



Tirsdag den 18. juli 2017, kl. 20:00

STEVEN ISSERLIS (UK)
ALEXANDER MELNIKOV (Rus)

Dmitrij SJOSTAKOVITJ (1906 - 1975)

Sonate for cello og klaver, op. 40 i d-mol
(1934), 32'

- I. Allegro non troppo*
- II. Allegro*
- III. Largo*
- IV. Allegro*

Mikhail PLETNEV (f. 1957)

Sonate for cello og klaver (2006), 33'

- I. Andante*
- II. Scherzo*
- III. Adagio*

--- Pause ---

Evgeni KISSIN (f. 1971)

Sonata-Ballade for cello og klaver (2016), 14'

S. RACHMANINOV (1873 – 1943)

Sonate for cello og klaver i g-mol,
op. 19 (1901), 34'

- I. Lento. Allegro moderato*
- II. Allegro scherzando*
- III. Andante*
- IV. Allegro mosso*

10:00 Et kvarter med gårsdagens kunstner
13:00 Rundvisning i park og på slot
15:30 Strygetrio med Paulsson (S), violin; Nisbeth (S), bratsch; Brantelid (DK), cello
17:15 Koncertintroduktion
20:00 **Steven Isserlis (UK), cello og Alexander Melnikov (Rus), klaver**



Om musikken

Dmitrij Sjostakovitj (1906-1975): Sonate for cello og klaver i d-mol, op. 40 (1934)

"Jelena, jeg elsker dig så højt, så højt, som ingen har elsket nogen før!" Sådan skrev Sjostakovitj i sommeren 1934. Det burde være lykkeligt, men Sjostakovitj var gift med Nina, ikke med Jelena. Affæren fik Nina til at smække med døren, og Sjostakovitj sad tilbage med tårnhøj forelskelse og afgrundsdybe samvittighedskvaler. Cellosonaten blev den musikalske reaktion.

Hel den store førstesats blev skitseret på en enkelt kærlighedsberuset nat og er blandt de mest romantiske satser Sjostakovitj nogensinde skrev. Men undervejs sniger et skæbnsvangert bankemotiv sig ind i klaverstemmen og giver satsen en gådefuld afslutning. Andensats er en hidsig, til tider voldsom, scherzo, der munder ud i den totale resignation i tredjesats. Det altomsluttende, elegiske mørke viser den anden side af Sjostakovitjs følelsesliv i sommeren '34: sorgen over den smerte han havde påført Nina. Fjerdesats er et muntert plaster på såret. Men Sjostakovitjs konklusioner er altid tvetydige. Er det en fejring af kærlighed og forelskelse? Eller er det en sarkastisk parodi på ham selv og hans manglende følelsesmæssig kontrol?

I øvrigt blev forelskelsen kortvarig. Et par måneder efter fandt Nina og Dmitrij sammen igen, stiftede familie og forblev sammen resten af livet. Jelena? Hun blev hentet af det hemmelige politi og tilbragte et år i en sovjetisk arbejdslejr. Ingen ved hvorfor.

Mikhail Pletnev (f. 1957): Sonate for cello og klaver (2006)

Russiske Mikhail Pletnev er et musikalsk multigeni. Siden han i 1978 vandt Tjajkovskij-klaverkonkurrencen, har han været blandt verdens mest efterspurgte pianister. Samtidig har han de seneste år udviklet sig til en stjemedigent, og nu vinder hans egne kompositioner også indpas i alverdens koncertprogrammer. Tonesproget er senromantisk, klangskønt, patosfyldt.

Cellosonaten er skrevet til Steven Isserlis, hvis varme cellotone har inspireret Pletnev til den lyrisk melankolske åbning på førstesats, hvor celloens evigheds-melodier kontrasteres af klaverets staccato-akkompagnement, inden der åbnes for sluseme i et djævelsk virtuost afsnit. Luftet er rensat, og satsen afsluttes i skønhed og ro. Andensats er en kort sprælsk scherzo med et

indsmigrende midterafsnit, mens tredjesats, finalen, er sonatens mest substantielle. En vuggevis-agtig begyndelse vokser gradvist over flere minutter frem mod et temperamentsfuldt klimaks, der sender energien retur og lader sonaten hende i resignation.

