

# barbican

## Khatia Buniatishvili

Thu 21 Mar 7.30pm  
Hall

Classical Music  
Concert programme



# Important information



## When does the concert start and finish?

This concert begins at 7.30pm and finishes at about 9pm, with no interval.



## I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



## Please...

Switch any watch alarms and mobile phones to silent during the performance.



## Please don't...

Take photos or recordings during the performance – save it for the curtain call.



## Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



## Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



## Looking for refreshment?

Bars are located on Levels -1, G and 1. Pre-order interval drinks to beat the queues. Drinks are allowed in the hall.



## Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1 and 1. There is a further accessible toilet on Level G.



## Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

# Khatia Buniatishvili

Thu 21 Mar 7.30pm, Hall

## Khatia Buniatishvili piano

**Franz Liszt/Johann Sebastian Bach** Prelude  
and Fugue in A minor

**Ludwig van Beethoven** Piano Sonata No 23,  
*Appassionata*

1 Allegro assai

2 Andante con moto

3 Allegro ma non troppo – Presto

**Ludwig van Beethoven** Piano Sonata No 17,  
*Tempest*

1 Largo – Allegro

2 Adagio

3 Allegretto

**Franz Liszt/Franz Schubert** 'Ständchen' from  
from *14 Lieder von Franz Schubert, S560*

**Franz Liszt/Franz Schubert** 'Gretchen am  
Spinnrade' from *12 Lieder von Franz Schubert,  
S558*

**Franz Liszt** *Consolation* No 3  
*Hungarian Rhapsody* No 6

*There is no interval*

Produced by the Barbican

Programme produced by Harriet Smith

All information correct at time of printing

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## **Khatia Buniatishvili makes a welcome return to the Barbican with a recital of Beethoven and her beloved Liszt, a programme sure to bring out her trademark characteristics of passion and vulnerability.**

Georgian pianist Khatia Buniatishvili offers a programme contrasting music by Beethoven and Liszt.

Written between 1842 and 1850, the Prelude and Fugue in A minor is the first and most famous of six transcriptions by Liszt of JS Bach's Preludes and Fugues for organ. Liszt revered Bach and he composed his transcription with scrupulous respect for Bach's original, modifying it only to reduce the level of technical difficulty and make it more pianistic. For example, he cleverly omits, adds, doubles or changes certain notes to make the music more comfortable for the pianist and to increase the richness of sound. He also exploits the sustaining pedal with brilliant effect to mimic the resonance of the organ. The result is music of great splendour and seriousness in which a deep sonority is combined with pianistic bravura.

Two piano sonatas by Beethoven follow: first published in Vienna in 1807, and dedicated to Count Franz von Brunswick, the *Appassionata* Sonata, Op 57 more than lives up to its nickname. Beethoven considered it the greatest of his sonatas, and it was admired by Carl Czerny, Beethoven's virtuoso pupil, who described it as 'the most perfect execution of a mighty and colossal plan'. Like the *Tempest*, it's a deeply personal work of tremendous contrasts in dynamics, rhythm, range and articulation. It begins slowly with an ominous, mysterious figure which then gives way to a frenzied first subject, peppered with the 'Fate' motif from the Fifth Symphony, before a contrasting second subject offers welcome warmth and expansiveness.

Instead of a proper slow movement, Beethoven presents a contemplative,

hymn-like theme, a short set of increasingly agitated variations, and a reprise of the theme, into which crashes a diminished-seventh chord, heralding the sonata's finale – another movement of almost ceaseless motion and restlessness, culminating in a shattering Presto coda of drama and defiance right up to the last note.

The Piano Sonata No 17 in D minor was composed in 1802, Beethoven's year of despair, when he feared his declining hearing would never improve. It was during this year that he set out his thoughts to his brother and the public in his famous Heiligenstadt Testament. Yet, despite his despair, he refocused his life and 1802 proved to be one of his most productive years.

The *Tempest* is one of Beethoven's most personal musical statements. The opening movement is anxious and stormy, beginning unexpectedly with a slow, rolled A major chord. This is followed by an agitated motif of pairs of descending notes before another rolled chord appears, this time in C major. The two-note motif appears again, only this time it's even more restless, rising and falling and growing more insistent. A new section only adds to the tension through a series of ascending broken chords in the bass, above which a yearning figure in the right hand emphasises its tragic weight. With its musical *volte-faces*, this astonishing movement ends with 'distant thunder', as Czerny called it. It rumbles in the distance, anticipating a similar end to the first movement of the *Appassionata* Sonata.

The contrasting middle movement provides a calming salve. It also begins with a broken chord, and this time the 'distant thunder' comes from a drum-like bass figure, which hardly disturbs the soothing serenity of this movement. Its eloquent simplicity and spaciousness look forward to Beethoven's later piano sonatas

and provide a tender respite between the implacable outer movements.

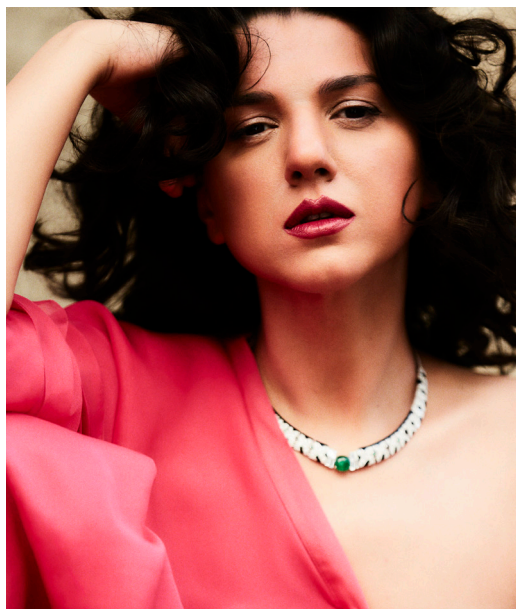
The finale allows no let up in forward motion, with a hypnotic theme, said to have been inspired by a man on a horse galloping past the composer's window. With its off-repeated motif, the music moves on in perpetual motion fashion with gathering intensity – only to disappear into thin air at its close.

