



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

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PREDEBUT HAO DENG

Torsdag 20. juni 2024 kl. 19.30

Studiescenen

P. Hindemith:
(1895 - 1963)

Ludus Tonalis

I. Praeludium
II. Fuga prima in C
III. Interludium: Moderate, with energy
IV. Fuga secunda in G
V. Interludium: Pastorale
VI. Fuga tertia in F: Andante
VII. Interludium: Scherzando
XI. Interludium: Moderato
XXV. Postludium

A. Scriabin:
(1872 - 1915)

Sonate nr. 4, op. 30

I. Andante
II. Prestissimo volando

PAUSE

L.V. Beethoven:
(1770 - 1827)

Sonate op. 31, nr. 3

I. Allegro
II. Scherzo. Allegretto vivace
III. Menuetto. Moderato e grazioso
IV. Presto con fuoco

A. Scriabin:
(1872 - 1915)

Vers la flamme, op. 72

PROGRAMNOTER

P. Hindemith, Ludus Tonalis

Ludus Tonalis ("Play of Tones", "Tonal Game", or "Tonal Primary School" after the Latin Ludus Litterarius), is a piano work by Paul Hindemith that was composed in 1942 during his stay in the United States.

The piece, which comprises all 12 major and/or minor keys, starts with a three-part Praeludium in C resembling Johann Sebastian Bach's toccatas, and ends with a Postludium which is an exact retrograde inversion of the Praeludium. In between, there are twelve three-part fugues separated by eleven interludes, beginning in the tonality of the previous fugue and ending in the tonality of the next fugue (or in a different tonality very close to that).

I. Praeludium

II. Fuga prima in C: Triple fugue

III. Interludium: Romantic improvisation

IV. Fuga secunda in G: Dance in 5/8 time

V. Interludium: Pastorale

VI. Fuga tertia in F: Mirror fugue, where the second half is an exact retrograde of the first, except with voice paddings at their end exits.

VII. Interludium: Folk dance (Gavotte)

XI. Interludium: Romantic miniature (Chopin style)

XXV. Postludium: Retrograde inversion of the Praeludium

A. Scriabin, Sonate nr. 4, op. 30

The Piano Sonata No. 4 in F-sharp major, Op. 30, was written by Alexander Scriabin around 1903 and first published in 1904. It consists of two movements, Andante and Prestissimo volando, and is one of Scriabin's shortest piano sonatas.

Scriabin wrote a poem after composing this sonata that explains its meaning:

In a light mist, transparent vapor
Lost afar and yet distinct
A star gleams softly.
How beautiful! The bluish mystery
Of her glow
Beckons me, cradles me.

O bring me to thee, far distant star!
Bathe me in trembling rays
Sweet light!

Sharp desire, voluptuous and crazed yet sweet
Endlessly with no other goal than longing I
would desire

But no! I vault in joyous leap
Freely I take wing.

Mad dance, godlike play!
Intoxicating, shining one!

It is toward thee, adored star
My flight guides me.

Mad dance, godlike play!
Intoxicating, shining one!

Toward thee, created freely for me
To serve the end
My flight of liberation!

In this play
Sheer caprice
In moments I forget thee
In the maelstrom that carries me
I veer from thy glimmering rays.

In the intensity of desire
Thou fadest
O distant goal.

But ever thou shinest
As I forever desire thee!

Thou expandest, Star!
Now thou art a Sun
Flamboyant Sun! Sun of Triumph!
Approaching thee by my desire for thee
I lave myself in thy changing waves
O joyous god.

I swallow thee
Sea of light.

My self-of-light
I engulf thee!

Beethoven, Sonate op. 31, nr. 3

The Piano Sonata No. 18 in Eb major, Op. 31, No. 3, is an 1802 sonata for solo piano by Ludwig van Beethoven. A third party gave the piece the nickname "The Hunt" due to one of its themes' resemblance to a horn call. Beethoven maintains a playful jocular style throughout much of the piece, but as in many of his early works, the jocular style can be heard as a facade, concealing profound ideas and depths of emotion. The sonata is unusual in lacking a slow movement.

Scriabin Vers la flamme

Vers la flamme (Toward the flame), Op. 72, is one of Alexander Scriabin's last pieces for piano, written in 1914.

The main motif of the piece consists of descending half steps or whole steps interspersed with impressionistic representations of fire. The piece was originally intended to be Scriabin's eleventh sonata; however, he had to publish it early because of financial concerns, and hence he labelled it a poem rather than a sonata.

According to pianist Vladimir Horowitz, the piece was inspired by Scriabin's eccentric conviction that a constant accumulation of heat would ultimately cause the destruction of the world. The piece's title reflects the earth's fiery destruction, and the constant emotional buildup and crescendo throughout the piece lead, ultimately, "toward the flame".