Isserlis har naturligvis spillet sonaten sammen med komponisten selv. Men Isserlis er så betaget af "sin" nye sonate, at han også insisterer på at spille den med sine øvrige klaverspillende samarbejdspartnere.

Evgenij Kissin (f. 1971): Sonate-ballade for cello og klaver (2016)

I 1980'erne blev russiske Evgenij Kissin udråbt til vor tids Mozart. Et vidunderbarn med ubegrænsede evner ved klaveret og så socialt akavet som kun en rigtig nørd kan være det. Men Kissin beviste hurtigt, at han var mere end et barnestjerne-fænomen. Han er endnu i dag en af tidens førende pianister og er begyndt at komponere. Hans Sonate-ballade er et elegisk-poetisk værk i et moderne tonesprog.

Sergej Rachmaninov (1873-1943): Sonate for cello og klaver i g-mol, op. 19 (1901)

Rachmaninovs foretrukne instrument var klaveret. Han var sin generations mest virtuose pianist, og hans klaverværker er tilsvarende vanskelige at spille. Sonaten for cello og klaver er skrevet samtidig med Klaverkoncert nr. 2, og den kræver omtrent ligeså meget af sin pianist. Lidt spydigt kaldes den derfor: "klaversonate med celloakkompagnement".

Førstesatsen er kendetegnet ved et initiativrigt klaver, der præsenterer satsens motiver, hvorefter celloen transformerer dem til lange, helstøbte melodiske linjer. Andensatsen er rent pianistisk tour de force. Kendere af den Klaverkoncert nr. 2, vil kunne fornemme tematiske og tekniske ligheder. I tredjesatsen er Rachmaninov i sit melodiske es. En af komponisten mest ekspressive og melodiske langsomme satser. Lad blot tårene strømme – det er umuligt at holde dem tilbage! Finalen rummer essensen af Rachmaninovs stil: Smukke melodier, stor passion og drønvirtuost klaverspil.

Mathias Hammer

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Om kunstnerne

Steven Isserlis, cello (UK)

At 57, Isserlis is one of the top cellists in the world, up there in the stratosphere of solo excellence with the Chinese-American Yo-Yo Ma. He gives masterclasses, writes on music and is constantly sleuthing to bring lost or forgotten cello pieces to light. On stage, his intensity, his technical mastery and the sensual relationship with his cello, are thrilling.

[..] But he is notoriously self-critical and more prone than most musicians to neuroses. [..] His calming ritual before a concert is always the same: "I like to rehearse in the morning, have a huge lunch, get up, drink coffee and listen to The Beatles. It's partly superstition – but my father was Russian, so I was brought up with superstition."

Aged 15, Isserlis played to Rostropovich as he was having breakfast. "He said I should practice eight hours a day and I'm very glad I ignored him. If I had gone down that route I would not be playing the cello today. It would have killed me."

The music room of his house in South Hampstead is wallpapered with pictures of his favourite composers (Robert Schumann is his obsession), and dominated by the big, quiet presence of his cello.

Cellos, to Isserlis, have souls rather than characteristics. He says of the Marquis de Coberon Stradivarius he will use on tour: "It's just gorgeous, rich but poetic. It's a dream cello. The Royal Academy of Music says it's on a 10-year loan, but I say it's a loan for life because if they take it away from me, I'll kill myself. I would be heartbroken without it."

Isserlis has never taken more than three consecutive days away from the cello since he was 10 years old – once when his son Gabriel was being born and once when he decided to have a holiday. "I miss it. It's like breathing for me."

Music was cathartic after his wife Pauline Mara, a flute teacher, died of cancer in 2010 at the age of 62. "I played immediately afterwards", he said at the time. "It was the best way, better than sitting at home

moping. I'm lucky. I have an outlet."

