

# DOMINIK WIZJAN

-----  
KLAVER



## Debutkoncert

Torsdag 10. juni 2021 kl. 19.30  
Konservatoriets Koncertsal  
Julius Thomsens Gade 1



DET KONGELIGE  
DANSKE  
MUSIKKONSERVATORIUM

[WWW.DKDM.DK](http://WWW.DKDM.DK)

**DOMINIK WIZJAN** (b. 1994) is a Polish pianist. Inspired by his older brother, Dominik began his adventure with piano at the age of 6. As a student of the Feliks Nowowiejski State Secondary Music School in Szczecin, he was awarded in a range of national and international competitions. At the age of 17, Dominik made his debut with an orchestra in the Mieczyslaw Karlowicz Philharmonic in Szczecin. Shortly after, he was invited to Youth's Chopin Interpretations festival for the most prominent young pianists. In the same year, Dominik received an award from the President of the City of Szczecin for exceptional artistic achievements. After receiving a prize in the II West Pomeranian Piano Competition (2012), he was honoured to perform with a Polish-German orchestra Pomerania under the baton of Jacek Kraszewski.

After very successful years in Poland, Dominik decided to hone his talents at the Royal Danish Academy of Music in Copenhagen where he has been enrolled in a Bachelor's program in Amalie Malling's piano class. In 2015, Dominik received his Bachelor's degree. In 2018, after extremely fruitful years of collaboration with Marianna Shirinyan, he received the Master's degree. Immediately after graduation, Dominik got enrolled in the Advanced Postgraduate Diploma, continually, at the feet of Marianna Shirinyan.

During his studies in Denmark, Dominik eagerly participated in competitions. His last achievements include 1st prize in the V International Piano Competition in San Dona di Piave, Italy (2017), and 3rd prize in the I International Music Festival and Competition in Yerevan, Armenia (2017). As the winner of the V International Piano Competition in San Dona di Piave, he was given the opportunity to release his debut album under the KNS Classical label. Following the tradition deeply rooted in Polish culture, the record is devoted to etudes comprising works by Polish composers only. Besides pieces by Chopin and Szymanowski, the CD includes two World premieres composed exclusively for Dominik by the prominent modern Polish composer Krzesimir Dębski.

Dominik has performed in concert halls in Poland, Germany, Austria, Denmark, Sweden, Norway, United Kingdom, Armenia, Malta, and Italy.

[www.dominikwizjan.com](http://www.dominikwizjan.com)

Armenian-born **MARIANNA SHIRINYAN** is one of the most creative and sought-after pianists in Europe today. Her vibrant and virtuous musicianship puts her in demand, both as a soloist and as a chamber musician. Shirinyan plays with great sensitivity, understanding, technical brilliance, and beauty of tone, which allows her to offer a wide range of repertoire.

She has received the Danish Broadcasting Corporation's prestigious P2 award for her contribution to Danish music life and the critics' prize of the association of Danish critics. She is a frequent guest at a string of international music festivals, among them the Schleswig-Holstein Music Festival, Boddensee Festival, the Schwetzingen Festspiele, MDR Summer Music Festival, Festspillene in Bergen.

Simultaneously, she has won the reputation of being one of this generation's leading pianists through solo appearances with orchestras as the Bavarian Radio Symphony Orchestra, Danish National Symphony Orchestra, Oslo, Helsinki and Copenhagen Philharmonic Orchestras, Munich Symphony Orchestra, BBC Symphony Orchestra, Kammerakademie Potsdam, Göteborg Symphony Orchestra, Orchestre Philharmonique de Nice to name a few. She enjoyed collaborations with conductors such as Michael Balke, Lawrence Foster, Zoltan Kocsis, Antonello Manacorda, Jun Märkl, Eva Ollikainen, Daniel Raïskin, Lan Shui, Thomas Søndergård, Marc Soustrot, Krzysztof Urbanski, and Joshua Weilerstein.

Shirinyan is a professor of piano at the Norwegian Academy of Music in Oslo, a guest professor at The Royal Danish Academy of Music from September 2021, a Steinway artist, artistic director of the Oremandsgaard Chamber Music Festival in Denmark, and co-artistic director of the Valdres Sommersymfoni in Norway.

Shirinyan has a bright discography. All the CDs have been received enthusiastically by international reviewers and listeners. Her latest release, Fantasy for Piano and Orchestra by Louis Glass which she recorded together with the Rheinische Philharmonie Koblenz under the baton of maestro Daniel Raïskin has been awarded the P2 prize of the Danish radio in 2018.

[www.mariannashirinyan.com](http://www.mariannashirinyan.com)

It is difficult to imagine that **KAROL SZYMANOWSKI** wrote the **PRELUDES, OP. 1** when he was only 18 years old. It is considered nine-tone poems without words that speak directly to the human heart. Although he admired Chopin and Scriabin, his style was nonetheless quite his own, incorporating completely full harmonic language, and melodies of an intensity that only a young Slav soul can master. His style is not easy to define: post- or neo-romantic, with some chords showing maybe jazz and light music influences. It expresses various feelings and moods like nostalgia, longing, tenderness, anger, sadness.

The scale of Szymanowski's talent was recognized by such musicians as Arthur Rubinstein, a prominent Polish pianist and a great friend of the composer. In his memoirs he wrote about the moment when, in 1904, he looked through the manuscripts of these works:

“It is impossible to describe our amazement after playing the first few bars of the Prelude. This music was composed by a master! Feverishly we read through all the manuscripts, and our enthusiasm and excitement rose as we realized that we were discovering a great Polish composer!”

