

A tropical sunset scene with palm trees and a piano keyboard in the foreground. The sun is low on the horizon, casting a warm, golden glow over the scene. The palm trees are silhouetted against the bright sky. In the foreground, the white keys of a piano keyboard are visible, partially obscured by the shadows of the palm fronds.

NE M'OUBLIEZ PAS!

**CLASSICAL
PIANO AND CHAMBER MUSIC
FROM CURAÇAO**

PIANO

KETEVAN SHARUMASHVILI

VIOLIN

JEROEN DUPONT

Jan Gerard Palm (1831-1906)

Jules François Blasini (1847-1887)

Joseph Sickman Corsen (1853-1911)

Miguel Esebilio Senior (1877-1975)



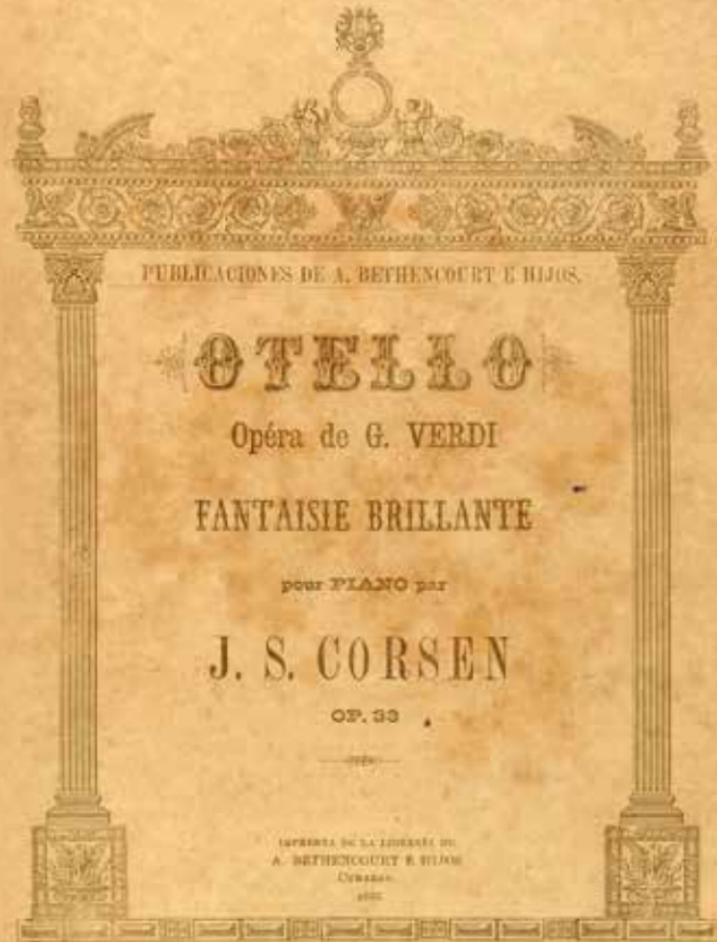
Jan Gerard Palm with FLTR his grandsons, the composers Rudolf Palm, John Palm and Jacobo Palm

ABOUT THE COMPOSERS

Jan Gerard Palm (Curaçao, 1831 - 1906) is often referred to as the 'Father of Curaçao's classical music' and as the 'Patriarch of the musical Palm dynasty' that includes composers such as Jacobo Palm, Rudolf Palm, Jean Bernard Antoine Palm, Edgar Palm, Albert Palm and Robert Rojer. By a relatively young age, Jan Gerard Palm had already directed several music ensembles. In 1859, he was appointed music director of the citizen's guard orchestra on Curaçao. Jan Gerard Palm played several instruments including piano, organ, clarinet, flute, lute and mandolin. As an organist, Palm played for many years in the Jewish Emanu-El and Mikvé Israel synagogues, the Protestant Fort Church and the Igualdad Lodge on Curaçao.

As a composer, Jan Gerard Palm can be characterised as original, bold and sometimes even brazen. The uniqueness of his creative talent was his ability to combine delicate sensitivity and forceful vitality. His waltzes and mazurkas show a rich use of harmonic variations. His polkas, marches and galop reveal his flamboyant lifestyle. Palm was often progressive in the sense of not being afraid of using chords that were (and still are) relatively unusual. The rhythms that he wrote for each of his danzas are typically complex, very Creole and sensual. In the predominantly prudish 19th century, he was the only composer who dared to write passionate tumbas. Alongside dance music, Palm also wrote larger works for the orchestra, and for piano and violin, marches and several pieces for services in the synagogue, the protestant church and the Lodge.

