

## **PROGRAMME**

### **HAYDN**

Piano Sonata in B minor Hob.XVI:32

I. Allegro Moderato

II. Menuet

III. Presto

### **MESSIAEN**

Vingt Regards sur l'Enfant Jesus (No. 11: Premiere Communion de la Vierge)

### **MUSSORGSKY**

"Pictures at an Exhibition"

## **PROGRAMME NOTES**

### **HAYDN**

Piano Sonata in B minor Hob.XVI:32

I. Allegro Moderato

II. Menuet

III. Presto

Joseph Haydn (1732 - 1809) - the greatest composer, representative of the Viennese classical school, the "father of symphonies" and the quartet, the great founder of classical instrumental music, the founder of the modern orchestra.

His parents, although they were not musicians (his father was a coachman by profession, and his mother was a cook), had remarkable musical abilities and passionately loved music. Impromptu concerts were often held in their house: the owner himself sang by ear and accompanied himself on the harp.

Haydn's clavier work (sonatas, rondos, variations) is important in its significance for his vast creative heritage. Among the clavier works of Haydn there are a number of true masterpieces that retain their value at the present time. In the early clavier sonatas of Haydn, the influence of sonatas by F.E.Bach.

The composer's individual style manifests itself especially vividly in clavier works of the 80s and 90s. Haydn's keyboard sonatas, as a rule, are a three-movement cycle: a sonata allegro, a slow movement, a fast, lively finale, usually in the form of a rondo.

The main part in the sonata is stated in the main key. It is opposed by a side party. "A prerequisite is the presence of tonal contrast: in a major work, the first theme sounds in the main key, and the second theme in the dominant key. In the case when the work is written in minor, the second theme is presented in parallel major. In the connecting part, modulation is

performed in the key of the dominant or parallel major. It is built most often on the thematic material of the main part, but sometimes it also has an independent melodic meaning. After the side part, the final part sounds built on the material of one of the previous themes or on independent material and reinforcing the tone of the side part.

## **MESSIAEN**

Vingt Regards sur l'Enfant Jesus (No. 11: Premiere Communion de la Vierge)

Olivier Messiaen (1908-1992) was a French composer, organist, music theorist, teacher, ornithologist. Messiaen's work represents an independent area of contemporary music, independent of any schools and trends (starting from the 1930s).

Messiaen was born on December 10, 1908 in Avignon. The composer's parents belonged to the French intelligentsia: his father was a literary critic, and his mother was a poetess. At a young age, he taught himself to play the piano without help and began to compose music.

"If I had to demonstrate to a Martian what the piano is and what can be achieved with it, I would not find anything better than to listen to this work - one of the most magnificent masterpieces of the 20th century," wrote musicologist Michael Steinberg about the piano suite Olivier Messiaen's "Vingt Regards sur l'Enfant Jesus". The suite consists of 20 pieces, each of which is a biblical image captured in sound, and is a large-scale study of the rhythmic and timbre possibilities of the piano.

The suite was written in 1944 in occupied Paris and was first played on March 26, 1945, accompanied by the author's commentary, deciphering the religious meaning of his music. "My faith is the great drama of my life," Messiaen later formulated his credo. «I believe, therefore I sing the words of God to those who do not have faith. I give bird songs to those who live in cities and have never heard them, create rhythms for those who know only military marches or jazz, and draw colors for those who do not see them".

All the pieces are permeated with recurring leitmotifs and their variations, and for Messiaen they had not only musical, but also color expression: about one of the themes, he wrote that this "complex of sounds is easy to distinguish by colors - steel gray-blue, pierced with red and bright orange, lilac-violet with brown spots, surrounded by bluish-violet".

No. 11: Premiere Communion de la Vierge ("The Virgin's first communion"). This magical movement takes us into the inner world of contemplation and tenderness. Of course, the opening chords in the left hand are the Theme of God transposed into B flat major; but above are delicately effective swirls of hemi-demi-semiquavers Messiaen charmingly calls stalactites. Although the music does find more forcefulness in a dance-like section, it winds down again with a pedal-point passage said to represent the beating of Baby Jesus' heart. I find this movement infinitely moving and intense.

## **MUSSORGSKY**

"Pictures at an Exhibition"

One of the best Russian composers, Modest Petrovich Mussorgsky (1839–1881), was a member of the "Mighty Handful". He was one of the most daring innovators of the 19th century, a brilliant composer who was far ahead of his time and had a huge impact on the development of Russian and European musical art. He lived in an era of the highest spiritual upsurge, profound social changes; it was a time when Russian public life actively contributed to the awakening of national self-consciousness among artists, when works appeared one after another that exuded freshness, novelty and, most importantly, amazing real truth and poetry of real Russian life (I. Repin).

It is impossible to picture Modest Mussorgsky's piano compositions without the well-known "Pictures at an Exhibition" suite. The author used audacious, genuinely inventive musical approaches in this piece. This suite is known for its theatricality and vivid satirical imagery. One of Mussorgsky's closest companions was Viktor Hartmann, a gifted architect and artist.

A year after Hartmann passed away, Stasov requested the organization of a sizable exhibition that featured the talented master's watercolors and oil paintings. Modest Petrovich had to attend this occasion, of course.

The exhibition was a success. The composer was deeply moved by artistic works and began writing a series of works right away. The author was only able to improvise during that spring of 1874, but by the summer, all the miniatures had been completed in just three weeks.

