



20<sup>25</sup><sub>26</sub>  
SEASON

**HAYATO SUMINO**, piano  
Thursday, May 7, 2026  
ORPHEUM THEATRE

# From the Artistic Director

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Dear Friends:

We are delighted to welcome Hayato Sumino to Vancouver in his recital and VRS debut. This concert brings our quite wonderful 2025-26 Season to a close. Of course, we always hope that our audiences will love the musicians we bring, but I can tell you for sure that the musicians we bring to Vancouver love the VRS audience. Many of them remark upon it.

I like to think that **all** the musicians we bring to Vancouver are special, but, among special musicians, Hayato stands out precisely because he is one of a kind. He obviously has a vivid imagination and an incredible way of getting around the keyboard. It is his remarkable creativity that has brought him the huge online following he has under the name “Cateen”.

And now, the “experience” of Cateen will be live.

This concert is the final one for which the Peak Group of Companies will be our Season Sponsor. Supporting the VRS since 2008, and Season Sponsor since the 2018-2019 Season, we are deeply grateful to Peak and its Founder & CEO, John Gross. With Peak’s partnership, the VRS has been able to present some of the classical music world’s most exciting artists, and also to reach deeper into the community to share the unique experience of live performance. Thank you, Peak, and thank you, John.

Tonight’s concert is generously sponsored by Joyce and Tony who have been staunch supporters of the VRS for many years.

Thank you also to Tom Lee Music for supplying the second piano for tonight’s performance.

We are grateful to the City of Vancouver for its support, and the wonderful Civic Theatres’ Staff, both backstage and front of house, for taking such good care of us, our patrons, and of course our wonderful artists.

To the great Board of Directors of the VRS I want to express my gratitude. The VRS is a small but mighty team and I would like to also thank my “partners in crime”, Sara, the VRS’s Executive Director, Alex, our Box Office & Production Manager, Niamh, our Marketing & Communications Manager, and D’Arcy our Development & Outreach Coordinator.

Have a wonderful summer and we’ll see you in the fall!

Sincerely,



Leila



PS - Keep an eye on your inboxes early next week, as we expect to be sharing our 2026-27 Season brochure by email on Monday, and have tickets on sale on Wednesday.



## CELLPHONES

The use of cellphones and recording devices is prohibited in the concert hall. Please take this opportunity to turn off all electronic devices.

音乐厅内禁止使用手机，禁止拍照，录音，录像。请观众关闭所有电子器材，谢谢您的合作。

# Program

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Hayato Sumino, piano

Thursday, May 7, 2026  
Orpheum Theatre

JOHANN SEBASTIAN BACH (1685-1750)  
**Chromatic Fantasie & Fugue in D minor  
BWV 903**

(approx. 12 minutes)

HAYATO SUMINO (b. 1995)  
**New Birth** (after Chopin)

(approx. 4 minutes)

HAYATO SUMINO (b. 1995)  
**Recollection** (after Chopin)

(approx. 5 minutes)

HAYATO SUMINO (b. 1995)  
**Nocturne No. 1 Pre-Rain**  
**Nocturne No. 2 After Dawn**  
**Nocturne No. 3 Once in a Blue Moon**

(approx. 11 minutes)

FRÉDÉRIC CHOPIN (1810-1849)  
**Nocturne in C minor Op. 48 No. 1**  
Lento

(approx. 6 minutes)

FRÉDÉRIC CHOPIN (1810-1849)  
**Scherzo No. 1 in B minor Op. 20**  
Presto con fuoco

(approx. 10 minutes)

## INTERMISSION

HAYATO SUMINO (b. 1995)  
**Big Cat Waltz**

(approx. 5 minutes)

GEORGE GERSHWIN (1898-1937)  
**An American in Paris** (arr. Hayato Sumino)

(approx. 20 minutes)

MAURICE RAVEL (1875-1937)  
**Bolero** (arr. Hayato Sumino)

(approx. 9 minutes)