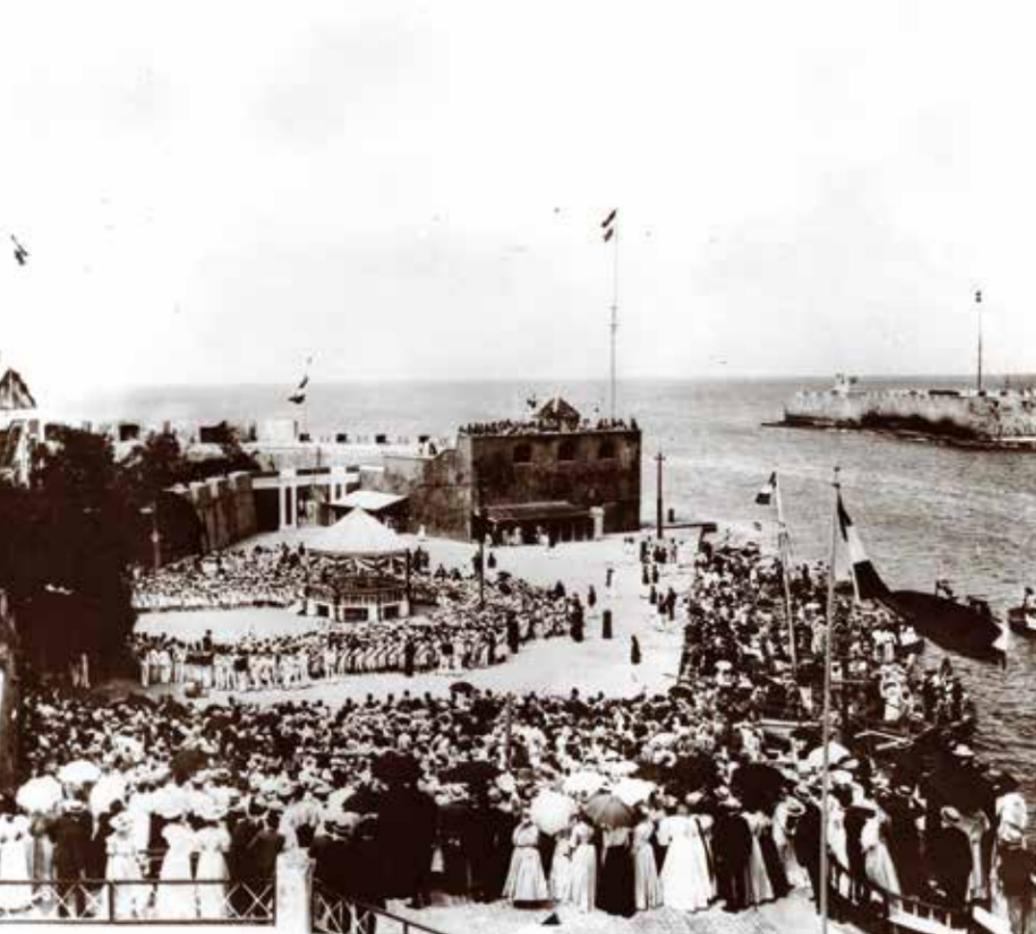
Jan Gerard Palm wrote a number of serenades, fantasies and marches for violin and piano. These are characterized by surprising transitions in key, style and arrangement, often delivering an excellent effect. The three fantasies included on this CD were first performed in 1885 during a concert in the Fort Church in Curaçao. After this performance, the Curaçao newspaper *Curaçaosche Courant*, in its review, named Palm the "Best musician that Curaçao has produced".



Jules François Blasini (Curaçao, 1847 – 1887) was born to Maria Elizabeth Leon of Curaçao and the Corsican Jean Blasini. His father was then serving as the French consul to Curaçao. Jules François Blasini certainly belongs on the short list of Jan Gerard Palm's most talented music students. On the recommendation of Count Félix Baciocchi, the director of the Theatre at the French Court of Emperor Napoleon III, Blasini was admitted to the *Conservatoire de Paris* in 1865. He became a student of Georges Mathias, who was himself taught by Frédéric Chopin. Eventually, Blasini returned to Curaçao where he became a celebrated pianist, well known for his excellent piano technique. He was also, in 1878, one of the founders of the first symphony orchestra in Curaçao in which he played the piano. Blasini also proved to be a talented composer. His compositions reveal a particular refined elegance expressed with a subtle use of rhythm.

