

RIVERSIDE THEATRES PRESENTS

SYDNEY INTERNATIONAL PIANO
COMPETITION OF AUSTRALIA

WINNER'S RECITAL

ANDREY GUGNIN



WEDNESDAY
30 AUGUST AT 7:15PM

RIVERSIDE

ABOUT ANDREY GUGNIN

Andrey Gugin was born in 1987. He graduated from the Tchaikovsky Moscow State Conservatory where he studied under Professor Vera Gornostayeva. Almost immediately after his graduation from the conservatory, he was invited to be a regular participant of the Moscow Philharmonic Society program for promising young artists *The 21st Century Stars*. Andrey is currently a student of the International Piano Academy Lake Como taking lessons with Stanislav Ioudenitch and William Nabore.



Andrey is the winner of the Ernest Hutcheson First Prize of the 2016 Sydney International Piano Competition. He is also the winner of the Eileen Joyce Best Overall Concerto Prize, the Miriam Hyde Best 19th or 20th Century Concerto Prize, the Hephzibah Menuhin Best Violin and Piano Sonata Prize and the Roger Smalley Best Preliminaries Round 1 Recital Prize. In addition, as part of his first prize, he received concerto performances with Maestro Valery Gergiev in the 2016/2017 *Contemporary Piano Faces* Mariinsky International Piano Festival St Petersburg, a concerto engagement with the London Philharmonic Orchestra in 2018, a CD recording for Hyperion Records, recitals in Konzerte im Thümer-saal Bochum Germany 2017, the Bard Music Festival in New York State and Newport Festival Rhode Island 2017 along with recitals and orchestra engagements in Australian cities in 2016 and 2017.

Other recent prizes include the Gold Medal and Audience Award: Gina Bachauer International Artists Piano Competition (Salt Lake City, USA 2014), Equal First Prize: Valsesia Musica International Piano Competition (Valsesia, Italy 2014), Equal Second Prize: International Ludwig van Beethoven Piano Competition (Vienna, Austria 2013) and Second Prize: EPTA International Piano Competition Svetislav Stančić (Zagreb, Croatia 2011).

Andrey tours as a recitalist, a chamber music partner and a soloist with orchestras having performing in more than twenty countries and at venues including Carnegie Hall in New York, Abravanel Hall in Salt Lake City, the Eastman School of Music, the Great Hall of the Moscow State Conservatory, the Tchaikovsky Concert Hall in Moscow, the Moscow International House of Music, the Louvre, the Teatro Verdi in Trieste, the Zagreb Opera and Vienna's Musikverein.

He has collaborated with the State Academic Symphony Orchestra of Russia, the Symphony Orchestra of the Saint-Petersburg Cappella, The Netherlands Symphony Orchestra, the Moscow State Academic Symphony Orchestra, the Tokyo New City Orchestra, the Israel Camerata, the Utah Symphony Orchestra, the Asko Schönberg ensemble and the Camerata Salzburg and Raanana Symphonette among other. He has been welcomed as a guest artist at the Ruhr Piano Festival, the Mariinsky International Festival, the Musical Olympus festival,



the Art-November International Festival of Arts, Vivacello, Ars-longa, the Ohrid Summer Festival, the Summer Evenings in Zagreb festival, the Youth Festival in Aberdeen and the Bermuda Islands Performing Arts Festival and many others.

Andrey's discography includes piano concertos by Shostakovich together with the State Academic Chamber Orchestra of Russia (Delos International, 2007) and music for piano duo "iDuo" (together with Vadim Kholodenko, Delos International, 2010). He has recorded for TV and radio in Russia, The Netherlands, Croatia, Austria, Switzerland and the USA.