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# Hayato Sumino, piano

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**This Season:** The 2025–2026 season marks another major step in Hayato’s international career. Highlights include his debut at the Beijing Music Festival performing Prokofiev’s Piano Concerto No. 3 with the BBC Philharmonic under John Storgårds; his orchestral debut at the Berlin Philharmonie with the Deutsches Symphonie-Orchester Berlin; and landmark appearances at two of the world’s great venues: Carnegie Hall (recital debut at Stern Auditorium and orchestral debut with the Philadelphia Orchestra under Marin Alsop) and the Vienna Konzerthaus (recital debut and orchestral debut with the Vienna Symphony under Petr Popelka). Further highlights include his first European tour with the Aurora Orchestra (Berlin, Cologne, Munich, Rotterdam, Zurich, Bern, Geneva).

**Performances:** In November 2025, Hayato made history by presenting the first-ever classical piano concert at K-Arena Yokohama, one of Japan’s largest music-dedicated arenas. The one-night-only event sold 18,546 tickets and was officially recognised by Guinness World Records as the largest indoor solo piano recital by ticket sales, setting a new benchmark for classical performance in an arena setting.

**Recordings:** Hayato’s debut album on the Sony Classical label, *Human Universe*, received the Young Talent of the Year prize in 2024. The record includes repertoire by Bach, Fauré, Purcell, Sakamoto and Hans Zimmer, as well as Hayato’s own compositions and arrangements. His second Sony Classical album, *Chopin Orbit*, was released in January 2026.

**Awards & Prizes:** Continuing a long series of accolades for his fresh and innovative approach to music, Hayato was awarded the 2025 Schleswig-Holstein Musik Festival Leonard Bernstein Award. Hayato was also featured on Forbes Japan’s “30 under 30” list in 2023, which recognizes “young entrepreneurs, leaders, and trailblazers” who are spearheading “the transformation of industries and finding innovative ways to navigate new business realities.” In 2018, he won the Grand Prix at the PTNA Piano Competition, and shortly after in 2020, while completing his Master of Engineering degree, he was recognized with the University of Tokyo’s President’s Award for his exceptional achievements both in music and in academics.

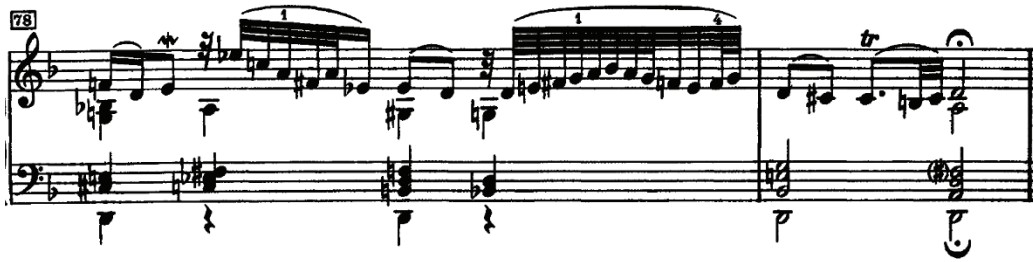
Hayato is an exclusive Sony Classical recording artist, an Artist Ambassador for Apple Music Classical, a Steinway Artist and a CASIO Ambassador, and he continues to forge his own path in the arts, equally comfortable with a range of genres and repertoire.



Photo credit: Ryuya Amao

Hayato Sumino is represented by Sheldon Artists, Colonia, NJ, USA





The *Fugue* that follows is in no way less colourful. Its lengthy subject is rhythmically “flat”, comprised of only quarter notes and 8ths, to allow the ear to concentrate on its principal motives: a pair of climbing chromatic lines crowned with a mordent figure.

### Fuga



Rhythmic interest is provided by “skipping” 16th-note figures at the tail end of the fugue subject, which are then taken over by the countersubject.



Bach applies no arcane contrapuntal devices to this theme but rather leaves it to grind its way chromatically through the texture in each of the fugue’s three voices.

As is typical in many fugues, a pedal point on the dominant prepares the final cadence.



What is *not* typical is how the texture is thickened and reinforced with octaves, making the point clear, to all that have ears to hear, that this is a real “showpiece” of a fugue.

