

73. DUBROVAČKE LJETNE IGRE
73RD DUBROVNIK SUMMER FESTIVAL
2022.
HRVATSKA CROATIA

ALENA BAEVA
violina violin

VADYM KHOLODENKO
klavir piano

Atrij Kneževa dvora
Rector's Palace Atrium
9. kolovoza 2022. | 9 August 2022
21.30 9.30PM

FRANZ SCHUBERT:

Introdukcija i tema s varijacijama, Suho cvijeće | Introduction and Variations, Withered Flowers (Trockne Blumen)

Introduktion (Andante)

Thema (Andantino) – Variationen I-VII

FELIX MENDELSSOHN-BARTHOLDY:

Sonata za violinu i glasovir u f-molu, op. 4 | Sonata for violin and piano in F minor, Op. 4

Adagio – Allegro moderato

Poco adagio

Allegro agitato

CLAUDE DEBUSSY:

Sonata za violinu i glasovir u g-molu | Sonata for violin and piano in G minor

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

GABRIEL FAURÉ:

Sonata br. 1, u A-duru, op. 13 | Sonata No. 1 in A major, Op. 13

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

Franz Peter Schubert (Beč, 1797. – 1828.) odmalena je učio svirati glasovir, violinu i orgulje, pjevao i učio harmoniju te zatim studirao kontrapunkt i kompoziciju s Antoniom Salierijem. Njegova obitelj glazbenu karijeru nije smatrala podobnim zanimanjem te je postao učiteljem u školi u kojoj je radio i njegov otac, ne odustajući ipak od plodnog stvaralaštva, a poslije je iskusio i slobodnjački skladateljski život. Schubert je bio ponajprije poznat kao skladatelj solo-pjesama, no pisao je i simfonije, komorna djela, glasovirske komade, kantate, opere, mise... Pisao je i glazbu koja se izravno pred njim 'potvrđivala' u izvedbama: svoja je djela često predstavljao na kućnim glazbenim okupljanjima s prijateljima, poslije nazvanim "Schubertiade". Članovi toga kruga su do kraja Schubertova života nastojali "plasirati" njegovu glazbu, tek ponekad s uspjehom. Pred kraj života njegova su djela našla veću publiku, ali umro je u 32. godini kao „velika nada.“

Introdukciju i varijacije na temu vlastite pjesme *Trockne Blumen* Schubert je napisao 1824. i jedino je to djelo koje je izvorno namijenio flauti (ali ga često izvode violinisti). Pjesma je dio ciklusa *Lijepa mlinarica* i nije još bila objavljena kada je pisao *Varijacije*, a u tekstu Wilhelma Müllera uvenulo je „sve cvijeće koje mi je dala“, baš kao što je usahla i ljubav, te ga pjesnik želi ponijeti sa sobom u grob. Početno tmurno ozračje pjesme zamijenit će izvedbeni sjaj, jer visoka virtuoznost traži se i od pijanista i od flautista, sve do trijumfalne koračnice na kraju. Dionicu flaute Schubert je napisao za Ferdinanda Bognera, koji je djelo

praižveo sa šogoricom Annom Fröhlich, također iz Schubertova kruga. Niz varijacija, kojemu prethodi dugi uvod (s karakterističnim ritmom, *Todesrhythmus*, iz mnogih Schubertovih pjesama), ostao je neobjavljen do 1850., ali je potom odmah prihvaćen među flautistima.

Felix Mendelssohn Bartholdy (Hamburg, 1809. – Leipzig, 1847.) odrastao je u Berlinu uz salonska okupljanja umjetnika i intelektualaca koja je organizirala njegova majka. Od malih je nogu svirao glasovir, violinu i violu, učio kompoziciju (kao i plivao, slikao, učio jezike). Pohađao je Pjevačku akademiju (Sing-Akademie) Karla Zeltera, u čijem je prostoru 1829. ravnao izvedbom ponovno otkrivene Muke po Mateju J. S. Bacha – skladatelja čija su ga djela fascinirala – omogućivši time 19. stoljeću upoznavanje opusa zaboravljenog i, smatralo se, "teškoga" genija. Mendelssohn je mnogo putovao, po Italiji, Škotskoj, Engleskoj i Francuskoj, skupljajući inspiraciju manje od suvremenika, ili pučke glazbe (a nije ga zanimalo ni programno obrađivanje utjecaja), i više od generacija skladatelja koji su pisali prije njega. Skladati je počeo još kao dječak, a među njegovim djelima, karakterističnima po osjećaju lakoće i melodičnosti, ističu se uspjeti oratoriji pod utjecajem Händela i Haydna, pet velikih simfonija, brojna djela za glasovir, visokopoetske Pjesme bez riječi, popularni Violinski koncert, op. 64, klasicistički gudački kvarteti.

