



Thursday July 13, 2023, at 20:00

Piotr Anderszewski, piano



Johann Sebastian BACH (1685 – 1750)

Partita No. 6, BWV 830 (1731), 34'

- I. *Toccata*
- II. *Allemande*
- III. *Corrente*
- IV. *Air*
- V. *Sarabande*
- VI. *Tempo di Gavotta*
- VII. *Gigue*

Karol SZYMANOWSKI (1882 - 1937)

From 20 Mazurkas, Op. 50 (1925), 13'

3. *Moderato*
7. *Poco vivace. Tempo oberka*
8. *Moderato (non troppo)*
5. *Moderato*
4. *Allegramente, risoluto*

--- Pause ---

Anton WEBERN (1883 - 1945)

Variations for piano, op. 27 (1936), 6'

- I. *Sehr mäßig*
- II. *Sehr schnell*
- III. *Ruhig fließend*

Ludwig van BEETHOVEN (1770 – 1827)

Piano Sonata No. 31 in A-flat major, Op. 110 (1821), 21'

- I. *Moderato cantabile molto espressivo*
- II. *Allegro molto*
- III. *Adagio ma non troppo*
- IV. *Fuga. Allegro ma non troppo*

Enjoy the concert!

Please do not record or photograph during the concert.
During applause is discrete snap is fine 😊

Also, kindly ensure that any devices that can produce sound
(such as clocks or mobile phones) are in silent mode.
Please note that vibration mode might still be audible.

10:00 Artist talk

11:00 Anaëlle Tourret, solo harp

15:30 The Wind Quintet V Coloris

20:00 Piotr Anderszewski, piano



Piotr Anderszewski

We first encountered the Polish pianist Piotr Anderszewski at Hindsgavl festival in 2017, and it's a great pleasure to welcome him back. He is regarded as one of the outstanding musicians of his generation.

Anderszewski began his piano lessons in his hometown Warsaw at the age of six and, at the age of 21 he participated in The Leeds International Piano Competition in 1990. Since then he has been performing all over the world.

Tonight's programme consists of works by composers whom Anderszewski has been playing all through his career: Bach, Beethoven, Szymanowski, Webern. At the Leeds Competition he played Diabelli Variations by Beethoven, and in 2021 his recording of extracts from *Das Wohltemperierte Klavier* book II won the Gramophone Award. His discography contains many works by all four

composers. Anderszewski feels a special affinity for the music of his compatriot Karol Szymanowski. He finds that: *"The difficulty with Szymanowski is finding the clue, the line that leads from the first note to the last. It's hidden, you can't see it at once. Maybe that's why his music is not performed very often. But once you've found it, his music takes flight and gets a clarity and inevitability which is almost Mozartian."*

In 2008 Piotr Anderszewski was portrayed in a documentary by the film producer Bruno Monsiegnon *Piotr Anderszewski, Unquiet Traveller* and in 2016 he got behind the camera himself to explore his relationship with his native Warsaw, creating a film entitled *Je m'appelle Varsovie*.

Dina Bodé

Revised and translated by Susanne Lange

Om Musikken

J.S. Bach (1685–1750): Partita No. 6 in E minor

'Partita' is a term for a suite with stylized baroque dance movements. Not music intended for dance, but music based on the musical and rhythmic characteristics of well-known dances. Bach wrote famous partitas for violin and organ, but the main work is nevertheless the six partitas for harpsichord. Having previously composed English and French suites, the six partitas became Bach's last suites for harpsichord and the consummation of the mastery of the genre. They all follow the same template. An elaborate introductory movement is followed

by *Allemande, Courante, Sarabande* and *Gigue*, which are separated by dances that vary from work to work.

Partita No. 6 in E minor is the most monumental of the six. A serious basic atmosphere adds an original touch of tragedy to the classical dance movements. In duration and emotional heaviness, *Partita No. 6* rivals piano sonatas by Beethoven. Therefore, it is appropriate to play the harpsichord work on a modern grand piano.

SUPPORT THE FESTIVAL as a member of Hindsgavl Festival's Friends!

Min. two weeks presale • Better cancellation conditions • Priority when allocating seats • a.s.m.

Single member: DKK 800,- (DKK 600,- renewal for 2023 members)

Couple (with children up to 18 years): DKK 1,000,- (DKK 800,- renewal for 2023 members)

www.hindsgavlfestival.dk/friends



K. Szymanowski: *From 20 Mazurkas*

Chopin and Szymanowski were both from Poland, they were both pianists, and they were both inspired by the folk tone of their homeland. Therefore, it is easy to evaluate Szymanowski's music by Chopin's standard. But that's not fair. No one can compete against Chopin. Szymanowski's tonal language is significantly different and valuable in its own right.

In the 1920s, Szymanowski set out to renew Chopin's grapple with the Polish dance type *Mazurka*. Szymanowski's mazurkas are a fascinating encounter between Polish folk life and the experimental tonal language of the 20th century, which is so far removed from the original character of peasant dance. In several of the movements, the basic mazurka rhythm has completely evaporated. Only the contrast between major and minor and the sense of the fierce and fixed bass tone link the movements to the traditional dance. *20 Mazurkas* are not composed to be played in their entirety or in a specific order. Therefore, it makes sense that Piotr Anderszewski has chosen just five of the movements.

A. Webern: *Variations for piano, Op. 27*

Austrian Anton Webern was a student of the creator of the 12-tone technique, Arnold Schönberg. And in his only major solo piano work, Webern follows in his teacher's footsteps. *Variations for piano* is an uncompromising 12-tone composition in which pitch, dynamics and articulation are totally controlled by fixed sequences. The result is an almost awe-inspiring tightness and austerity in the tone-scarce movements, all three of which are based on the same range of notes: E-F-C#-D_b-C-D-G#-A-B-F#-G-A_b-B.

L. van Beethoven: *Piano Sonata No. 31*

With his late piano sonatas, the deaf Beethoven created an alluring and almost philosophical idiom. In the penultimate of the 32 sonatas, the pianist must move from abysmal despair to ecstatic euphoria.

The first movement radiates pleasantness. One of Beethoven's most singable melodies is followed by sparkly arpeggios and alluring modulations. But in the feisty second movement, Beethoven suddenly shoots sharply. A deliberate play with coarse-grained dynamic shifts, inelegant sounds and a primitive atmosphere. The themes are inspired by the popular German-language children's songs of the time. The childish banal is an independent point.

Despite infinite diversity in expression, the third and fourth movements have merged. The slow elegiac introduction is sadness in the highest musical potency. The baroque-inspired tonal language, the sigh figures and the painful tone repetitions go straight to the heart. Without warning, a mysterious theme takes over, which Beethoven masterfully unfolds into a colossal fugue that fights its way to joy. But alas, the slow minor melody returns. The reminder of darkness feels even more painful the second time around. And not even in the final continuation of the virtuoso fugue does the sadness let go of its grip.

Matthias Hammer

Hindsgavl Festival is supported by



10:00 Artist talk
11:00 Anaëlle Turret, solo harp
15:30 The Wind Quintet V Coloris
20:00 Piotr Anderszewski, piano

