

## RECITAL II

In the face of war on European soil, it seems unexpectedly necessary to express unity and mutual empathy. Standing up for European cohesion and mutual exchange is something I have always experienced and lived as a matter of course in my life. Current events make us painfully aware of how fragile and precious peace remains even in the 21st century.

*My programme is a European one.* I will present French, German and Russian works.

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### **J. Haydn**

Piano Sonata in E flat major, Hob.XVI: 52

### **A. Scriabin**

Piano Sonata No. 1 in F minor, Op. 6

### **F. Poulenc**

Trois Pièces, FP 45

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The surface appearance of showcasing three stereotypical white and male composers is deceptive. In fact, the personalities and lives of these three composers seem almost entirely oppositional.

There is **Joseph Haydn**, who rose from incredibly poor circumstances to the highest social ranks and was appreciated by contemporaries as an amiable and optimistic personality. As a devout Catholic, he used to put a "Laus Deo" ("praise be to God") at the end of his finished manuscript.

The frontiersman with the mysterious name, **Alexander Scriabin**, remained a somewhat enigmatic figure throughout his life, burying his initially pious faith in God with his Sonata op. 6. Just 5 years after marrying Wera Ivanovna Issakovich with whom he had four children, Tatyana de Schloezer became the wife at his side (they had 3 children together). Since Wera refused to divorce him, this early patchwork family was a blatant breach of taboo that was not without consequences.

**Francis Poulenc**, on the other hand, is considered by today's researchers to be one of the first composers to openly admit his homosexuality. In his works, he combines the heritage of the classical canon with more recent stylistic influences such as jazz or chanson at the highest level of craftsmanship.

What all three have in common, however, is that they broke with the conventions of their time in pursuit of free personal development and artistic realisation.

After all, they took biographies that are capable of inspiring us today, far removed from their respective musical achievements.

From my point of view, these three composers, despite general recognition, do not have the status in concert life that they deserve. Haydn often falls behind Beethoven and Mozart as "Papa Haydn". Scriabin is underestimated for his achievements in large-scale formal conceptions and structures. And Poulenc is commonly labelled as a composer of the "light" muse and the salon.

I would like to take this opportunity to present a programme that showcases three weighty contributions to the genre. All the three works were dedicated to great pianists of their respective times. In different ways, the composers attempt to expand the expressive palette of the instrument and create an idiosyncratic piano writing. Motoric, pianistic and virtuoso elements are present throughout, and a particularly intimate approach to the instrument also speaks through three deeply personal works.

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