The original composition, "Pictures at an Exhibition", was constructed from piano miniatures. The author makes the reader experience the Hartmann show firsthand. The successively changing paintings link together the complete "Promenade" cycle. Even though the suite has a set structure, the music creates a lot of free-form scenes and narratives that are linked by the first number's musical content. It varies depending on how the composer feels about what he saw. As a result, the work's cross-cutting structure can be seen and is constantly evolving. The contrast concept is used to implement the number alternation.

Promenade.

Mussorgsky's introduction to the suite sets the scene of entering a gallery and walking between the various pictures. Subsequent variations of the Promenade can be heard interspersed between movements of the suite.

1. Gnomus (The Gnome).



Promenade.

2. Il vecchio castello (The Old Castle).



Promenade.

3. Tuileries (Dispute d'enfants après jeux) (Tuileries (Children's Quarrel after Games) ).





4.Bydło (Cattle).



Promenade.

5. Балет не вылупившихся птенцов (Ballet of Unhatched Chicks).



6. "Samuel" Goldenberg und Schmuyle" (Two Jews, rich and poor).





Promenade.

7. Limoges. Le marché (La grande nouvelle) (Limoges. The Market (The Great major News)  
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8. Catacombae (Sepulcrum romanum) (Catacombs (Roman Tomb),



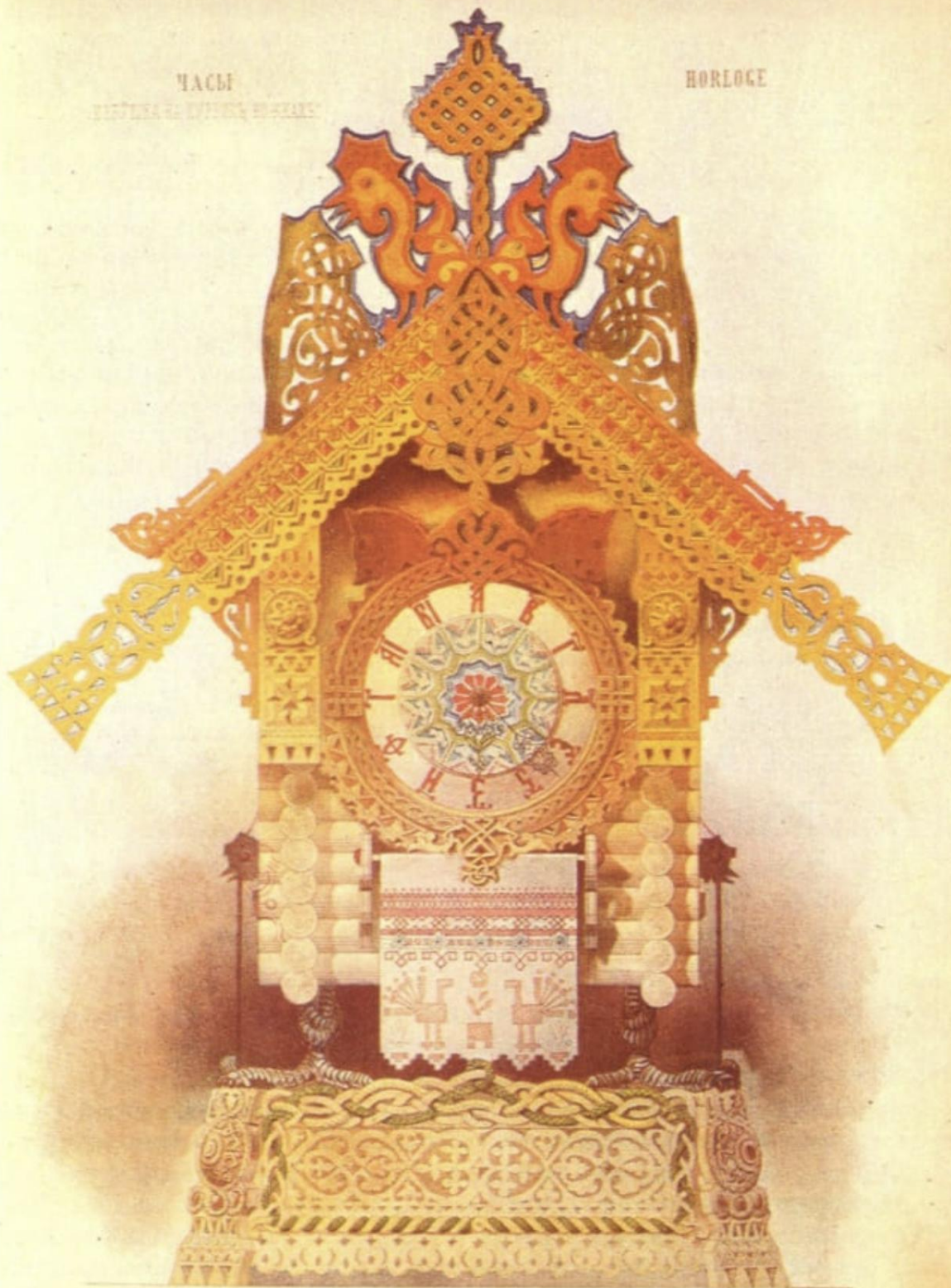


Cum mortuis in lingua mortua (With the Dead in a Dead Language), (one of the variation of Promenade)

9. Избушка на курьих ножках (Баба-Яга) (The Hut on Hen's Legs (Baba Yaga) ).

ЧАСЫ

HORLOGE



В. В. ВАСИЛЬЕВ

Дружеское Издательство

М. 1912





10. Богатырские Ворота (В стольном городе во Киеве) (The Bogatyr Gates (In the Capital in Kiev. Often translated as "The Great Gate of Kiev" )



ПРОЕКТЪ  
ПРОЕКТЪ  
КА КИЕВЪ.