## Hayato Sumino

### New Birth (after Chopin)

### Recollection (after Chopin)

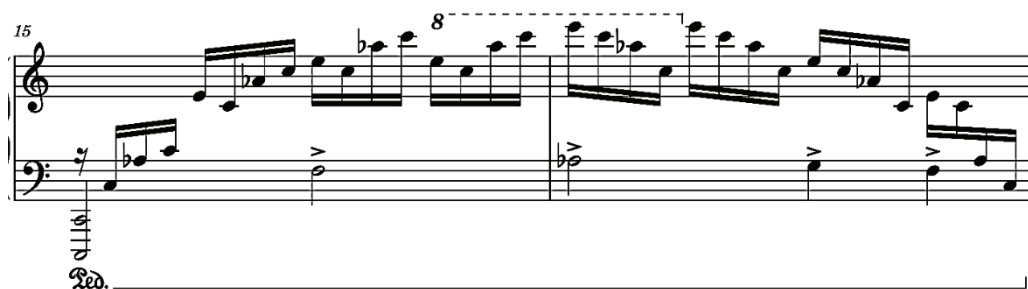
Pianist-composer Hayato Sumino (“Cateen” to his more than 1.5 million YouTube followers) is a musician for our time, one whose interests, talents and accomplishments are divided, seemingly in equal measure, between the disparate domains of classical music and popular culture.

Especially engaging for contemporary audiences are his arrangements and creative re-imaginings of well-known music from the past. Such music was a staple in the repertoire of the most famous 19th-century pianists, whose compositional creativity vied with their digital dexterity for the favour of their audiences. And it is still the mix of talents expected of jazz musicians today.

Having reached the semifinals of the 2021 International Chopin Piano Competition, Hayato Sumino is known as a Chopin interpreter. It is not surprising, then, that Chopin’s most famous works form the starting point for many of his creative re-imaginings, amongst which might be mentioned his “White Keys Etude”, “Raindrop Postlude” and “Happy Birthday” in the style of the “Aeolian Harp”.

\* \* \*

*New Birth* is based on Chopin’s Etude in C major Op. 10 No. 1 with slightly altered harmonies and an added melody line in the baritone range that captures the ear’s attention.



In this way, Hayato Sumino revives another 19th-century pianistic trope: the “three-hand” effect used in many of the operatic fantasies of Sigismond Thalberg (1812–1871) and *Réminiscences* of Franz Liszt (1811–1886), in which a melody appeared in the mid-range while a full bass sounded below and elaborate filigree occupied the upper register of the keyboard.

*Recollection*, as its title indicates, is a mood piece and correspondingly more subtle in its allusion to this lilting melody that opens Chopin’s Ballade in F major Op. 38:



Chopin’s melody is present throughout this piece, but discreetly hidden in a wealth of colourful pianistic textures until it finally appears in the tenuto notes of a simpler texture towards the end.



## Hayato Sumino Three Nocturnes

Hayato Sumino's trilogy entitled *Three Nocturnes* depicts the moods experienced by the composer in various locales around the world, expressed in a modern slow-jazz harmonic vocabulary.

*Nocturne No. 1 Pre-Rain* is a pensive meditation in the form of a slow waltz.

The musical score for *Nocturne No. 1 Pre-Rain* is presented in two systems. The first system consists of a grand staff with treble and bass clefs. The tempo is marked '♩ = 76'. The piece begins with a piano (*p*) dynamic. The first staff features a melodic line with a 'rit.' (ritardando) marking and a 'p' dynamic. The second staff provides harmonic accompaniment with chords and a 'rit.' marking. A section marked 'A' is indicated by a box around the final measure of the first system. The second system continues the piece, with a 'rit.' marking and a 'p' dynamic. The piece concludes with a 'simile' marking.

"It was composed in South Korea in winter," the composer says. "It was very cold, half snowing, half raining, so the piece is kind of like that."

*Nocturne No. 2 After Dawn*, as the composer says, "comes from my hometown in Japan while I was jetlagged."