\*\*\*

**IGNACY JAN PADEREWSKI** plays an important role in Polish history due to both musical and political input. Paderewski was one of the greatest pianists at the beginning of the 20th century, greatly admired for his playing of Beethoven and Chopin. Besides that, he was an important figure in the Polish nationalist movement during WWI and Poland's first prime minister when it regained independence in 1918.

Paderewski was also a great composer. It is fair to assume that with the **PIANO SONATA IN E FLAT MINOR, OP. 21** Paderewski asserted to belong to the line of pianists who composed in large-scale musical forms. At this stage in his career, his pianistic reputation was colossal, but he was exhausted by touring and needed to set himself new goals. Hence, 1903 was the year not only of the Piano Sonata but also of the Variations and Fugue Op 23 and of the initial sketches of the 'Polonia' Symphony. As he commented in his memoirs:

“In 1903, I remained almost the entire year at Morges and began to compose. First of all, I wrote my Piano Sonata, which is one of my most important and best works. But it is extremely difficult and for that reason will never be very popular.”

\*\*\*

**SERGEI RACHMANINOV** is one of history’s most beloved and respected pianists and composers. He envisioned the **SUITE NO. 1 IN G MINOR, OP. 5** as “a series of musical pictures” hence its original title of *Fantaisie-Tableaux*. Dedicated to Tchaikovsky, the work was premiered in 1893, by Rachmaninov himself and Pavel Pabst, in Moscow.

The piece consisting of four movements inspired by poetry, each of them presents a fascinating, purely romantic scene comparing human emotions to sounds from nature and life.

Excerpts from the poems upon which Rachmaninov’s Suite, Op. 5 is based:

I. Barcarolle (poem by Mikhail Lermontov)

At dusk the chill wave laps gently  
Beneath the gondola’s slow oar.  
That song again and again, the twang of the guitar...  
In the distance the old barcarolle was heard,  
now melancholy, now happy...  
The gondola glides through the water, and time glides over the surge of love;  
The water will grow smooth again and passion will rise no more.

II. The Night ... the Love (“Parisina” by Lord Byron)

It is the hour when from the boughs  
The nightingale’s high note is heard;  
It is the hour when lovers’ vows  
Seem sweet in every whisper’d word;  
And gentle winds, and waters near,  
Make music to the lonely ear.

She listens — but not for the nightingale —

Though her ear expects as soft a tale.  
There glides a step through the foliage thick,  
And her cheek grows pale — and her heart beats quick.  
There whispers a voice through the rustling leaves,  
And her blush returns, and her bosom heaves:  
A moment more — and they shall meet —  
'Tis past — her lover's at her feet.

And heedless as the dead are they  
Of aught around, above, beneath;  
As if all else had passed away,  
They only for each other breathe;  
Their very sighs are full of joy  
So deep, that did it not decay,  
That happy madness would destroy  
The hearts which feel its fiery sway.

### III. Tears (poem by Fyodor Tyutchev)

Tears, human tears  
You flow both early and late —  
You flow unknown, you flow unseen  
Inexhaustible, innumerable —  
You flow like torrents of rain  
In the depths of an autumn night.

### IV. Easter (poem by Alexei Khomyakov)

Across the earth a mighty bell is ringing  
Until all the booming air rocks like the sea  
As silver thunders sing forth the tidings  
Exulting in that holy victory...

\*\*\*

The idea of **LA VALSE** began first with the title Vienne, then Wien, as early as 1906 in tribute to the Viennese waltzes of Johann Strauss II, which **MAURICE RAVEL** sincerely admired. Ravel described his own attraction to waltz rhythm to Jean Marnold, while writing La valse:

*“You know my intense attraction to these wonderful rhythms and that I value the joie de vivre expressed in the dance much more deeply than Franc-kist puritanism.”*

He would not actually begin serious work on the piece until 1919 when he received a commission from Sergei Diaghilev for a new score for the Ballets russes. However, when Diaghilev heard the music, he declared *“Ravel, it’s a masterpiece, but it isn’t a ballet. It’s a portrait of a ballet, a painting of a ballet...”* and he never produced it. The ballet was eventually premiered in Antwerp in October 1926 by the Royal Flemish Opera Ballet and ultimately became a popular concert work.

Ravel described La valse with the following preface to the score:

*“Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees [...] an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth [...]. Set in an imperial court, about 1855.”*

Ravel transcribed the orchestral version for two pianos and piano solo, and the very first performance of the work was actually given in its two-piano form, with Ravel as one of the performers.

*Dominik Wizjan*

# PROGRAM

K. Szymanowski:  
(1882-1937)      Preludes op. 1  
                            Nr. 7 Moderato  
                            Nr. 8 Andante ma non troppo  
                            Nr. 9 Lento — Mesto

I. J. Paderewski:  
(1860-1941)      Klaversonate i es-mol op. 21  
                            Allegro con fuoco  
                            Andante ma non troppo  
                            Allegro vivace

KORT PAUSE  
Publikum bedes blive siddende  
/please remain seated

S. Rachmaninov:  
(1873-1943)      Suite nr. 1 i g-mol for 2 klaverer op. 5  
                            Barcarolle. Allegretto  
                            La nuit... L'amour... Adagio sostenuto  
                            Les Larmes. Largo di molto  
                            Pâques. Allegro maestoso

*Marianna Shirinyan, klaver*

M. Ravel:  
(1875-1937)      La Valse