
76^e CONCOURS DE GENÈVE

INTERNATIONAL MUSIC COMPETITION

DEMI-FINALE DE PIANO

RÉCITAL SOLO

Jeudi 27 et vendredi 28 octobre 2022

Salle Franz Liszt - Conservatoire

Programme de 60 à 75 minutes :

Le programme est laissé au libre choix des candidat·es

Le Jury est invité à prendre en compte le choix des œuvres, la cohérence du programme et bien sûr son interprétation.

L'ordre de passage a été déterminé en fonction de considérations pratiques et musicales.

Les demi-finalistes sont invité·es à rédiger une note de programme expliquant leur choix de répertoire. Nous avons conservé la rédaction anglaise de ces textes.

Pour les éléments biographiques, prière de se référer au programme général.

Ms Miyu Shindo, 20 ans, Japon

F. Chopin
(1810 - 1849)

Sonate n°3 en si mineur, Op.58

1. *Allegro maestoso*
2. *Scherzo. Molto vivace - Trio*
3. *Largo*
4. *Finale. Presto non tanto*

L.v. Beethoven
(1770 - 1827)

Sonate n°24 en Fa dièse majeur, Op.78 "A Thérèse"

1. *Adagio cantabile - Allegro ma non troppo*
2. *Allegro vivace*

A. Scriabin
(1872 - 1915)

Sonate n°2 en sol dièse mineur, Op.19
« Sonate-Fantaisie »

1. *Andante*
2. *Presto*

F. Liszt
(1811 - 1886)

Réminiscences de Don Juan, S. 418

Note de programme / Programm note

I thought it would be interesting to compare few sonatas composed by different composers and in different contexts. My recital starts with one of the masterpieces by Chopin "Sonata no.3, Op.58". Then we will travel together to romantic and charming Beethoven's world, to the deep ocean made by Scriabin. And the concert ends with "Réminiscences de Don Juan", which shows overwhelming virtuosity.

Miyu Shindo

Mr Zijian Wei, 24 ans, Chine

J. Haydn
(1732 - 1809)

Sonate n°46 en Mi majeur, Hob.XVI:31

1. *Moderato*
2. *Allegretto*
3. *Finale. Presto*

S. Rachmaninov
(1873 - 1943)

Sonate n°2 en Sib mineur, Op.36 (1913 1^{ère} version)

1. *Allegro agitato*
2. *Non allegro—Lento*
3. *L'istesso tempo—Allegro molto*

S. Barber
(1910 - 1981)

Excursions Op.20

1. *Un poco allegro*
2. *In slow blues tempo*
3. *Allegretto*
4. *Allegro molto*

F. Liszt
(1811 - 1886)

Fantaisie, S. 697 sur des thème des Noces de Figaro de Mozart

Note de programme / Programm note

In terms of the overall arrangement, I hope to start with an upbeat and light-hearted opening, which fits well with Haydn's bright and energetic aristocratic style. Rachmaninoff will be a major role in my program, as opposed to other pianists, I will show my special and sincere understanding. The Sonata No.2 I will be playing is the 1913 version, I prefer the first version with a larger structure to the abundance in the second version. I am also very fond of the jazz elements of Barber and the sustained and elegant rhythms created by the repetitive tones. The third piece is one of my favorites, it is based on the famous American pop song Streets of Laredo of the time. The last piece, The Marriage of Figaro, is an operatic work that I adore. Liszt, a superhero in my mind, composed and recomposed great works that are superb in technique and symphony.

Among classical and contemporary musicians, I prefer the grand and splendid harmony with rich and different tones, such as my beloved composer Sergei Rachmaninoff and Franz Liszt. I am equally willing to challenge myself to interpret the duality of musicians. In the semi-final, I chose to play from the earliest piano works of different styles to modern ones. As for me, the repertoire would be full of vivid and colorful, romantic and deep emotions.

Zijian Wei

Ms Kaoruko Igarashi, 28 ans, Japon

F. Liszt / F. Schubert 12 Lieder de Schubert, S. 558
(1811 - 1886)

Auf dem Wasser zu singen
Du Bist die Ruh
Gretchen am Spinnrade
Erkönig

L.v. Beethoven Sonata n°29 en Sib majeur, Op.106 "Hammerklavier"
(1770 - 1827)

1. *Allegro*
2. *Scherzo. Assai vivace*
3. *Adagio sostenuto*
4. *Introduzione. Largo. Fuga: Allegro risoluto*

Note de programme / Programm note

The theme of my program is "voice".

In Schubert/Liszt's songs, I will play "voices," and in Beethoven's fugue, I will play the theme of many voices by myself.

Also, each person has an internal voice. The voice of sadness, the voice of anger, the voice of joy....They are often suppressed, but the piano is an instrument that allows one person to play and listen to dozens of voices.

I will perform with all my heart, praying that all people and all "voices" will be released.