PROGRAM

JOHANN SEBASTIAN BACH:
ADAGIO IN G MAJOR BWV 968

FRANZ SCHUBERT:
PIANO SONATA NO.17 IN D MAJOR D.850

- I. ALLEGRO VIVACE
- II. CON MOTO
- III. SCHERZO. ALLEGRO VIVACE
- IV. RONDO. ALLEGRETTO MODERATO

INTERVAL

DMITRI SHOSTAKOVICH:
PIANO SONATA NO.1 OP.12

MICHAEL KIERAN HARVEY:
*48 FUGUES FOR FRANK ZAPPA NO.6:
G-SPOT TORNADO (2009)*

LEONID DESYATNIKOV:
REMINISCENCES OF THE THEATRE (1985)

- I. OUVERTÛRE. MASQUE
- II. AUS KASCHTSCHES LEBEN
- III. VAUDEVILLE
- IV. JAMAIS... (ELEGIE)
- V. RONDO-CHASE
- VI. GLOCKENSPIEL
- VII. FINALE. MASQUE

IGOR STRAVINSKY:
TROIS MOUVEMENTS DE PÉTROUCHKA

- I. DANSE RUSSE
- II. CHEZ PÉTROUCHKA
- III. LA SEMAINE GRASSE

NOTES

JOHANN SEBASTIAN BACH (1685-1750)
ADAGIO IN G MAJOR, BWV 968

Bach was a great arranger and rearranger of his own – and others' – music. His *Adagio in G*, for keyboard, is an arrangement of the opening movement of his *Sonata in C* for solo violin, BWV 1005. It isn't clear that Bach himself made the arrangement – some scholars suggest it might have been done by his son Wilhelm Friedemann – but he would probably have approved. The solo sonatas and partitas for unaccompanied violin date from Bach's period at the court of Cöthen, that is to say around 1720, when his employer, a Calvinist Prince, had no need for religious music but maintained a high-quality music staff for secular entertainments.

Bach's great achievement in the solo works for violin and cello is to create a sense of harmony and counterpoint out of, essentially, a single line. The original *Adagio* creates immense tension from its obsessively repeated long-short rhythm and the suggestion of close harmony. The keyboard version is, naturally, more opulent, adding more repetitive rhythms in the left hand, and as the piece goes on, more 'unstable' chromatic harmony.



FRANZ SCHUBERT (1797-1828)*PIANO SONATA NO. 17 IN D MAJOR D.850**I. ALLEGRO VIVACE**II. CON MOTO**III. SCHERZO. ALLEGRO VIVACE**IV. RONDO. ALLEGRETTO MODERATO*

Schubert first became debilitated by the disease that would kill him in 1823, but experienced something of a remission for much of the year 1825. His social life in Vienna was pleasant, making new friends among singers and artists, and, in May, he went on an extended vacation in the mountainous areas of western Austria, eventually settling in the spa town of Bad Gastein in August. There he composed his *D Major Sonata* for the virtuoso Karl Maria von Bocklet, and published the work the following year. It is hard not hearing something of the sublime landscape in which Schubert found himself, written to exploit the technical prowess of the work's dedicatee.

The opening movement begins with arresting repeated chords answered by rippling triplets that lead to a fragmentary march theme that features a horn-call motif. These elements contend, though it is arguably the triplet material that dominates, giving the piece its various moods as constant and changeable as a stream in an Alpine valley. The songwriter Schubert reemerges in the long *Andante* (marked merely *Con Moto* in the manuscript), which pits two groups of lyrical themes, presented in differently ornamented guises, against each other, as it progresses through a variety of keys. The expansive second movement is then contrasted with a muscular Scherzo. The Rondo finale consists of a tune that might have been whistled on a Viennese street, set off by two contrasting, symphonically-extended episodes that once again show Schubert's delight in writing for a brilliant virtuoso.