Mendelssohn je skladao tri sonate za violinu, dvije u F-duru, jednu u f-molu. Prvu sonatu u F-duru skladao je 1820., u doista ranoj mladosti, za vježbu, a

otkrivena je krajem 1970ih; drugu je napisao 1838., a otkrio ju je i uredio tek Yehudi Menuhin 1953. godine.

Mendelssohn je za života objavio samo večerašnju Sonatu, onu u f-molu, op. 4. Napisao ju je 1823., pod utjecajem Beethovenovih i Mozartovih djela, no iako još vrlo mlad, ovdje pokazuje i početke zreloga vlastitoga stila i razvoja karakteristične glazbene elegancije.

Claude Achille Debussy (Saint-Germain-en-Laye, 1862. – Pariz, 1918.) studirao je na Pariškom konzervatoriju i 1885. osvojio cijenjenu francusku stipendiju – Rimsku nagradu (*Prix de Rome*). Kao mladić, oduševio se Wagnerom, no kasnije je rekao da je tada „prekrasan suton pogreškom zamijenio za zoru“. Debussy je također bio iznimno zainteresiran za glazbe drugih kultura, pri čemu je važnu ulogu odigrala Svjetska izložba u Parizu 1889., gdje je prvi put čuo indonezijski gamelan. Često je rabio nezapadne ljestvice, arhaične nizove, moduse, pentatoniku, cjelostepenu ljestvicu – bio je to utjecaj Istoka, ali i logična posljedica harmonijskih progresija odnosno pomicanja prema „razbijanju“ tonaliteta u to doba. Uz tonalitetni ambigvitet i inovacije u formi, za njegova je djela posebno važna i glazbena boja. Često je bio inspiriran pjesništvom te je glazbu vezivao uz vizualne podražaje. Pisao je orkestralne komade, pjesme, inventivna kratka klavirska djela, primjerice preludije.

Pred kraj života, Debussy se zainteresirao i za apstraktne forme i namjeravao je napisati šest sonata, na što ga je poticao i izdavač, no uspio je završiti tri (za violončelo i klavir; za flautu, violu i harfu; i

za violinu i klavir). I dok su ga prije napadali jer je zanemarivao precizne konstrukcije i klasične forme, kada se okrenuo sonatama, napadan je uz objašnjenje da je zacijelo izgubio inspiraciju i popustio, iako je zapravo krenuo u novome smjeru. Treća od triju koje je napisao bila je Sonata za violinu i klavir te je sudjelovao u praizvedbi, s Gastonom Pouletom u Parizu 1917., što je ujedno bio njegov zadnji nastup. Debussy je isprva bio zadovoljan Sonatom, u kojoj se izmjenjuju mogući glazbeni pandani svjetlu i tami: živahni utjecaji španjolske glazbe, romskoga sviranja i *tarantella* s mračnim, gotovo sablasnim pasažama. Poslije je ipak napisao prijatelju, Robertu Godetu: „Skladao sam ovu Sonatu samo da se toga riješim (...) Čitajući između redaka uočiti ćeš tragove *Davla perverznosti* E. A. Poea. Sonata će biti zanimljiva s dokumentarističkoga gledišta, kao primjer toga što, u ratno doba, može stvoriti čovjek koji je obolio.“

Gabriel-Urbain Fauré (Pamiers, 1845. – Pariz, 1924.), skladatelj, pijanist i orguljaš, od mladosti je svirao orgulje i navodno ga je u kapelici u mjestu Foix uvijek slušala slijepa starica koja je poslije njegovom ocu ispričala o sinovom daru za glazbu. Polazio je glazbenu Školu Niedermeyer pa učio od Saint-Saënsa, bio je orguljaš crkve La Madeleine u Parizu i profesor na Pariškome konzervatoriju te poslije njegov ravnatelj, a među njegovim učenicima bili su i Ravel, Enescu, N. Boulanger. U Fauréovim djelima neuobičajena harmonijska i melodijska rješenja često su spojena s elegantnim, prividno jednostavnim okvirom. Najznačajniji trag ostavio je svojim solopjesmama, kojih je

više od stotinu, ali i drugom komornom glazbom – sonatama za violinu, violončelo, Klavirskim triom, kvartetom i kvintetom, a pred kraj života napisao je i djelo bez klavira, Gudački kvartet.