Kaoruko Igarashi

Mr Sergey Belyavsky, 28 ans, Russie

S. Prokofiev
(1891 - 1953)

Sonate n°6 en La majeur, Op.82

1. *Allegro moderato*
2. *Allegretto*
3. *Tempo di valzer lentissimo*
4. *Vivace*

V. Silvestrov
(1937)

Bagatelle, Op.1 / 3

R. Schumann
(1810 - 1856)

Carnaval, Op.9

Préambule (Quasi maestoso)
Pierrot, (Moderato) - Arlequin, (Vivo)
Valse noble, (Un poco maestoso)
Eusebius, (Adagio) - Florestan, (Passionato)
Coquette, (Vivo) - Réplique, (L'intesso tempo)
Sphinxes - Papillons, (Prestissimo)
Lettres dansantes, (A.S.C.H. - S.C.H.A.) (Presto)
Chiarina, (Passionato) - Chopin, (Agitato)
Estrella, (Con affetto) - Reconnaissance, (Animato)
Pantalon et Colombine, (Presto)
Valse allemande, (Molto vivace)
Paganini, Intermezzo (Presto)
Aveu, (Passionato) - Promenade, (Con moto)
Pause, (Vivo, precipitandosi)
Marche des Davidsbundler contre les Philistins, (Non Allegro)

F. Liszt
(1811 - 1886)

Réminiscences de Don Juan, S. 418

Note de programme / Program note

The idea of this program is based on the contrasts between one of the most intense "war" sonatas of Prokofiev, (which unfortunately has become very relevant these days) and one the most purely romantic works, which is Schumann's Carnival. The subject of Italian "Commedia dell'arte" in my opinion is the most opposite to the war theme. Beautiful music of Silvestrov is the crucial connection between them, also I feel that his music is underrated and should be performed more. Concluding with the sparkling joyful Don Juan paraphrase, I find this program to be extremely expressive in many ways, allowing me to express myself as an artist.

Sergey Belyavsky

Mr Jae Sung Bae, 22 ans, Corée

G.F. Haendel
(1685 - 1559)

Suite n°3 en ré mineur, HWV 428

1. *Prélude. Presto*
2. *Allegro*
3. *Allemande*
4. *Courante*
5. *Air con Variazioni*
6. *Presto*
7. *Aria con Variazione # 2 Adagio*

C. Franck
(1822 - 1890)

Prélude, Choral et Fugue en si mineur, FWV 21

F. Liszt
(1811 - 1886)

Sonate en si mineur, S.178

*Lento assai - Allegro energico - Grandioso -
Andante sostenuto - Allegro energico*

Note de programme / Program note

Handel suite No.3 is the suite made by putting together precious and diverse memories and memorable moments. Franck's "Prelude, Choral and Fugue" is the suite that can be played with a prayer for someone with a small wish. The melody is a bit sad and it talks about fighting and overcoming against hardship and adversities. Liszt Sonata shows the strong spirit of Liszt. This piece covers diverse emotions of Liszt, from the moment so sweet and beautiful that makes you live in that moment forever to the final moment of finishing a long journey and transcending everything.

Jae Sung Bae

Ms Adria Ye, 24 ans, USA

F. Schubert
(1797 - 1828)

Sonate n° 18 en Sol majeur, D.894

1. *Molto moderato e cantabile*
2. *Andante*
3. *Menuetto. Allegro moderato – Trio*
4. *Allegretto*

S. Prokofiev
(1891 - 1953)

Sonate n°8 en Sib majeur major, Op. 84

1. *Andante dolce*
2. *Andante sognando*
3. *Vivace*

Note de programme / Program note

I've chosen to pair these Schubert and Prokofiev sonatas as two pieces of similar scope that chronicle opposite journeys: both begin from a place of relative peace, with hints of unrest that grow to cataclysmic proportions. In the Schubert, it is only a nightmare that eventually gives way to the serenity of the opening, but in the Prokofiev, the underlying sickness apparent at the beginning drives the piece further and further into madness.

Adria Ye

Mr Yonggi Woo, 28 ans, Korea

D. Scarlatti
(1685 - 1757)

Sonate en do dièse mineur, K. 247
Sonate en Fa majeur, K. 107
Sonata en Fa majeur, K. 6

F. Chopin
(1810 - 1849)

Sonate n°3 en si mineur, Op.58

1. *Allegro maestoso*
2. *Scherzo. Molto vivace - Trio*
3. *Largo*
4. *Finale. Presto non tanto*

M. Moussorgsky
(1839 - 1881)

Les Tableaux d'une exposition

Promenade
Gnomus - Promenade
Il Vecchio Castello - Promenade
Tuileries (Dispute d'enfants après jeux)
Bydło - Promenade
Ballet des poussins dans leurs coques
Samuel Goldenberg et Schmuyle - Promenade
Limoges, le marché. La grande nouvelle.
Catacombæ (Sepulcrum romanum)
Cum mortuis in lingua mortua
La cabane sur des pattes de poules (Baba-Yagá)
La Grande Porte de Kiev