DMITRI SHOSTAKOVICH (1906-1975)*PIANO SONATA NO. 1 OP.12**ALLEGRO**MENO MOSSO**ADAGIO**ALLEGRO – POCO MENO MOSSO**ADAGIO – LENTO**ALLEGRO – MENO MOSSO –**MODERATO – ALLEGRO*

Shostakovich was a virtuoso in his own right for much of his career, and wrote his *Sonata No. 1* to demonstrate his technical fluency and his early, defiant modernism. He composed and performed the piece in 1926, in the wake of the successful premiere of his first symphony. It predictably appalled his teacher, Maximilian Steinberg a traditionalist who emphasised technical proficiency, no doubt for its wild

harmony, extravagant gestures and parodic allusions to earlier music. The piece is in one continuous movement but falls into a series of sharply contrasting sections. It is not, however, a loosely arranged suite. Works that Shostakovich might have used as a model include *Beethoven's String Quartet in C Sharp Minor, Op. 131*, or *Liszt's B Minor Piano Sonata* – in both cases, as here, the diversity of the sections masks the unity of the material that generates them. In Shostakovich's case, there is the pervasive use of clashing semitones on strong beats, and melodic phrases, stated early in the piece, that are transformed as it unfolds.

The uncompromising opening features relentless passagework that uses the full range of the keyboard while sounding emphatic cross-rhythms. The heavy tread of the *Meno Mosso* provides huge contrast before dissolving into the disembodied rumbling of the *Adagio*, which in turn gives way to a bustling *Poco Meno Mosso*. This too collapses into a nocturnal *Adagio*, whose spell, likewise peters out into near-silence before the fire works of the finale section. Unsurprisingly, the friends to whom Shostakovich played through the new piece claim to have found blood on the keyboard.

MICHAEL KIERAN HARVEY (BORN 1961)*48 FUGUES FOR FRANK**NO. 6: G-SPOT TORNADO*

Like Shostakovich, the much-awarded Australian Michael Kieran Harvey is a pianist-composer whose works for his own instrument show a penetrating insight into its possibilities. In addition to his championing of contemporary art music, he has collaborated with groups and individuals as diverse as the Arditti String Quartet, Jon Lord (Deep Purple), Keith Emerson (Emerson, Lake and Palmer), Absolute Ensemble and Paul Grabowsky (Australian Art Orchestra). His *48 Fugues for Frank*, of which there are ten and by no means all fugal, is a homage to one of the great originals of 20th Century popular music, Frank Zappa. Zappa's *G-Spot Tornado* was an instrumental solo (whose title caused outrage in the USA at the time) that he wrote for Synclavier, an early programmable digital instrument, in 1986, but later recast for Ensemble Modern in a show called *The Yellow Shark*. Harvey's piece is an extended and spectacular riff on Zappa's material, which he originally thought too difficult for human fingers.

LEONID DESYATNIKOV (BORN 1955)

REMINISCENCES OF THE THEATRE

I. OUVERTÛRE. MASQUE

II. AUS KASCHTSCHJEJS LEBEN

III. VAUDEVILLE

IV. JAMAIS... (ELEGIE)

V. RONDO-CHASE

VI. GLOCKENSPIEL

VII. FINALE. MASQUE

Ukrainian composer Leonid Desyatnikov, like Harvey, is happy to mine elements of popular music where appropriate. Born in Kharkiv, in 1973 he went to Russia to study at the Leningrad Conservatory from which he graduated in 1978.

Critic Alex Ross describes him as 'a polymorphous composer with minimalist leanings'. Like many composers in the Soviet and post-Soviet world, he has worked a lot in film and theatre. His suite, *Reminiscences* [or 'echoes'] of *the Theatre* is a compendium of short works that began life as incidental music to various shows. There is music for cartoons, puppetry, a vaudeville written for students and references to popular song. Not surprisingly, then, much of the music is high-order pastiche, though never ironic: Desyatnikov has spoken of his love for the 'golden age of harmony'.

The Overture is frankly Baroque in its manners, though thrown occasionally off balance by accented off-beats. From *Kashchey's Life* refers to a sinister stock character in Russian folk literature, Kashchey the Deathless (or 'Immortal'), who is the subject of an opera by Rimsky-Korsakoff and appears as the villain in Stravinsky's *Firebird*. The *Vaudeville* is bright and Chaplinesque, while *Jamais...* is elegiac. *Rondo-Chase* has a French sense of humour as we might hear in music by Satie or Les Six. *Glockenspiel* is a memorial to the Ukrainian-born composer of popular songs and tangos, Efim Rosenfeld (1894-1964), while the finale – like the *Overture* designated a *Masque* – begins and ends in a Baroque wig, with some interesting excursions along the way.