Prva sonata za violinu Gabriela Fauréa ujedno je početak stvaranja njegova vrijednoga komornog opusa – devet godina poslije nastat će i poznatija nasljednica. Prvi od četiriju stavaka je sonatni oblik velikog zamaha i elegantno ekspresivan, drugi je staložen, a postojanog pulsa, slijedi živahan scherzo i trio. Za vedar završni rondo, ali i za Fauréovu glazbu općenito, muzikolog Kai Christensen zapisao je da ih odlikuje „iskazivanje strasti, a da se ne izgubi pribranost.“



Opisivana kao umjetnica „magnetske pojave“ i „fascinantne tehnike“ (New York Classical Review), ruska violinistica **Alena Baeva** (Almati, 1985.) ubraja se među najzbudljivije, najsvestranije i najfascinantnije svjetske soliste. Njezina

međunarodna karijera renomirane solistice posljednjih se godina razvija nevjerojatnom brzinom. Tijekom sezone 2021./2022. debitirala je u frankfurtskoj Alte Oper, kao i s Estonskim festivalskim orkestrom, Orkestrom Gürzenich iz Kölna, Orkestrom ciriškog Tonhallea i Orkestrom Tonkünstler, a valja istaknuti i nastupe s Londonskim filharmonijskim orkestrom, tokijskim Simfonijskim orkestrom NHK, Orkestrom talijanske Švicarske, Nacionalnim simfonijskim orkestrom RAI-ja iz Torina, Simfonijskim orkestrom i Zborom RTVE-a, Kraljevskim filharmonijskim orkestrom iz Londona i Ruskim nacionalnim orkestrom.

Baeva na pozornici i u studiju blisko surađuje s Paavom Järvijem i Vladimirom Jurovskim. Također surađuje s dirigentima Teodorom Currentzison i Valerijem Gergijevim, s kojima je ostvarila međunarodne turneje kao koncertna solistica (s ansamblom MusicÆterna i Orkestrom Marijinskog teatra), kao i s Andrejem Borejkom, Charlesom Dutoitom, Marekom Janowskim, Tomášem Netopilom i Mihailom Pletnjovim. Uz to surađuje i s mladim dirigentima u usponu Alpeshom Chauhanom, Robertom Trevinom i Duncanom Wardom. Komorna glazba oduvijek je zauzimala posebno mjesto u njezinoj karijeri. Imala je zadovoljstvo surađivati s cijenjenim glazbenicima poput Marthe Argerich, Jurija Bašmeta, Stevena Isserlisa, Daishina Kashimota, Mishe Maiskog, Lawrencea Powera, Juliana Steckela i Yeol-Eum Son. Redovno izvodi sonate s proslavljenim ukrajinskim pijanistom Vadimom Kholodenkom (pobjednikom Natjecanja

Van Cliburn 2013. godine), s kojim glazbeno surađuje već više od desetljeća.

Baeva ima širok repertoar koji ubrzano nadopunjava i koji sadržava više od četrdeset violinskih koncerata, a ističe se izvedbama manje poznatih djela – na svojim nastupima u posljednje vrijeme promovira skladatelje kao što su Bacewicz, Karajev i Karłowicz, koje uklapa u standardni repertoar za violinu. Kontinuirano surađuje s ansamblom Orchestra of the XVIII Century, s kojim izvodi i snima raznovrstan repertoar na povijesnim instrumentima.

Opsežna diskografija Baeve odražava impresivnu širinu njezinog repertoara te obuhvaća raspon od Szymanowskog (za etiketu DUX) do Debussyja, Poulenca, Prokofjeva (SIMC) i brojnih drugih skladatelja. Njezina pariška izvedba Šostakovičeva Koncerta za violinu br. 2 uvrštena je u DVD kolekciju Marijinskog teatra i Valerija Gergijeva iz 2015. u izdanju diskografske kuće Arthaus Musik. U 2018. godini je s Kraljevskim filharmonijskim orkestrom iz Londona snimila Karłowiczev Koncert za violinu (NIFC), a s Londonskim filharmonijskim orkestrom i Vladimirom Jurovskim Koncert za violinu Čajkovskog u izdanju LPO Live. Njezin posljednji album, na kojem izvodi Schumannov Koncert za violinu i originalnu verziju (iz 1844.) Mendelssohnovog Koncerta za violinu u e-molu, izašao je 2020. godine u izdanju diskografske kuće Melodiya Records.