Like Joseph Sickman Corsen and Jan Gerard Palm, Blasini was a regular contributor to the influential periodical *Notas y Letras*. His danza *¿Por qué no?* (Why not?) was dedicated to Josephine Boomgaart who, like Blasini, also had Corsican roots. Besides danzas, Blasini also published one of his waltzes in *Notas y Letras*. This waltz *El Ramo de Milflores* (The Spray with a Thousand Flowers) was dedicated to Carolina Victoria de Pool, a sister of John de Pool who became well known in Latin and Central America for his book *Del Curazao que se va* (About the Curaçao that fades away). His adagio, *Ne m'oubliez pas!* (Do not forget me!), has a classical, touching and tender beauty.

Joseph Sickman Corsen (Curaçao, 1853 - 1911), both poet and musician, grew up in a family where music and literature were part of daily life. Corsen received his education in music from his father Daniel Corsen (1827-1899) and his uncle Chris Ulder (1843-1895). 'Shon Jo', as his friends called him, gave his first piano recital when he was just thirteen years old. He also filled roles as a conductor, bandmaster and as an organist in the Jewish synagogue Emanu-El. Joseph Sickman Corsen was one of the founders and editor of the influential periodical *Notas y Letras* (Notes and Letters). This periodical was published on Curaçao between 1886-1888, with numerous subscribers



Public musical performance in 19th century Willemstad (Punda) in Curaçao

throughout Latin America and the Caribbean. Corsen was the first to write a poem, *Atardi*, in the Papiamentu language that is spoken in Curaçao, Aruba and Bonaire. Jacobo Palm (1887-1982) later set this poem to music. Apart from being a gifted poet, Joseph Sickman Corsen may also be considered as one of Curaçao's greatest piano virtuosos and talented composers. His compositions can be divided into two categories: 'dance music' (waltzes, danzas and polkas) and 'music to sit and listen to' like his virtuoso *Oranje Nassau*, his capriccio *Al la Sombra* and his *Fantasy opus 33*, a fantasy based on the opera *Otello* by Verdi. Verdi's opera *Otello* was premiered on 5 February 1887 in Milan, and Corsen published his inspired piano fantasy within a year in January 1888. This reveals just how well Corsen was informed about important new cultural events in Europe. It also shows that he must have immediately realized that *Otello* would become a musical highlight in Verdi's oeuvre.

Miguel Esebilio Senior (Curaçao, 1877 – Dominican Republic, 1975) is one of the most talented pianists that Curaçao has ever produced. After his education at the conservatory, he performed on all the well-known concert stages in Latin America, and also in Paris, playing works by Schumann, Liszt, Chopin, Gottschalk, Debussy, Mozkowski and Cervantes. Besides being a gifted pianist, Miguel Senior also distinguished himself as a talented composer. A music collection with eighteen of his elegant and original compositions was printed in Paris by the firm G. Mergault et Cie. The well-known virtuoso Curaçaoan pianist Professor Harold Martina (1935) characterized Miguel Senior's compositions as follows:

'Senior writes in uncommon keys and modes and employs tight periods and structures. His dynamic notation reveals genuine expression. In multiple instances he develops an elaborated Left Hand. In short, this is pianistic writing of high level'. This CD includes three of Miguel Senior's compositions, the waltzes *Bambán Curiel* and *Lottie* and his Schottische *Grecia y Luz Maria*.



Jeroen Dupont

Ketevan Sharumashvili

THE PERFORMING MUSICIANS



KETEVAN SHARUMASHVILI

Ketevan Sharumashvili (www.ketisharu.com) is one of the most prominent Georgian pianists of her generation. She studied with Nino Mamradze and Bejan Namgladze at the Tbilisi State Conservatory, with Naum Grubert and Jan Wijn at the Conservatory of Amsterdam, and with Ralf Nattkemper and Marian Migdal at the Hochschule für Musik und Theater in Hamburg. In Hamburg she not only passed the very demanding 'Konzertexamen' but obtained the qualification 'excellent', thereby obtaining the Concert Pianist diploma. While participating in masterclasses in Weimar, Konstantin Scherbakov chose Ketevan for the singular honour of playing solo with the orchestra in the Weimarhalle during the final concert. Ketevan has also followed masterclasses with other top pianists including Paul Badura-Skoda, Tamás Vásáry and Boris Berman who have all been impressed by her sensitive playing and virtuosity.

Ketevan Sharumashvili has also received international recognition at several international competitions in France, Italy, Greece and Holland. At the young age of 14, she was awarded first prize at the Rubinstein competition in Paris. In 2011 she won the 'Soroptimist Prize' at the Viotti Competition in Vercelli – Italy. She has also received a third prize at the Lagny-Sur Marne Competition in France. Ketevan was also the first prize laureate and received the 'Special Jury Prize' in the Pianale competition in Germany.

