



fot. Agnieszka Wójtowicz

15 August, Wednesday, 7.30 pm
The Cracow Philharmonic Hall, ul. Zwirzyńska 1

Grigory Sokolov *piano*

Franz Joseph Haydn

(1732–1809)

SONATA (Divertimento) No. 32, Op.53 No.4 in G minor, Hob.XVI:44

Moderato

Allegretto

SONATA (Divertimento) No. 47, Op. 14, No. 6 in B minor, Hob.XVI:32

Allegro moderato

Menuet

Finale. Presto

SONATA No.49, Op.30, No.2 in C-sharp minor, Hob.XVI:36

Moderato

Scherzando. Allegro con brio

Menuet. Moderato

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Franz Schubert

(1797–1828)

4 IMPROMPTUS, Op. post.142, D.935

I Allegro moderato

II Allegretto

III Andante

IV Allegro scherzando

The unique, unrepeatable nature of music made in the present moment is central to understanding the expressive beauty and compelling honesty of **Grigory Sokolov's** art. The Russian pianist's poetic interpretations, which come to life with mystical intensity in performance, arise from profound knowledge of the works in his vast repertoire. His recital programmes span everything from transcriptions of medieval sacred polyphony and keyboard works by Byrd, Couperin, Rameau, Froberger to the music of Bach, Beethoven, Schubert, Schumann, Chopin, Brahms and landmark twentieth-century compositions by Prokofiev, Ravel, Scriabin, Rachmaninoff, Schoenberg and Stravinsky. He is widely recognized among pianophiles as one of today's greatest pianists, an artist universally admired for his visionary insight, spellbinding spontaneity and uncompromising devotion to music. Grigory Sokolov was born in St Petersburg (at that time Leningrad) on 18 April 1950. He started to play piano at the age of five and, two years later, began studies with Liya Zelikhman at the Central Special School of the Leningrad Conservatory. He went on to receive lessons from Moisey Khalfin at the Leningrad Conservatory, and gave his debut recital in Leningrad in 1962. Sokolov's prodigious talent was recognized in 1966 when at 16, he became the youngest musician ever to receive the Gold Medal at the International Tchaikovsky Piano Competition in Moscow. Emil Gilels, chairman of the Tchaikovsky Competition jury, subsequently championed Sokolov's work. While Grigory Sokolov undertook major concert tours to the United States and Japan in the 1970s, his artistry evolved and matured away from the international spotlight. His live recordings from Soviet times acquired near-mythical status in the West, evidence of an artist at once entirely individual, like no other, yet nourished by the rich soil of the Russian tradition of piano playing. Following the collapse of the Soviet Union, Sokolov began to appear at Europe's leading concert halls and festivals. He performed extensively as concerto soloist with orchestras of the highest calibre, working with among others the New York Philharmonic, the Royal Concertgebouw Orchestra Amsterdam, the Philharmonia London, the Symphonieorchester des Bayerischen Rundfunks and the Munich Philharmonic, before deciding to focus exclusively on giving solo recitals. Sokolov performs around 70 concerts each season, immersing himself fully in a single programme and touring extensively throughout Europe. Unlike many pianists, Sokolov takes the closest interest in the mechanism and set-up of the instruments he plays. He spends hours exploring their physical characteristics, consulting and collaborating with piano technicians to achieve his ideal requirements.

"You need hours to understand the piano, because each one has its own personality and we play together," he explains.

The partnership between artist and instrument is critically important to the flow of Sokolov's musical ideas. Sparing in his use of the sustaining pedal, he conjures everything from the subtlest tonal and textural gradations to the boldest contrasts of sound through the sheer brilliance of his finger-work. Critics regularly draw attention to his uncanny ability to articulate individual voices within a complex polyphonic texture and project seamless melodic lines. Grigory Sokolov's charismatic artistry holds the power to cultivate the concentration necessary for audiences to contemplate even the most familiar compositions from fresh perspectives. In recital he draws listeners into a close relationship with the music, transcending matters of surface display and showmanship to reveal deeper spiritual meaning. Sokolov's art rests on the rock-solid foundations of his unique personality and individual vision. In 2014 Sokolov signed an exclusive contract with Deutsche Grammophon and a first album was released in January 2015, a sensational recital recorded live at the 2008 Salzburg Festival. The double-disc set's contents reflect the breadth and depth of his repertoire, comprising two sonatas by Mozart, Chopin's 24 Preludes Op. 28 and encore pieces by J. S. Bach, Chopin, Rameau and Scriabin. Sokolov's Salzburg Recital album was followed in January 2016 by the release of a second two-disc set, *Sokolov: Schubert/Beethoven*. The latter includes Schubert's Four Impromptus D. 899 and Three Piano Pieces D. 946, recorded live at the Warsaw Philharmonie in 2013, and Beethoven's *Piano Sonata No. 29 "Hammerklavier"*, recorded in performance at the 2013 Salzburg Festival, together with encores by Rameau and Brahms.



THE KRAKÓW PHILHARMONIC finds its home in former Catholic People's Home, erected in 1928–1930 by Józef Pokutyński and Stanisław Filipkiewicz. The Philharmonic continues the musical traditions of Kraków, which assumed a more organized shape as late as 1817, when the Music Lovers' Society in Kraków was founded; it could be regarded as the predecessor of the current Philharmonic. The National Philharmonic, active since February 1945, was formally established after the end of the war. Among its directors it counts artists of such eminent stature as Jan Maklakiewicz, Walerian Bierdiajew, Piotr Perkowski or Krzysztof Penderecki.

transl. Tomasz Bieroń