Baeva je rođena u obitelji glazbenika, a prvu poduku iz violine primila je s pet godina od renomirane pedagoginje Olge

Danilove, nakon čega se školovala kod Eduarda Gracha na Centralnoj glazbenoj školi Moskovskog državnog konzervatorija. Usavršavala se u Francuskoj kod Mstislava Rostropoviča, u Švicarskoj kod Seijija Ozawe, u Izraelu kod Shloma Mintza (Glazbeni centar „Keshet Eilon“) i u Parizu kod Borisa Garlickog. Sa šesnaest godina osvojila je Grand Prix na 12. međunarodnom natjecanju „Henryk Wieniawski“ (2001.), kao i Nagradu za najbolju izvedbu suvremenog djela. Nakon toga osvojila je Grand Prix na Međunarodnom natjecanju „Niccolò Paganini“ u Moskvi (2004.), kao i Specijalnu nagradu koja joj je omogućila da godinu dana svira na violini Stradivari „Wieniawski“ iz 1723., dok je na Međunarodnom violinističkom natjecanju u Sendaiju 2007. osvojila zlatnu medalju i Nagradu publike.

Alena Baeva svira na violini Guarneri del Gesù „ex-William Kroll“ iz 1738. koju joj je uz posredstvo tvrtke J&A Beare na korištenje velikodušno ustupio anonimni vlasnik.



„...bez sumnje izniman umjetnik.“ Le Figaro

Ukrajinski pijanist **Vadym Kholodenko** (Kijev, 1986.) ubrzano gradi reputaciju jednog od glazbeno najdinamičnijih i tehnički najnadarenijih mladih pijanista koji su se u posljednje vrijeme pojavili na glazbenoj sceni. Među nagradama i priznanjima koja je dosad primio nalaze se Zlatna medalja s Međunarodnog pijanističkog natjecanja „Van Cliburn“ iz 2013. godine, prestižna nagrada Diapason d’Or de l’année za solistički album na kojem izvodi Skrjabina u izdanju diskografske kuće Harmonia Mundi te prve nagrade s Međunarodnog Schubertovog natjecanja u Dortmundu i Međunarodnog glazbenog natjecanja u Sendaiju. U sezoni 2021./2022. Bio je rezidentni umjetnik Simfonijskog orkestra Jugozapadnonjemačkog radija.

Kholodenko je privukao pažnju uglednih dirigenta kao što su Teodor Currentzis, Kirill Karabits, Louis Langrée, Andrey Boreyko, Christian Macelaru, Pinchas Zukerman, Krzysztof Urbanski, Yuri Bashmet, Thomas Søndergård, Ion Marin, Vladimir Fedoseyev, Valery Gergiev i Kazuki Yamada. U Sjevernoj Americi nastupao je uz Philadelphijski orkestar, simfonijske orkestre iz Atlante, Indianapolisa, Cincinnatija i San Diega te Rochestersku filharmoniju, a održao je i turneju s orkestrom Staatskapelle Weimar pod ravnanjem Kirilla Karabitsa. Održao je recitale diljem SAD-a, među ostalim u New Yorku, Washingtonu, Bostonu i na Glazbenom festivalu u Aspenu.

Nakon londonskog debija s Kraljevskim filharmonijskim orkestrom odmah je pozvan da ponovno nastupi s njima, a u novije vrijeme surađivao je i sa Škotskim simfonijskim orkestrom BBC-ja, Škotskim kraljevskim nacionalnim orkestrom, Simfonijskim orkestrom iz Bournemoutha, Nacionalnim orkestrom iz Bordeauxa, Filharmonijskim orkestrom Luksemburga, Norveškim radijskim orkestrom, Kopenhaškom filharmonijom, Praškim simfonijskim orkestrom, Simfonijskim orkestrom iz Barcelone, Simfonijskim orkestrom RTVE-a iz Madrida i Nacionalnim orkestrom Španjolske. Održao je niz solističkih recitala u bečkom Konzerthausu, Wigmore Hallu i dvorani LSO St Luke’s u Londonu, na Lisztovoj Akademiji u Budimpešti, u Parizu, Moskvi, Bilbao, Briselu, Luzernu te na Festivalu u Schwetzingenu, Međunarodnom pijanističkom festivalu u La Roque d’Anthéronu i Chopinovom festivalu u Varšavi. Predan komornom muziciranju,