Ketevan Sharumashvili is now based in the Netherlands and leads a dynamic international concert life as a piano soloist and chamber musician.

JEROEN DUPONT

Jeroen Dupont (www.jeroendupont.nl) finalized his studies in 2008 earning a special distinction (summa cum laude) at the Royal Conservatory of The Hague. From 1997 to 2004 he studied with Herman Krebbers and Coosje Wijzenbeek. After 2004, he continued his violin studies with Vera Beths at the Royal Conservatory of The Hague. In July 2005, he followed master classes by Giuliano Carmignola at the well-known Accademia Musicale Chigiana in Siena, Italy. He was elected to play during the final concert, and for this was awarded the 'Diploma of Merit'. He has also studied at the Conservatoire National Supérieur de Musique in Paris under Roland Daugareil.



Jeroen Dupont has won several prizes. He won first prizes at the Iordens violin events in 2000 and 2002. He has also won first prize in the finals of the National Princess Christina Competition. In August 2001, he won the 'Internationale Wettbewerb für Violine' from the Kulturstiftung Hohenlohe (Kloster Schöntal). In February 2003, Jeroen won the Davina van Wely competition in The Hague and, in 2007, he was honoured with first prize at the 21st National Violin Competition (better known as the Oscar Back concours) in Amsterdam. In March 2008 he received second prize in the Helen Dowling violin competition.

As a soloist, Jeroen has performed with the Mendelssohn Chamber Orchestra, the Rotterdam Philharmonic Orchestra, the Zurich Chamber Orchestra, the Concertgebouw Chamber Orchestra, the Limburg Symphony Orchestra and the Bombay Philharmonic Orchestra.

Besides being a very talented musician, Jeroen Dupont also distinguishes himself as a composer. Jeroen has written violin duos and a divertimento for string orchestra. In 2008, the Concertgebouw Chamber Orchestra played his Divertimento for strings. More recently, in 2019, he gave a recital with pianist Dina Ivanova (laureate at the 2017 International Franz Liszt Piano Competition) in the Recital Hall of the Amsterdam Concertgebouw. On this occasion the duo performed, among other pieces, his *Labyrinth and Tarantella Palermitana*, a work that he composed especially for this occasion.

In 2009, the Dutch AVROTROS television network broadcast a documentary about Jeroen Dupont entitled 'A passion for violin'. Jeroen Dupont plays a violin made in 1714 in Milan by Giovanni Battista Grancino, one of the finest violin makers. This violin has been lent to Jeroen by the Dutch Musical Instruments Foundation that aims to enable top players to match their talents with the finest instruments.



COLOPHON

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Recorded, Mixed & Edited by Jakko van der Heijden & Walter Calbo, Concertstudio (NL).

Piano Steinway D.

Piano technique Joost van Hartevelt, De Hamernoot, Middelburg.

Violin A 1714 Giovanni Battista Grancino made in Milan.

Text Johannes I.M. Halman.

Design Lucy Bruggink (www.hereslucy.nl).

Photo Bea Blauwendraat (www.beablauwendraat.biz).

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1	MIGUEL SENIOR · Lottie (valse)	Piano	2:42
2	JOSEPH S. CORSEN · A la Sombra (capriccio)	Piano	6:11
3	MIGUEL SENIOR · Bambán Curiel (valse)	Piano	2:57
4	JULES BLASINI · El ramo de mil flores (valse)	Piano	2:23
5	JAN GERARD PALM · Fantasia en Fa mayor (fantasy)	Piano & violin	5:02
6	JAN GERARD PALM · Fantasia en La mayor (fantasy)	Piano & violin	2:13
7	JAN GERARD PALM · Fantasia Zaira (fantasy)	Piano & violin	9:45
8	MIGUEL SENIOR · Grecia y Luz Maria (Schottische elegante)	Piano	2:19
9	JULES BLASINI · Ne m'oubliez pas! (adagio)	Piano	2:13
10	JAN GERARD PALM · Marcha Unión (march)	Piano & violin	2:36
11	JOSEPH S. CORSEN · Oranje Nassau	Piano	7:46
12	JOSEPH S. CORSEN · Otello, Fantasy opus 33 (fantasy)	Piano	9:21
13	JAN GERARD PALM · Serenade nr. 2 (serenade)	Piano & violin	4:04
14	JULES BLASINI · ¿Por qué no? (danza)	Piano	2:20