The musical score for *Nocturne No. 2 After Dawn* is presented in two systems. The first system consists of a grand staff with treble and bass clefs. The tempo is marked '♩ = 63'. The piece begins with a pianissimo (*pp*) dynamic. The first staff features a melodic line with a 'pp' dynamic. The second staff provides harmonic accompaniment with chords and a 'con r.a.' (con ritardando) marking. A section marked 'A' is indicated by a box around the final measure of the first system. The second system continues the piece, with a 'pp' dynamic. The piece concludes with a 'rit.' marking.

*Nocturne No. 3 Once in a Blue Moon* was composed deep in the countryside of the South of France. It rhapsodizes in streams of parallel 4ths over the endless splendour of the landscape within view, enlivened by the occasional chirp from the local birdlife.

## Frédéric Chopin Nocturne in C Minor Op. 48 No. 1

Chopin's nocturnes owe much to the keyboard textures invented by Irish pianist John Field (1782-1837). Under Field, and then Chopin, the nocturne evoked the timeless stillness of nighttime by means of its trademark pairing of a serene, singable melody in the right hand floating atop an accompaniment constantly murmuring with the gentle ripples of widely spaced arpeggiated harmonies in the left. These harmonies, when pedalled, produce a hazy mist of overtones vividly suggestive of the night-owl's half-drowsy awareness of his surroundings.

Chopin's *Nocturne in C minor Op. 48 No. 1*, however, displays a much different texture. The slow, deliberate pace and quasi-sobbing, pathos-tinged syncopations in the melodic line might well suggest the downcast ruminations of some lonely figure in the stillness of the night.

The image shows the beginning of Chopin's Nocturne in C minor Op. 48 No. 1. The tempo is marked 'Lento' and the dynamics are 'mezza voce'. The score is in 3/4 time and C minor. It features a melody in the right hand and an accompaniment in the left hand. The score includes fingerings and pedaling marks.

But there is something different in the keyboard texture of this nocturne. There is no “hazy mist” in the accompaniment. The harmonies are projected with razor sharp clarity, their changes often sounding like the movement of tectonic plates as the ground shifts underneath the melody.

The extraordinarily wide pacing between the right and left hands, along with the imbalance in sound between the treble's single line of melody and the softly booming, sometimes even threatening octaves in the bass line, radiate an aura of tragic grandeur uncommon in the nocturne genre.

And the middle section reveals what has been hiding in the night when a spaciously arpeggiated hymn-like melody unexpectedly emerges.

The image shows the middle section of Chopin's Nocturne in C minor Op. 48 No. 1. The tempo is marked 'poco più lento' and the dynamics are 'sotto voce'. The score is in 3/4 time and C minor. It features a melody in the right hand and an accompaniment in the left hand. The score includes fingerings and pedaling marks.

This hymn is at first “accompanied” by an escort of octaves and then finally taken over by them to reach a spectacular climax of nothing *but* octaves.

The image shows the end of Chopin's Nocturne in C minor Op. 48 No. 1. The tempo is marked 'sempre ff'. The score is in 3/4 time and C minor. It features a melody in the right hand and an accompaniment in the left hand. The score includes fingerings and pedaling marks.

When the opening melody returns, it seems transformed by what it has gone through and passionately pleads its case with much increased urgency, swaddled in the close accompaniment of chordal harmonies that pulse in triplets like a fluttering heart under the stress of vivid emotion.

**Doppio movimento**

49 *pp agitato*

*Tad.* \* *Tad.* \* *Tad.* \* *Tad.* \* *Tad.* \*

## Frédéric Chopin Scherzo No. 1 in B minor Op. 20

The Scherzos of Chopin are a long way from the “joke” movements that substituted for the minuet in Beethoven’s sonatas and symphonies. While Beethoven replaced the conformity of courtly decorum with personal whimsy and jovial, good-natured ribbing, Chopin kicked down the door to announce a new level of emotional intensity, a new, wider playing field for what was possible on the keyboard at the extremes of musical expression.

Belying his popular image as the composer of exotic, delicately perfumed salon pieces, Chopin’s scherzos are muscular essays in pure pianistic power, and none more so than his **Scherzo No. 1 in B minor Op. 20**.