često surađuje s glazbenicima poput Vadima Repina, Alene Baeve, Clare-Jumi Kang i Maxima Rysanova. Kholodenko redovito gostuje u Japanu, gdje je nastupao s Japanskom filharmonijom i Tokijskim metropolitanskim simfonijskim orkestrom, a nedavno i na turneji sa Simfonijskim orkestrom Praškog radija. U Pekingu je nastupao sa Simfonijskim orkestrom iz Sidneya i Orkestrom Kineskog nacionalnog centra za izvedbene umjetnosti te je održao recitale diljem Japana, kao i u Pekingu i Singapuru.

Kao rezidentni umjetnik Simfonijskog orkestra Jugozapadnonjemačkog radija 2022. izvodi Brahmsov 2. klavirski koncert pod ravnanjem Teodora Currentzisa, Beethovenov 5. klavirski koncert pod dirigentskom palicom Lionela Bringuiera i Rahmanjinova pod ravnanjem Dmitrija Slobodenjuka. Beethovena izvodi i sa Simfonijskim orkestrom BBC-ja, Prokofjeva s BBC-jevim nacionalnim orkestrom Walesa, Nacionalnim simfonijskim orkestrom RAI-ja iz Torina, Nacionalnim simfonijskim orkestrom RTE-a i Janáčkovom filharmonijom iz Ostrave pod ravnanjem Andreyka Boreyka, a vraća se i u u Filharmoniju Toscanini u Parmi gdje je prošle sezone bio rezidentni

umjetnik. Održat će recitale u Oxfordu, Rimu, Veneciji, Portu, Toulouseu te turneju po Sjevernoj Americi koja uključuje nastupe u Washingtonu i Miamiju.

Vadym Kholodenko je za diskografsku kuću Harmonia Mundi, među ostalim, snimio Griegov Klavirski koncert i Saint-Saënsov 2. klavirski koncert, koji je u rubrici Odabir urednika časopisa Gramophone izdvojen kao „uistinu iznimna snimka“, kao i kompletan ciklus klavirskih koncerata Sergeja Prokofjeva. Njegov album sa Skrjabinovim solističkim djelima osvojio je nagradu Diapason d'Or de l'année, a prošle sezone objavio je još dva solistička albuma s djelima Prokofjeva i Čajkovskog. U budućnosti namjerava snimiti i djela Chopina i Godowskog. Za Arthaus je s Orkestrom Marijinskog teatra snimio 5. klavirski koncert Prokofjeva pod ravnanjem Valerija Gergijeva.

Vadym Kholodenko rođen je u Kijevu u obitelji židovskih korijena, a prve koncerte održao je u SAD-u, Kini, Mađarskoj i Hrvatskoj u dobi od trinaest godina. Školovao se na Moskovskom državnom konzervatoriju u klasi Vere Gornostaeve.

Dina Puhovski

Franz Peter Schubert (Vienna, 1797 – 1828) received piano, violin and organ lessons from an early age, he sang and studied harmony and went on to study counterpoint and composition with Antonio Salieri. Since his family did not approve of a career in music, he became a teacher in the school where his father worked, but continued to compose prolifically and later became an independent composer. Schubert was best known as a composer of art songs, while his other works include symphonies, chamber music, piano pieces, cantatas, operas, Masses etc. He also wrote pieces he often presented at private musical events, the social gatherings later called ‘Schubertiades’. The members of his social circle promoted Schubert’s music until the end of his life, only occasionally with success. He died at the age of 32 as a ‘very promising composer’, just as his music started gaining popularity among wider audiences.

Schubert wrote Introduction and Variations on his song *Trockne Blumen* in 1824 and it is his only work originally written for the flute (though often performed on the violin). Part of the cycle *Die Schöne Müllerin (The Fair Maid of the Mill)*, the song was not yet published when he was writing the Variations; in the text by Wilhelm Müller, all the ‘flowers that she gave to me’ have withered, just like love, and the poet wants to take them with him to his grave. The initial gloomy atmosphere is replaced by the brilliance of performance, as the piece requires virtuosity from both the pianist and the flutist, all the way to the final triumphal

march. Schubert wrote the flute part for Ferdinand Bogner, who premiered it with his sister-in-law Anna Fröhlich, also a member of Schubert’s social circle. The series of variations with a long introduction (with a characteristic rhythm, *Todesrhythmus*, found in many other Schubert’s songs) remained unpublished until 1850, when it was instantly accepted among the flutists.