Note de programme / Program note

The general structure of my solo recital referred to the style of Vladimir Horowitz's later recital program. He used to start the concert with a few Scarlatti sonatas, then in the second piece, he tended to play the concert's most important and musically profound piece. And for the last, he played a showpiece with a colorful, virtuosic, and explosive effect. I start my recital with 3 Sonatas by D. Scarlatti: the first one has an emotional and dark atmosphere, whereas the 2 F major sonatas are full of happiness and joy. The Chopin B minor Sonata is very special to me, because I learned the most essential things of piano playing and the real charm of the music by listening to the legendary recordings of this piece. Therefore, I felt it is my destiny to play this Sonata on this stage now. Pictures at an Exhibition always gives me a great inspiration, and great pleasure, because this piece has a lot of interpretation possibilities. I especially focus on playing a distinct character in each piece and Promenade. Obviously, this piece will be a powerful and impressive finish for the recital.

Yonggi Woo

Mr Vsevolod Zavidov, 17 ans, Russie

F. Schubert
(1797 - 1828)

Quatre Impromptus, D899, Op. 90

N°1 en do mineur
N°4 en La majeur

A. Scriabin
(1872 - 1915)

Sonate n°4 en Fa dièse majeur, Op. 30

1. *Andante*
2. *Prestissimo volando*

M. Ravel
(1875 - 1937)

Gaspard de la nuit

1. *Ondine. Lent*
2. *Le Gibet. Très lent*
3. *Scarbo. Modéré*

I. Stravinsky
(1882 - 1971)

Trois mouvements de Petrouchka

1. *Danse Russe*
2. *Chez Petrouchka*
3. *La Semaine grasse*

Note de programme / Program note

The program develops vertically and horizontally. Vertical movement occurs in time from epoch to epoch. Horizontal movement is within a single period.

The performance opens with works by Schubert, which frame Classicism and stand at the origins of Romanticism. Scriabin and Ravel are the beginning of a new era. They represent two different views, from symbolic poetry embodied in music, its elusive volatility, to frightening expressionism. Stravinsky is the next phase in the development of music, which embodied the blending of Russian and French traditions. "Petrouchka" is the colourful avant-garde of an era of incompatible diversity, monstrous rifts and rapid change.

Vsevolod Zavidov

Mr Kevin Chen, 17 ans, Canada

L.v. Beethoven
(1770 - 1827)

Sonate N°28 en La majeur, Op. 101

1. *Etwas lebhaft, und mit der innigsten Empfindung*
2. *Lebhaft, marschmassig*
3. *Langsam und sehnsuchtsvoll*
4. *Geschwind, doch nicht zu sehr und mit Entschlossenheit*

F. Mendelssohn
(1809 - 1847)

Variations sérieuses, Op.54

B. Bartók
(1881 - 1945)

3 Etudes, Op.18

1. *Allegro molto*
2. *Andante sostenuto — Più mosso*
3. *Rubato — Molto sostenuto — Tempo giusto — Rubato*

F. Liszt
(1811 - 1886)

Années de Pèlerinage - Troisième année
Les jeux d'eaux à la Villa d'Este, S. 163/4

F. Liszt
(1811 - 1886)

Réminiscences de Don Juan, S. 418

Note de programme / Program note

This recital invites the listener to appreciate the interplay between novelty and familiarity. It presents the thorny compositional questions of anticipation and ambiguity (Beethoven), reflection on the past (Mendelssohn), and innovation within the frame of a traditional musical form (Bartók). Liszt's prescient influence on impressionism and a paraphrase of familiar musical themes complete the program..

Kevin Chen

PROCHAINS RENDEZ-VOUS

CONCOURS DE PIANO

DEMI-FINALE
MUSIQUE DE CHAMBRE
Conservatoire

Samedi 29 et dimanche 30 octobre
14h30 et 17h30

MASTERCLASS PIANO
Janina Fialkowska
HEM, Bâtiment Dufour

Lundi 31 octobre et mardi 1^{er} novembre
Session 1 : 10h-12h30
Session 2 : 14h-16h30

FINALE
Victoria Hall
Orchestre de la Suisse Romande
Direction : Maržena Diakun

Jeudi 3 novembre
19h00

WORKSHOP DES LAURÉATS
Fondation Louis-Jeantet

Vendredi 4 novembre
11h
Restitution des projets personnels

CONCERTS

CONCERT DES LAURÉATS
Conservatoire
Lauréat·es de piano

Samedi 5 novembre
18h30

En partenariat avec
l'Institut National Genevois

RÉCITAL LAURÉAT PIANO
Temple de Jussy
Lauréat·e de piano

Dimanche 6 novembre
17h00

En partenariat avec
Les Concerts de Jussy

CONCOURS DE GENÈVE
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