[..] It was through giving the first performance of Tavener's cello concerto *The Protected Veil* in 1989 that Isserlis began to make a stir. His career until then had been slow to take off. When his formal music studies were over, he says it took 11 years for the phone to ring – and that looking at his empty diary gave him snow-blindness.

These days, he is booked two years ahead in major concert halls all over the world, and he has friends in almost every city. "It is a comfort to me, because I had so little for a long time. In my twenties, I was nervous if I would make a career at all."

One of his passions is nurturing young classical fans, both through books and family concerts. [..] His next book is an updating of Schumann's 70 precepts for young musicians, with some of his own added. "The most exciting thing for me is to have my name next to Schumann's as co-author. I like that. He and Harpo Marx are my two greatest heroes in history."

Fra interview med Elizabeth Grice, The Telegraph, 3/2-2016

Alexander Melnikov, klaver (Rus)

Alexander vender gerne tilbage til Hindsgavl Festival – mest på grund af maden, siger han. Mellem måltiderne har han givet os store oplevelser i 2014 og 2016 med sine kammermusikalske venner Isabelle Faust (violin), Jean-Guihen Queyras (cello) og Theunis van der Zwart (horn). På næste side er hans officielle biografi fra det tyske agentur, Simmenauer.

Bernard Villaume, festivalleder

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Om kunstnerne

Alexander Melnikov graduated from the Moscow Conservatory under Lev Naumov. His most formative musical moments in Moscow include his early encounter with Svjatoslav Richter, who thereafter regularly invited him to festivals in Russia and France. He was awarded important prizes at such eminent competitions as the International Robert Schumann Competition in Zwickau (1989) and the Concours Musical Reine Elisabeth in Brussels (1991).

Known for his often-unusual musical and programmatic decisions, Alexander Melnikov discovered a career-long interest in historically-informed performance practice at an early age. His major influences in this field include Andreas Staier and Alexei Lubimov. Melnikov performs regularly with such distinguished period ensembles as the Freiburger Barockorchester, Concerto Köln, Akademie für Alte Musik Berlin and Orchestre des Champs-Élysées.

Together with Andreas Staier, Alexander Melnikov developed a programme that sets excerpts from Bach's Well-Tempered Clavier (Andreas Staier – harpsichord) in musical dialogue with Shostakovich's 24 Preludes and Fugues (Alexander Melnikov – piano).

Intensive chamber music collaborations with partners including cellists Alexander Rudin and Jean-Guihen Queyras, as well as the baritone Georg Nigl, also form an essential part of Melnikov's work.

Alexander Melnikov's association with the label harmonia mundi arose through his regular recital partner, violinist Isabelle Faust, and in 2010 their complete recording of the Beethoven sonatas for violin and piano won both a Gramophone Award and Germany's ECHO Klassik Prize. This CD, which has become a touchstone recording for these works, was also nominated for a Grammy.

Their most recent release features the Brahms sonatas for violin and piano.

Melnikov's recording of the Preludes and Fugues by Shostakovich was awarded the BBC Music Magazine Award, Choc de classica and the Jahrespreis der Deutschen Schallplattenkritik. In 2011, it was also named by the BBC Music Magazine as one of the "50 Greatest Recordings of All Time." Additionally, his discography features works by Brahms, Rachmaninoff, Schostakowitsch and Scriabin. Along with Isabelle Faust, Jean-Guihen Queyras, Pablo Heras-Casado and the Freiburger Barockorchester, Melnikov recorded a trilogy of CDs featuring the Schumann Concertos and Trios; the second installment, featuring the Piano Concerto and the Piano Trio No. 2, was released in September 2015. In November 2016 his new CD came out featuring works of Prokofiev.

In the 2016/17 season Alexander Melnikov's has been on tour with his project "The Man with the Many Pianos", where he performs a solo recital on three different instruments reflecting the periods in which the works were written. Next to concerts with various orchestras he continues his collaboration with Camerata Salzburg, Seattle Symphony Orchestra and as a Artistic partner with Tapiola Sinfonietta.

Fra impresariat-simmenauer.de



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