Felix Mendelssohn Bartholdy (Hamburg, 1809 – Leipzig, 1847) grew up in Berlin, where his mother regularly hosted salons attended by artists and intellectuals. He played the piano, violin and viola and took lessons in composition (his other interests included swimming, painting and languages) from a young age. He attended Karl Zelter’s Sing-Akademie, where in 1829 he conducted the performance of the rediscovered *St Matthew Passion* by Johann Sebastian Bach – a composer whose works fascinated him – thus introducing the nineteenth-century audiences to the forgotten and, as was considered at the time, ‘difficult’ genius. Mendelssohn travelled extensively around Italy, Scotland, England and France, drawing inspiration not so much from his contemporaries, or folk music (he was also uninterested in writing programmatic arrangements), as from earlier generations of composers. He began composing as a boy, and his works, typically light and melodious, include successful oratorios influenced by Handel and Haydn, five symphonies, numerous piano pieces, the highly poetic *Songs Without Words*, the popular Violin Concerto, Op. 64, and classical string quartets.

Mendelssohn wrote three violin sonatas, two in F major, one in F minor. He composed the first Sonata in F major as an exercise at a very young age, in 1820, and it was discovered in the late 1970s; the second, written in 1838, was discovered and edited by Yehudi Menuhin in 1953. The only sonata published in Mendelssohn's lifetime is the Sonata in F minor, Op. 4, from this evening's programme. He wrote it in 1823, influenced by Beethoven and Mozart. Although he was still quite young, it is characterised by his early mature style and typical musical elegance.

Claude Achille Debussy (Saint-Germain-en-Laye, 1862 – Paris, 1918) studied at the Paris Conservatory and won the prestigious Prix de Rome in 1885. As a young man he was thrilled by Wagner, but later said that he 'mistook a beautiful sunset for a dawn'. Debussy was very interested in music of other cultures; the 1889 World Exhibition in Paris played an important part in this because it introduced him to Indonesian gamelan music. He often employed non-Western scales, archaic sequences, modes, the pentatonic and the whole-tone scale – he was influenced by the East, but also by contemporary harmonic procedures, i.e. tendencies towards 'breaking' tonality. In addition to tonal ambiguity and innovations in form, colour also plays an important part in his works. Many of his works were inspired by poetry, and he associated music with visual stimuli. He wrote orchestral music, songs and inventive short piano pieces such as preludes.

Towards the end of his life, Debussy developed an interest in abstract forms and set out to write six sonatas, which was also encouraged by his publisher, but managed to finish only three (for cello and piano; for flute, viola and harp; and for violin and piano). While earlier in his career he had been criticised for neglecting precise structures and classical forms, when he turned to composing sonatas, he was accused of losing inspiration, although he in fact took a new direction. The third of his three sonatas is the Sonata for violin and piano, which he premiered with Gaston Poulet in Paris in 1917, at his last public performance. Debussy was initially satisfied with the sonata, in which musical equivalents to light and darkness alternate: the lively influences of Spanish music, Romani playing styles and tarantella with dark, almost eerie passages. Later, however, he wrote to his friend Robert Godet: 'I only wrote this Sonata to be rid of the thing (...) You who are able to read between the staves, will see traces of Poe's *The Imp of the Perverse*. This Sonata will be interesting from a documentary viewpoint and as an example of what may be produced by a sick man in time of war.'

Gabriel-Urbain Fauré (Pamiers, 1845 – Paris, 1924), composer, pianist and organist, played organ since his youth. A blind old lady reportedly listened to him play at a chapel in Foix and informed his father about his son's musical talent. He attended the Niedermeyer School and studied with Saint-Saëns. He served as an organist at the Madeleine Church in Paris and as professor, later director, at the Paris Conservatoire, where he taught

Ravel, Enescu and N. Boulanger. Fauré often combined unusual harmonies and melodies with elegant, seemingly simple frame. His most significant works are his art songs, over a hundred of them, but also some of his other chamber works – violin and cello sonatas, a piano trio, quartet and quintet; shortly before his death he wrote a piece that did not include the piano, a string quartet.