The work dates from Chopin’s trip to Vienna at the age of 20, during which time the Warsaw uprising against Russia, often associated with the composer’s Revolutionary Étude, made return to his Polish homeland impossible and his exile in Paris virtually inevitable.

Is there bitterness in this piece, an angry resolve? The stinging opening chords leave us room to suspect both.



The main musical idea pursued from the outset is a nervous, petulant figuration split between the hands that rises from the lowest to the highest reaches of the keyboard in the space of a single phrase,



alternating in its impetuous course with pauses for moments of reflection and pathos.

Rapid figuration of this sort, stretching over a 10th in each hand, defines the new world of technique that Chopin was introducing into modern pianism, first glimpsed in the wide-spanning arpeggios of the C major étude that opens the composer’s collection of Op. 10.

The trio middle section provides extreme dramatic contrast in the form of a lullaby: the old Polish Christmas carol *Lulajże Jezuniu* (Sleep, Little Jesus), with its hypnotically lulling rhythm and comforting pedal note in the bass.



The return of the agitated opening section brings a take-no-prisoners approach to the proceedings when it drives forward into a coda of spectacular vehemence, with left-hand off-beat accents nipping like a mad dog at the heels of the advancing harmonies.

*risoluto e sempre più animato*

*cresc.*

Ad. \* Ad. \* Ad. \* Ad. \* Ad. \* Ad. \* Ad. \* Ad. \* Ad. \*

C. VII. 4

The work finishes as it began, with a pair of dramatic chords providing an uncompromising minor-mode “Amen” to this turbulent piece.

## Hayato Sumino Big Cat Waltz

Hayato Sumino has a fawn-coloured cat who, from his occasional cameo appearances in the composer's YouTube videos, looks like he hasn't missed many meals. Hence the title of the *Big Cat Waltz*, which after a brief introduction slides effortlessly into this good-natured waltz tune.

The image shows a musical score for the piece "Big Cat Waltz" by Hayato Sumino, covering measures 10 through 15. The score is written in 3/4 time and features a key signature of three flats (B-flat major or D-flat minor). The notation includes a treble and bass staff. Handwritten annotations in black ink are present throughout the score:

- Measure 10: A box labeled "A" above the staff, with "Vivace" written below it.
- Measure 11: The word "long" written above the staff.
- Measure 12: The word "Slow" written above the staff.
- Measure 13: The words "Exerted Energetic" written above the staff.
- Measure 14: The word "mf" (mezzo-forte) written below the staff.
- Measure 15: The word "p" (piano) written below the staff.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The bass line in measures 14 and 15 includes handwritten notes: "A", "A<sup>b</sup>", "A<sup>b</sup>?", and "p".

Alert listeners will catch numerous references to the waltzes of Chopin and sly winks in the direction of Johann Strauss II, especially in the work's melodic "rebound" echoes at the ends of phrases.

## George Gershwin

### An American in Paris (arr. Hayato Sumino)

George Gershwin returned from his 1926 trip to Paris filled with admiration for the city's vibrant pace of life and immediately set to work to capture his impressions of it in a symphonic poem that he called *An American in Paris* (1928). He described it as follows:

*My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere.*

And much “strolling” there is indeed in this work, with its many “walking themes”, the most recognizable of which opens the work with the carefree air of a fashionable Parisian man-about-town briskly making his way down the Champs-Élysées on a sunny spring day.



Most memorable among the “street noises” that Gershwin includes in his score are the honking horns of passing taxis.



Hayato Sumino, whose own improvisatory style owes much to the jazz idiom of Gershwin, passes in review the major themes of this work with the style and flair of the composer himself.



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This list was created on Friday, May 1, 2026, and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to January 31, 2025. Should you discover any errors or omissions, please accept our sincere apologies and contact D'Arcy Blunston, Development & Outreach Coordinator, by email to [darcy@vanrecital.com](mailto:darcy@vanrecital.com) or by phone at 604.602.0363, so that any necessary corrections can be made.

There are many ways to support the VRS including making a philanthropic gift, sponsoring a concert and/or including us in your estate plans. If you would like more information, please contact us at 604.602.0363.

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