



KRISTINA SOCANSKI er født i Serbien og flyttede som 11-årig til Stavanger i Norge med sin familie. Hun har en bachelorgrad fra universitetet i Stavanger og Norges Musikkhøgskole og blev i 2014 optaget på kandidatuddannelsen ved Det Kongelige Danske Musikkonservatorium hos prof. Niklas Sivelöv. I 2016 fortsatte hun i DKDM's solistklasse hos prof. Niklas Sivelöv og Friedrich Gürtler (specialuddannelsen for pianister med akkompagnement og kammermusik).

Som en del af sit kunstneriske arbejde med ny musik skrevet af amerikanske komponister, var Kristina i 2018 "visiting scholar" på Aaron Copland School of Music, Queens College i New York. Her har hun arbejdet med prof. Edward Smaldone og har holdt flere koncerter med et program bestående af værker af danske og amerikanske komponister (Le Frak Concert Hall, Church in the Gardens, Manhasset Library). I 2018 var Kristina Socanski prisvinder i konkurrencer som "Salzburg Grand Prize Virtuoso" og "Golden Classical Music Awards". Som følge heraf blev hun inviteret til at spille i Salzburgs "Mozarteum" og Weil Recital Hall i Carnegie Hall, New York.

Kristina Socanski har adskillige gange optrådt som solist og kammermusiker i bl.a. Tivolis Koncertsal, Det Kgl. Teater og Glyptoteket samt Stavanger Koncertsal og Operahuset i Oslo samt Kolarac Concert Hall i Serbien. I 2017 var hun en af Bel Canto Instituttets Performance Award-vindere og blev inviteret til at spille to koncerter med sangere i New York i september 2017.

Hun er desuden medlem af adskillige kammerensembler og en skattet akkompagnatør. Hun er grundlægger og kunstnerisk leder af "Vrsac International Chamber Music Festival" i Serbien og har mere end 10 års undervisningserfaring bag sig.

MEDVIRKENDE:

Leah Tagami Andonov, violin
 Lisa Zhou, violin
 Jevgenija Frolova, bratsch
 Johan Krarup, cello
 Anne-Kristine Skov Vognsen, sopran
 Marta Soggetti, slagtøj
 Lorenzo Colombo, slagtøj
 Hugo Selles, klaver

PROGRAM

Missy Mazzoli:
(f. 1980) Isabelle Eberhardt dreams of pianos (2007)
for klaver og elektronik (dansk førsteopførelse)

Edward Smaldone:
(f. 1956) Three Scenes from "The Heartland"
(dansk førsteopførelse)

Introduction: maestoso, con rubato
 Scherzo: rambunctious
 Nocturne: with a quiet intensity

G. Crumb:
(f. 1929) Three early songs for voice and piano (1947)
 Night: Animato, misterioso
 Let it be forgotten: Lentamente, con delicatezza
 Wind Elegy: Tranquillamente mosso

G. Crumb:
 fra "Makrokosmos, volume 2" - Twelve Fantasy-Pieces after the Zodiac for amplified piano (1973)
 Morning Music (Genesis II) (Cancer): Exuberantly, with primitive energy
 Litany of the Galactic Bells (Leo): Jubilant; metallic, incisive, echoing
 Twin Suns (Doppelgänger aus der Ewigkeit) (Gemini): Majestic
 Tora! Tora! Tora! (Cadenza Apocalittica) (Scorpio)
 Dramatic, with great intensity; violent, relentless

G. Crumb:
 fra "Makrokosmos, volume 3" for to klaverer og to slagtøj:
 Music of the Starry Night

PAUSE (ca. 20 min)

A. Dvorak:
(1841-1904) Klaverkvintet nr. 2 op. 81 i A-dur
 Allegro, ma non tanto
 Dumka: Andante con moto
 Scherzo (Furiant): molto vivace
 Finale: Allegro.

KRISTINA SOCANSKI

KLAVER



Foto: Ozcan Ozen

Debutkoncert

Onsdag 6. februar 2019 kl. 19.30
 Konservatoriets Koncertsal,
 Julius Thomsens Gade 1



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ABOUT THE PROGRAMME

The program I chose to perform today represents two of my great interests: my artistic research and fascination with contemporary music written by American composers, and my passion for chamber music. At the same time, the two different parts of this concert reflect the different sides of my personality.

MISSY MAZZOLI: ISABELLE EBERHARDT DREAMS OF PIANOS (2007)

– for piano and prerecorded electronics

Isabelle Eberhardt was an explorer and writer who, at the beginning of the 20th century, abandoned a comfortable aristocratic life for a nomadic existence in North Africa. She was a liberated individual who rejected conventional European morality in favor of her own path. She died in a desert flash flood at the age of twenty-seven. *Isabelle Eberhardt Dreams of Pianos* imagines her riding on horseback through the desert, lost in thought, remembering sounds and sensations of her old life. Fragments of Schubert's A Major Sonata pierce her consciousness and are quickly suppressed. In her fatigue she dreams of a piano half-buried in sand, a flash flood of sheet music swirling around her.