Gabriel Fauré's Violin Sonata No. 1 marks his debut as a chamber composer – written nine years before its more famous successor. The first of the four movements is a sweeping, elegantly expressive sonata form, the second is composed and steady in pulse, followed by the lively scherzo and trio. Musicologist Kai Christensen wrote that the bright final rondo, as well as Fauré's music in general, is characterised by 'passion without losing poise'.



Described as 'a magnetic presence' and 'a constantly fascinating sound technician' (New York Classical Review), Russian

violinist **Alena Baeva** (Almaty, 1985) is considered one of the most exciting, versatile, and alluring soloists active on the world stage today. Baeva's career as an international soloist of the highest renown has grown at an extraordinary pace over recent years. Major debuts of the 2021/2022 concert season include Alte Oper Frankfurt, Estonian Festival Orchestra, Gürzenich-Orchester Köln, and Tonhalle-Orchester Zürich, and the Tonkünstler Orchester. Other recent and forthcoming highlights include performances with the London Philharmonic Orchestra, NHK Symphony Orchestra Tokyo, Orchestra della Svizzera Italiana, Orchestra Sinfónica Nazionale della RAI Torino, Orquesta Sinfónica y Coro de la RTVE, Royal Philharmonic Orchestra, and the Russian National Orchestra.

Baeva particularly enjoys working, touring, and recording partnerships with Paavo Järvi and Vladimir Jurowski. Further conductor collaborations of note include Teodor Currentzis and Valery Gergiev, with whom Baeva has toured internationally as concerto soloist (with MusicÆterna and the Mariinsky Orchestra, respectively), as well as Andrey Boreyko, Charles Dutoit, Marek Janowski, Tomáš Netopil, and Mikhail Pletnev. She also enjoys expanding musical partnerships with the young rising star conductors Alpesh Chauhan, Robert Trevino and Duncan Ward. Chamber music has always held a special place in Baeva's musical life. She has the pleasure of collaborating with such esteemed artists as Martha Argerich, Yuri Bashmet, Steven Isserlis, Daishin Kashimoto, Misha Maisky, Lawrence

Power, Julian Steckel, and Yeol-Eum Son. Her regular sonata partner is the celebrated Ukrainian pianist Vadym Kholodenko (2013 Van Cliburn Winner), with whom she has established a musical partnership of more than a decade.

Baeva holds an already vast and rapidly expanding repertoire, including over forty violin concerti, and is a champion of lesser known works – with recent performances promoting such composers as Bacewicz, Karaev, and Karłowicz, alongside more mainstream violin literature. She also enjoys a lasting relationship with the Orchestra of the XVIII Century, performing and recording a variety of repertoire on period instruments.

Baeva's extensive discography reflects the impressive breadth of her repertoire, with recordings ranging from Szymanowski (for DUX), to Debussy, Poulenc, and Prokofiev (for SIMC), and more. Her Paris performance of Shostakovich Violin Concerto No.2 features as part of the Mariinsky Theatre/Valery Gergiev box-set DVD collection, released by Arthaus Musik in 2015. In 2018, she made a recording of both the Karłowicz Violin Concerto with the Royal Philharmonic Orchestra (for NIFC), and of the Tchaikovsky Violin Concerto with London Philharmonic Orchestra/Vladimir Jurowski, to be released on the LPO Live label. 2020 saw the release of her latest album – a recording of the Schumann Violin Concerto and the original (1844) version of the Mendelssohn Violin Concerto in E minor – released worldwide on Melodiya Records.

Born in Russia to a musical family, Baeva took her first violin lessons at the age of five under renowned pedagogue Olga Danilova, before going on to study in Moscow with Professor Eduard Grach at the Central School of Music and the State Tchaikovsky Conservatoire. In addition to her formal education, she studied in France with Mstislav Rostropovich, in Switzerland with Seiji Ozawa, in Israel with Shlomo Mintz (at Keshet Eilon Music Center), and in Paris with Boris Garlitsky. Aged 16, Baeva won the Grand Prix at the 12th International Henryk Wieniawski Competition (2001), as well as the Prize for Best Performance of a Contemporary Work. Following this, she went on to take the Grand Prix at the Moscow International Niccolò Paganini Competition (2004), including a Special Prize allowing her to perform on the 1723 Wieniawski Stradivari for one year, and was awarded both the Gold Medal and the Audience Prize at the Sendai International Violin Competition (2007).

