



T B S



Victor Maslov

Piano Recital

15 October 2023

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We are most grateful to the Countess of Munster Musical Trust for sponsoring this concert, and to HSH Dr Donatus Prince of Hohenzollern for his financial support for our concerts this year.



Programme

Franz Joseph Haydn (1732-1809)

Piano Sonata in b-minor No.47, Hob.XVI/32

Allegro moderato; Menuet (Tempo di Menuet); Finale: Presto

In more than 60 piano sonatas, some of which have been lost, Haydn produced many of the best before Beethoven. Indeed, Beethoven's sonatas were influenced more by those of Haydn than those of Mozart. As with the symphony and the string quartet Haydn was responsible for developing the form of the sonata, to which he brought a new concept of thematic presentation, a mastery of structure, daring tonalities and a wealth of expressiveness.

This B minor Sonata, the last of a group of six composed between 1774 and 1776, and one of the few in a minor key, comes at the end of Haydn's Sturm und Drang (Storm and Stress) period, in which the choice of key imparted a certain expressiveness. Rebellious energy, foreshadowing Beethoven, is apparent in the outer movements, especially the opening idea with its dotted notes and strongly accented character, and where modulating passages often achieve considerable importance. It is this initial material that is taken up in the development, rather than the graceful floating broken chords of the second subject.

The second movement minuet has a nostalgic quality interrupted by a turbulent trio which returns to the minor key. The repeated detached quavers of the opening theme herald the highly dramatic character of the final Presto with a frenzied urgency unusual in Haydn.

Sergei Rachmaninoff (1873-1943)

Études-Tableaux op.33

Numbers 1-3 and 7-9

The Études-Tableaux ("study pictures"), Op. 33, is the first of two sets of piano études intended to be "picture pieces", essentially "musical evocations of external visual stimuli". But Rachmaninoff did not disclose what inspired each one, stating: "I do not believe in the artist that discloses too much of his images. Let [the listener] paint for themselves what it most suggests."

- 1 - Allegro non troppo in F minor has a martial character. It recalls the Étude Op. 25, No. 4 of Chopin.
- 2 - Allegro in C major is characterized by a marked lyricism and a very expressive melody.
- 3 - Grave in C minor was re-used in the Largo of Rachmaninov's Fourth Concerto.
- 7 - Allegro con fuoco in Eb major has primarily a military aspect. The study concludes with a particularly virtuosic coda. Its joyous, exuberant character earned it the nickname of "The Fair".
- 8 - Moderato in G minor parallels the finale of the First Ballade in G minor by Chopin.
- 9 - Grave in C# minor is a thundering piece with violent wavering between minor and major, as well as a bravura display at the end featuring harmonic dips and turns, chromatic runs, huge left-hand leaps, and a countermelody that emerges apparently out of nowhere.

TBS continues to operate with a retiring collection rather than fixed-price tickets.

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Modest Mussorgsky (1839-1881)

Pictures at an Exhibition

Promenade 1	Ballet of the chicks in their shells
Gnomus	Two Polish Jews, one rich, one poor
Promenade 2	Promenade 5
Vecchio Castello (the Old Castle)	Limoges: the Market Place
Promenade 3	Catacombae: Sepulcrum Romanum
Tuileries - children quarrelling after play	Con Mortuis in Lingua Mortua
Bydlo - the Ox Cart	The hut on fowl's legs: Baba Yaga
Promenade 4	The Great Gate of Kiev

Modest Mussorgsky was a member of the group known as The Five, also called "The Mighty Handful", who aimed to create a school of Russian music. The others were Balakirev, Borodin, Cui, and Rimsky-Korsakov. Mussorgsky was the least trained and cultured but he was, perhaps, the genius of the group.

Pictures at an Exhibition is probably the most pictorial piece of music ever written, describing ten paintings and drawings by his friend Victor Hartmann, posthumously exhibited in St. Petersburg in 1873.

The whole piece is unified by the use of a primitive Russian folk-like theme, given the name Promenade, which occurs several times as the listener 'walks' from picture to picture. The first picture is of a **Gnome**, and is believed to have been a design for a carved nutcracker.