Liszt's exquisite transcriptions of Schubert's lieder confirm his reverence for the composer, respecting the originals by adding embellishments only to underline their emotional depth. 'Ständchen' (Serenade) has a haunting, lilting melody. Liszt adds complexity by developing the theme and places the exchanges between the voice and piano in the right-hand part. In 'Gretchen am Spinnrade' (Gretchen at the Spinning Wheel) the continuous semiquaver figure in the right hand portrays the hypnotic movement of the subject's spinning wheel, while the left-hand melody perfectly captures her heartache.

Liszt's *Six Consolations* have always been very popular, especially among amateur pianists as they demand less transcendental technique than much of Liszt's music. The third, in D flat major, is nocturne-like, with its simple yet expressive melody over a dreamy, flowing accompaniment.

Hungarian folk music was a great source of inspiration for Liszt, and his *Hungarian Rhapsodies* pay tribute to the Gypsy music of his homeland. Rich in pianistic excess, No 6 is based on four folk tunes. The first two – a great thumping march followed by a fleet-footed dance – are wild and exotic in their use of syncopation and off-beat accents. With its halting, haunting melody, the third theme brings a change of pace and mood, while the final theme is a playful, upbeat motif which grows ever more exhilarated as the tempo quickens.

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## **Khatia Buniatishvili**

French-Georgian pianist Khatia Buniatishvili is one of the most prominent classical artists of today.

She discovered the piano at the age of 3 thanks to her mother, who used to leave a new musical score on her piano each day for her to devour. By the time she was 6, she had performed with the Tbilisi Chamber Orchestra, and aged 10 had already embarked upon an international career. She studied in Tbilisi with Tengiz Amiredjibi and in Vienna with Oleg Maisenberg.

A fixture at the most prestigious venues around the world, she has performed at Carnegie Hall, the Royal Concertgebouw, Berlin

Philharmonie, Royal Festival Hall, Vienna's Musikverein and Konzerthaus, Philharmonie de Paris and Suntory Hall, as well as at the Salzburg, Verbier, BBC Proms, Progetto Martha Argerich and the Hollywood Bowl festivals. Her notable collaborations involve the Israel, Los Angeles and Munich Philharmonic orchestras, London, NHK and San Francisco Symphony orchestras, Philadelphia Orchestra and Orchestre National de Paris. She has worked with prominent conductors, among them Zubin Mehta, Gustavo Dudamel, Yannick Nézet-Séguin, Paavo Järvi, Jaap van Zweden, Gianandrea Noseda, Myung-Whun Chung and Leonard Slatkin.

The audience she inspires with her artistry is not limited to traditional classical music-lovers, with her charisma attracting a younger generation and those who would not usually listen to classical music.

Her deeply humanistic qualities, piercing intellect and very personal interpretations of composer's scores give her performances depth, intensity and grace.

She is the recipient of two ECHO Klassik Awards and has a recording contract with Sony Classical. Her recordings include the works of Chopin, Rachmaninov, Brahms, Liszt, Bach, Schubert, Satie, Morricone, Gainsbourg, Pärt and Cage.

In addition to her solo albums, she has recorded with Gidon Kremer, Paavo Järvi and Coldplay.

A committed humanitarian, she has participated in benefit concerts for causes close to her heart: the plight of refugees, the United Nations, human rights and music education.

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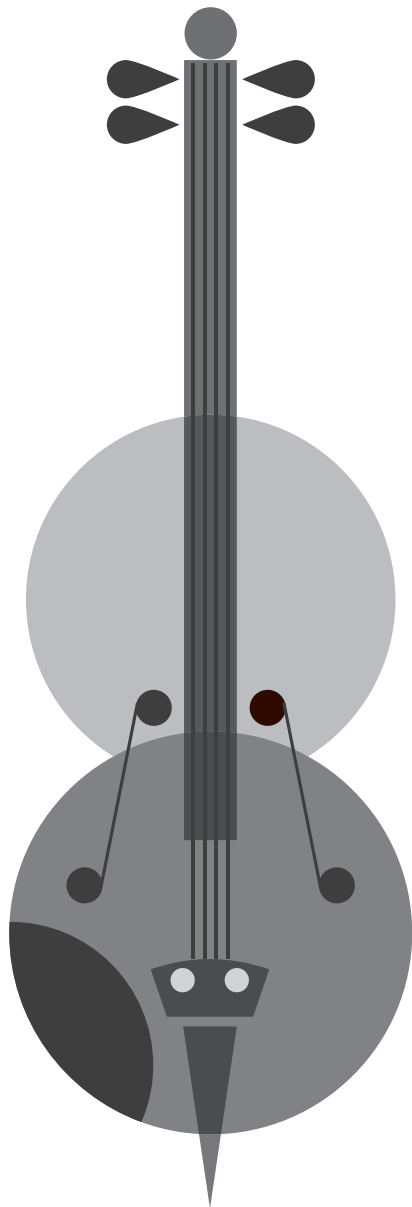


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**Kavakos Plays Bach**  
2 & 3 May, Hall



**Katia and Marielle Labèque:**  
**Cocteau Trilogy**  
Mon 17 Jun, Hall



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