Alena Baeva plays on the "ex-William Kroll" Guarneri del Gesù of 1738 – on generous loan from an anonymous patron, with the kind assistance of J&A Beares.



‘...without doubt an exceptional artist.’ *Le Figaro*

Ukrainian pianist **Vadym Kholodenko** is fast building a reputation as one of the most musically dynamic and technically gifted young pianists to recently emerge on stage. His accolades include Gold Medal of the 2013 Cliburn Competition, a prestigious Diapason d’Or de l’année for his solo disc of Scriabin for Harmonia Mundi and First Prize at both the Schubert Piano Competition in Dortmund and Sendai Piano Competition in Japan. In 21/22 he is Artist In Residence with the SWR Symphonieorchester.

Kholodenko has caught the imagination of distinguished conductors including Teodor Currentzis, Kirill Karabits, Louis Langrée, Andrey Boreyko, Christian Macelaru, Pinchas Zukerman, Krzysztof Urbanski, Yuri Bashmet, Thomas Søndergård, Ion Marin, Vladimir Fedoseyev, Valery Gergiev

and Kazuki Yamada. In North America Kholodenko has performed with the Philadelphia Orchestra, Atlanta Symphony, Indianapolis Symphony, Cincinnati Symphony, Rochester Philharmonic and San Diego Symphony Orchestras, and toured with the Staatskapelle Weimar under Kirill Karabits. He has given recitals throughout the United States including in New York, Washington and Boston and at the Aspen Music Festival.

His London debut with the Royal Philharmonic Orchestra resulted in an immediate re-invitation and he has recently worked with the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Bournemouth Symphony, Orchestre National Bordeaux Aquitaine, Orchestre Philharmonique de Luxembourg, Norwegian Radio Orchestra, Copenhagen Philharmonic, Prague Symphony Orchestra, Barcelona Symphony, RTVE Symphony Orchestra in Madrid and Orquesta Nacional de España. He has given solo recitals at the Vienna Konzerthaus, Wigmore Hall and LSO St Luke’s in London, Liszt Academy Budapest, in Paris, Moscow, Bilbao, Brussels, Lucerne and at the SWR Schwetzingen Festspiele, La Roque d’Anthéron and Chopin Festival in Warsaw. A committed chamber musician he enjoys collaborating with artists including Vadim Repin, Alena Baeva, Clara-Jumi Kang and Maxim Rysanov. Kholodenko is a regular visitor to Japan and has performed with the Japan Philharmonic and Tokyo Metropolitan Symphony Orchestras, recently touring the country with the Prague Radio Symphony Orchestra. He has performed with the Sydney Symphony Orchestra and

NCPA Orchestra in Beijing and given recitals throughout Japan as well as in Beijing and Singapore.

His 2022 residency with the SWR Symphonieorchester Stuttgart sees Kholodenko perform Brahms Piano Concerto No 2 with Teodor Currentzis, Beethoven Piano Concerto No 5 with Lionel Bringuier and Rachmaninov with Dmitry Slobodeniuk. Elsewhere he performs Beethoven with the BBC Symphony Orchestra, Prokofiev with the BBC National Orchestra of Wales and with the Orchestra Sinfonica Nazionale della RAI (Turin), RTE National Orchestra of Ireland, Janacek Philharmonic/Boreyko and a return to the Filarmonica Toscanini in Parma where he was Artist In Residence last season. He gives recitals in Oxford, Rome, Venice, Porto, Toulouse and tours North America including performances in Washington and Miami.

Kholodenko's recordings for Harmonia Mundi include the Grieg Piano Concerto and Saint-Saëns Piano Concerto No 2 which was awarded Editor's Choice in Gramophone "a truly outstanding recording" and the complete cycle of Prokofiev Piano Concertos. His disc of solo works by Scriabin, received a Diapason d'Or de l'année and last season he released two further solo discs of works by Prokofiev and Tchaikovsky. Future plans include recording works by Chopin and Godovsky. For Arthaus he recorded Prokofiev Piano Concerto No 5 with the Mariinsky Theatre conducted by Valery Gergiev.

Vadym Kholodenko was born in Kyiv from Israeli heritage and gave his first concerts at the age of 13 in the USA, China, Hungary and Croatia. He studied at the Moscow State Conservatoire under Professor Vera Gornostaeva.

Dina Puhovski