrawong@hotmail.com

About Today's Pieces

Chopin

Preludes, Op. 28

Chopin's set of 24 Preludes Op. 28 is written in a cycle of all 12 major and minor keys. Instead of arranging the keys in chromatically ascending order, as Bach did in his Well-tempered Clavier, Chopin used the cycle of fifths, which ensures a smooth transition between each piece as the pieces are all connected by a related key.

Many of these pieces were written during Chopin and George Sand's brief sojourn in Mallorca, where they had to endure first the rainy season and then the hostility of local residents. This set of preludes shows a great contrast in mood and character, so much that it sometimes even feels schizophrenic - perhaps a glimpse of Chopin's state of mind.

Bach-Busoni

Chaconne in D minor

J.S. Bach's famous Chaconne for solo violin, from Partita in D minor BWV 1004, is widely considered one of the greatest masterpieces ever written. This transcription, by Italian piano virtuoso Ferruccio Busoni (1866-1924), is essentially a "translation" into romantic piano idiom. He re-imagines the piece as written for piano. While closely following the harmonic and structural framework, he lavishly employed virtuosic and pianistic effects, which greatly enriched the harmony of the piece.