In a sketch of a **medieval Italian castle** a troubadour sings in the foreground with the doleful voice of the singer over a monotonous drone and a suspicion of an Italian rhythm.

In **Tuileries**, children playing and quarrelling in the famous Parisian gardens, a rocking rhythm suggests perhaps a swing, or a see-saw.

Bydlo depicts a Polish ox-cart with large wheels with swaying chords in the bass, the music rising to a climax as the wagon approaches and then dying away as it passes.

A picture entitled **Chicks in their shells** is a sketch of costumes for the ballet Trilby, with hatching canary chicks, in their shells, dressed in suits resembling armour.

Limoges: The Market Place is a fluttering melody with leaping rhythms, suggesting the gossip of fishwives and the general bustle of the scene.

Catacombs depicts examining skulls in the underground burial tunnels of Paris, is a short, eerie piece, with alternating loud and soft chords

Con mortuis in lingua mortua is a spectral variation on the Promenade.

The hut on fowl's legs was a design for a clock in the form of Baba Yaga's hut mounted on the legs of a fowl. Mussorgsky concentrates on the witch hurtling through the air seated on the mortar with which she grinds up human bones in her pestle. The music is grotesque.

The final picture is **The Great Gate of Kiev**. Hartmann had entered an architectural competition for the design of this gate which was to commemorate an escape by the Czar from an unsuccessful attempt on his life. The edifice was never to be built, but Mussorgsky was inspired to portray in his music the passage of a great procession through the gate. He again used the Promenade theme to bring the whole work to a majestic conclusion.

Victor Maslov

Victor Maslov was immersed in music from his childhood as his mother is a pianist and a teacher in a Gnessin Music School in Moscow, which he entered when he was only five. He gave his concerto debut at the age of nine with the State Symphony Orchestra of Moscow.

He studied at the Royal College of Music in London for seven years, and was greatly influenced by Prof. Dmitri Alexeev, whom he describes as a phenomenal musician and also a fantastic person who taught him much both in music and in general life. He was awarded the prestigious Queen Elizabeth The Queen Mother Rose Bowl for his achievements at the RCM. This was awarded to him by HRH The Prince of Wales in May 2022. Other awards include 1st prize in the Antwerp Piano International Competition in 2020, 1st prize in the second International Rachmaninoff Piano Competition in 2020 and 2nd prize in the prestigious 2021 Classic Piano International Competition in Dubai.

He was described by the New York Concert Review as a pianist showing "mastery of his repertoire" following his performance at Weill Recital Hall (Carnegie Hall). He has given solo performances at international music festivals in many countries and has performed at the Royal Festival Hall and the Queen Elizabeth Hall.

He particularly likes Russian and German Romantic composers such as Rachmaninoff, Mussorgsky, and Schumann, but also has a big interest towards baroque music. His favourite musician is Grigory Sokolov. For relaxation he likes walking, reading, movie watching and loves playing chess.

Victor plans to participate in a few more competitions, and aims to develop his career as a soloist with an orchestra field, and is very interested in expanding his teaching career.

Future Farnham Concerts

7-30pm Saturday 21 October

Natalia Lomeiko; Akiko Ono; Yuri Zhislin; Shizuko Tatsuno; Sasha Grynyuk

Schumann and Shostakovich Piano Quintets

7-30pm Saturday 11 November: The Paddington Trio - Schubert and Shostakovich

3-00pm Sunday 19 November: Elizabeth Cooney - violin & Daniel Hill- piano - Bach & Beethoven violin sonatas

7-30pm Tuesday 19 December: Baroque Christmas Concert - Sylvia Ellison and Friends

2024

3-00pm Sunday 7 January: Dinara Klinton – piano

3-00pm Sunday 21 January: Sofia Sacco – Piano – Bach & Shostakovich

7-30pm Saturday 3 February: Ben Schoeman & Tessa Uys – Beethoven 9th Symphony for piano four hands

3-00pm Sunday 11 February: Ariel Lanyi – piano

3-00pm Sunday 25 February: Renata Konyska- piano

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Future Conservatoire Concerts

Godalming Baptist Church

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