IGOR STRAVINSKY (1882-1971)

THREE MOVEMENTS FROM PETRUSHKA

I. RUSSIAN DANCE

II. PETRUSHKA'S ROOM

III. THE SHROVETIDE FAIR

Petrushka, the second of Stravinsky's ballets for Sergei Diaghilev's Ballets Russes, began life as a 'burlesque' for piano and orchestra called *Petrushka's Cry*. Stravinsky later wrote:

I had wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part... In composing the music, I had in mind the distinct picture of a puppet,

suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios.

This idea soon developed into the scenario for a ballet, derived from the *Commedia Dell'arte* tradition with its masked, stock characters: Petrushka, a puppet with human emotions, is in love with the Ballerina, who is more attracted to the Moor. What transpired was a work in four tableaux, beginning and ending in the Shrovetide (or Carnival) Fair, articulated by circus-ring drum-rolls.

Petrushka first aired in Paris in 1911, and Stravinsky revised the orchestral score in order to renew the US copyright in 1947. In 1921, however he made this version of the three movements for pianist Artur Schnabel. When Schnabel had heard that Stravinsky's finances were dire in the wake of the Russian Revolution and World War I, and sent him a generous sum of money; the composer responded by insisting on writing an 'important work', but like Bach, Stravinsky never wasted music. The piano was Stravinsky's own instrument, and, notwithstanding the iridescent colours of his orchestration, he always composed at the keyboard. But the three movements are not a reversion to the ballet's sketches, nor simple transcriptions, but are fully imagined works of technical brilliance and mastery.

The three movements present scenes from the first, second and final tableaux. The first includes the *Russian Dance*, taken from early sketches for *The Rite of Spring*. The second tableau, (the original *Petrushka's Cry*) is set in Petrushka's darkly-furnished cell, into which the puppet falls as if kicked. After his characteristic black and white motif, swarming figurations indicate Petrushka's helplessness and fury at the Ballerina's preference for the dashing Moor. The final tableau returns us to the Shrovetide Fair, and another charming mosaic of character dances, including that of the Wet-Nurses, based on another Petersburg street-song, and an appearance by a peasant with a bear. Stravinsky concludes the Three Movements at this point, thus omitting the fateful duel in which Petrushka is killed, and his ghost's final mocking laughter.

Notes © Gordon Kerry 2017

Photos by Daniel Boud

RIVERSIDE THEATRES

DIRECTOR
ROBERT LOVE

BUSINESS MANAGER
PAMELA THORNTON

MARKETING & COMMUNICATIONS
MANAGER
JONATHAN LLEWELLYN

OPERATIONS MANAGER
LINDA TAYLOR

EXECUTIVE PRODUCER,
NATIONAL THEATRE OF PARRAMATTA
JOANNE KEE

OUR PARTNERS



PRINCIPAL PARTNER
(GOVERNMENT)



Create NSW
Arts, Screen & Culture

PARTNER
(GOVERNMENT)



PACKER FAMILY
FOUNDATION

MAJOR
PARTNER



PARTNER
(HOTEL)

RIVERSIDE THEATRES PRESENTS
A SYDNEY THEATRE COMPANY PRODUCTION

THE WHARF REVUE THE PATRIOTIC RAG

WRITTEN AND CREATED BY JONATHAN BIGGINS, DREW FORSYTHE AND PHILLIP SCOTT

Whether you want to calm your nerves or double your disillusion, we all need a fresh serve of laughter, dance and foolishness. With *The Wharf Revue* on its way into town, there truly has never been a more exciting time to be alive.

6 – 9
SEPTEMBER



BOOK NOW 8839 3399
riversideparramatta.com.au



RIVERSIDE



riversideparramatta.com.au

Connect with us



#RiversideParra



RIVERSIDE