EDWARD SMALDONE: THREE SCENES FROM "THE HEARTLAND" (1994)

The music draws inspiration from the poems of Amy Clampitt and reflects some of the images found in her poems of an ancient, timeless America. The land and the country which her poem evokes, the wonder and space as well as the volatility and violence of the planet we occupy found its way into the sound poems which are this piece. The music does not directly reflect any particular moment or event of Clampitt's poems, but is an attempt to create a sound world, which somehow reflects the beauty and wonder of nature, which those poems speak to.

GEORGE CRUMB: THREE EARLY SONGS (1947)

The *Three Early Songs* are jewels written in 1947 when the composer was 17 years old, and represent his first vocal writing. The poem of the first song, *Night* by Robert Southley, came from an epic fantasy called *Thalmada the Destroyer*, which George discovered in the Harvard Classics Collection. There is a timeless, suspended quality that pervades his setting of the text, as we are transported to a moonlit vista eternal beauty. The next two songs are setting of poems by Sara Teasdale: *Let It Be Forgotten* with its delicately shifting meters, is a poignant moment with a friend, perhaps, and is

filled with tenderness and compassion. In *Wind Elegy* we weep with nature for the loss of a love done, as life goes on. Throughout this set of songs, there are harmonies, textures, silences, pianistic effects and word-paintings that point the way to George Crumb's more mature work.

GEORGE CRUMB: FROM "MAKROKOSMOS VOLUME 2"- TWELVE FANTASY-PIECES AFTER THE ZODIAC (1973)

FROM MAKROKOSMOS VOLUME 3: "MUSIC OF THE STARRY NIGHT"

Makrokosmos is a work written to expand the world of color and sonic possibilities, which a single piano and pianist could create. In one of his notes Crumb says that his intention was to write "an all-inclusive technical work for piano [using] all conceivable technique". In addition to playing the keyboard, the pianist is required to strum and pluck the strings; apply glass tumblers and paper to the piano interior; as well as chant, whistle and whisper - to create a work at times pastoral, mysterious, jubilant, dark, otherworldly and terrifying. Crumb's music is very human and spiritual. This is reflected in his personal definition of music, which is "a system of proportions in the service of spiritual impulse." In *Makrokosmos*, both the performer and the audience get involved in a kind of imaginary, metaphysical journey through time and space

The *Morning Music* that opens Volume 2 calls for a sheet of paper to be placed on top of a two-octave span in the midrange of the piano, thus producing a brittle buzzing with each note attack. In the *Lithany of the Galactic Bells*, the opening music – a shimmering bells effect gradually subsides and moves almost imperceptibly into a short quote from Beethoven's "Hammerklavier". In the *Twin Suns*, Crumb uses the "aeolian harp" technique to present a majestic hymn ("Hymn for the Advent of the Star-Child"). The most demanding and terrifying piece in this volume, the violent *Cadenza Apocalittica* culminates in the pianist shouting *Tora! Tora! Tora!* (This was the Japanese code – "Tiger! Tiger! Tiger!" – for the attack on Pearl Harbor) over the closing, explosive cascade of notes.

Makrokosmos Volume 3, written in 1974 for 2 pianos and percussion, is one of Crumb's most successful and frequently performed pieces, in which the expanded piano idiom he developed in the two books of *Makrokosmos* solo pieces is utilized for a work of epic scale. *Music of the Starry Night* is deeply moving, orchestral in conception and dazzling at its climax with ecstatic layerings of ringing sound.

In order to release the musical tension built up in the previous pieces, we move straight into this oasis of beauty and peace. Enriched by the quotation of Bach's D sharp minor fugue from the second book of the Well-Tempered Clavier, *Music of the starry Night* brings us endless tranquility and comfort,

A. DVORAK: PIANO QUINTET NO. 2

Dvorak's *Piano Quintet No. 2* was first performed on 6 January 1888 at Prague's Rudolfinum. The premiere of the work was extremely well received by the critics. Dvorak effectively incorporates nuances of Slavonic music, particularly in the melancholic *Dumka* in the second movement and in the virtuoso furiant, a Czech folk dance, in the third movement. A major part of the quintet was written at Dvorak's summer residence in Vysoka and it seems as though the idyllic atmosphere of this environment was projected into the music itself: this is a serene work radiating with prevailing optimism which, in the final two movements, intensifies to an expression of spontaneous joy.

GRATITUDE

I would like to thank all my fellow musicians involved in the performance tonight, as well as Rikke Hjortkjær, the tone masters and technicians - thank you for your hard work and for making this concert possible.

Since 2014 I have had the privilege to learn from wonderful and inspiring teachers at DKDM. I will always cherish the accompaniment lessons with Friedrich Gürtler and Søren Rastogi, the chamber music lessons with Elisabeth Schneider, Tim Fredriksen and Jens Elvekjær as well as piano lessons with Niklas Sivelöv. To Niklas, I want to say thank you for your guidance and mentorship over the years, it has been of priceless value to me. I would like to thank Marianne Løkke Jakobsen and the international office for making my residence as a visiting scholar at Aaron Copland School of Music in New York possible. I also want to thank Eva Hess Thaysen for introducing me to opera coaching and for giving me the possibility to participate in the Bel Canto Institute's Summer Program in Florence.

Furthermore, I want to thank the people who make the fundament of this academy: from the administration floor to reception and library – thank you for always being ready to help, for caring and for seeing your students as individuals, this has really made a difference.

Last but not least, I want to thank my husband Mustafa and my family, for their love and support and for always being there for me.

Kristina Socanski

