TSINANDALI FESTIVAL

14 KUTSUDE

2021 TB 2021M

SEPTEMBER 12 – 12:00

ведущий/вестер фортепиано – ирина/ирина

ведущий/ведущая/вестер: Ирина/Ирина (1770-1827)
Бадарчидын/Бадарчидын Ирина/Ирина, 31 год, Бурятия
Бурятия, ребёнок, 110
Moderato cantabile molto expressivo
Allegro molto
Allegro ma troppo – Fuga. Allegro ma non troppo – L'istesso tempo di Arioso – Allegro ma non troppo

Adagio ma troppo – Fuga. Allegro ma troppo – L'istesso tempo di Arioso – Allegro ma troppo

Robert Schumann (1810-1856)
Sonata No. 21 in A-Minor, Op. 22
So rasch wie möglich
Andante sostenuto
Scherzo: Sehr rasch und markiert
Rondo: Presto

Людвиг ван Бетховен (1770-1827)
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Frédéric Chopin (1810-1849)
Andante spianato et Grande polonaise
Brillante in E-flat Major, Op. 22

Шопэн/Шопэн Фридрих (1810-1849)
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Programme Notes

Ludwig van Beethoven
Piano Sonata No. 31 in A-flat Major, Op. 110
Beethoven composed his Piano Sonata No. 31 in 1821. It is the second-to-last of his 32 piano sonatas and represents the group of late works that push the boundaries of the genre into new expressive and formal territory. The sonata was commissioned by the Berlin publisher Adolf Martin Schlesinger, as part of a set of three (Opp. 108, 110, and 111). It was first published in Berlin in 1821. It is distinguished by its synthesis of lyricism, contrapuntal complexity and formal experiment. The work culminates in a remarkable final movement combining variations with a fugue — an example of Beethoven's lifelong fascination with the fugue and with how it can fuse his late style's spiritual intensity. Op. 110 is composed during a particularly fertile period in Beethoven's personal life: he was bedridden for several months in 1820 and 1821 and underwent a major crisis of faith. It is clear because it is much more lyrical than other late works that belong to his most profound creative period, which also includes the Missa solemnis and the Diabelli Variations.

Robert Schumann
Piano Sonata No. 21 in G Minor, Op. 22
Schumann had been working on the German Romantic Sonata since the 1833-1837 and published it in 1838. By the time he had completed the sonata, he and Clara were in the midst of a legal battle with her father, who had forbidden them to get married. They were still very close, which is evident in their letters. Thanks to those letters, we can see how influential Clara was when it came to Schumann's piano work. The G minor Sonata, among others. In 1838, Clara wrote: "I am enormously excited with the idea of your Second Sonata; it reminds me of so many happy days in the past and hours. I love it, as I do you. Your whole being is so clearly expressed in its melodies. It is not too obscure. Only one thing. Do you want to leave the last movement as it was before? Better to change it and make it a bit easier because it is much too difficult. I understand it and can play it alright, but people, the public, are not ready for it yet. Wait for when one actually writes, don't pretend to. You won't take this badly, will you?". Robert didn't take it badly and wrote another three years later, which he thought better to the first movement. Among Schumann's three Piano Sonatas, the Second Sonata was the last to be completed, and it was the last one to be published. It was published in 1853 and dedicated to Clara, who, as it was published, wrote: "I am so happy about Op. 22. It was given an earlier number). Schumann dedicated the Second Sonata to Hermann Vogt, a German pianist whom Robert and Clara greatly admired.

Frédéric Chopin
Andante spianato et Grande polonaise Brillante in E-flat Major, Op. 22
Composed between 1830 and 1834, Andante spianato et Grande polonaise Brillante in E-flat Major, Op. 22 is a grand piano work that holds a unique place in his output. This work is one of Chopin's early compositions and is notable for being written originally for piano and orchestra, although it is often performed in its solo piano version today. The "Grande Polonaise" section of the piece was first written around 1830-31, during Chopin's first years in Poland before he left for Vienna and Paris. It was a time of great upheaval, as the Polonaise Revolution of 1830-31 was about to be crushed by the Russian Empire. Despite these political events, Chopin's early works, including the Polonaises, retained a distinctly national flavour. The polonaise, a traditional Polish dance, was one of Chopin's favourite forms to evoke Polish pride and identity, especially as he became an expatriate in Paris. After his moving to Paris, Chopin composed the Andante spianato to serve as a prelude and introduction to the subsequent polonaise. The final versions of the Andante spianato and Grande polonaise brillante— for both solo piano and for piano and orchestra—were published in 1836, solidifying Chopin's reputation as a master of the piano.

Meanwhile in Georgia...
The first Georgian pianist and founder of the Georgian piano school, Meliton Ivanovich Balakirev (1837-1904), studying in St. Petersburg and traveling through Europe, performed in its solo piano version today. The "Grande Polonaise" section of the piece was first written around 1830-31, during Chopin's first years in Poland before he left for Vienna and Paris. It was a time of great upheaval, as the Polonaise Revolution of 1830-31 was about to be crushed by the Russian Empire. Despite these political events, Chopin's early works, including the Polonaises, retained a distinctly national flavour. The polonaise, a traditional Polish dance, was one of Chopin's favourite forms to evoke Polish pride and identity, especially as he became an expatriate in Paris. After his moving to Paris, Chopin composed the Andante spianato to serve as a prelude and introduction to the subsequent polonaise. The final versions of the Andante spianato and Grande polonaise brillante— for both solo piano and for piano and orchestra—were published in 1836, solidifying Chopin's reputation as a master of the piano.

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Programme notes by Nino Zhvania