20 April | SATURDAY

Alan Sharipov
Viola Recital

Liu Jia, piano

SERGEI PROKOFIEV
Suite from *Romeo and Juliet* Op. 64
Arranged for Viola and Piano by Vadim Vasilyevich Borisovsky

INTERMISSION (10 minutes)

JOHANNES BRAHMS
Sonata No.2 in E-Flat Major for Viola and Piano Op. 120

I. Allegro amabile
II. Allegro appassionato
III. Andante con moto ; Allegro
About The Performer

Alan Sharipov, born in Tashkent, Uzbekistan in 1995, began studying the violin at age of 7. He attended Uzbekistan Specialized Middle Music School named after V.A. Uspenskiy, under Vladimir Ioudenich, and currently studies on viola with professor Zhang Manchin at Yong Siew Toh Conservatory of Music in Singapore. He has done solo performances with Uzbekistan orchestras on viola and violin. He has got master classes with Paul Silverthorne, Ryo Terakado, David Takeno and Shlomo Mintz.

Programme Notes

Sergei Prokofiev, Suite from Romeo and Juliet Op. 64
(Arranged for Viola and Piano by Vadim Vasilyevich Borisovsky)

The ballet "Romeo and Juliet", written by the outstanding Russian composer Sergei Prokofiev, is a reformed work. It is often called the “symphony-ballet”. Ballet music is distinctive and complex. Its characteristic feature is the individualization and complication of the artistic images of the characters, which has led to the complication of expressiveness and drawing of the dance. Ballet demanded new choreographic solutions, which in fact led to the emergence of a new ballet style. And if in the theater this ballet hardly made its way, the instrumental “versions” in the form of suites and arrangements of individual numbers for various instruments are performed with great success. One of such transcriptions is the arrangement for the viola by the outstanding violist Vadim Borisovskiy. This talented performer created 250 transcriptions of various kinds, greatly expanding the viola repertoire.

The music of Prokofiev vividly reveals the main conflict of the tragedy - the clash of the light love of young heroes with the tribal hostility of the older generation, which characterizes the wildness of the medieval way of life. Prokofiev also managed to embody Shakespeare's contrasts of the tragic and the comic in music. Each piece of the transcription is a complex and vivid musical image, filled with expression and lyricism.

The cycle opens with the sound of the intro (overture) to the ballet. The main theme of music - the theme of love, sounds like a generalization of the main idea of the work. Prokofiev's sublime and expressive lyrics are filled with a large number of expressive dynamic and timbre nuances. It is this theme that plays a huge semantic and dramatic role in ballet, in fact it is an “epigraph”.
“Juliet-girl” - (portrait of the character from the 2nd ballet picture) - a charming light scherzino with a playful theme, in which fast-moving passages alternate with jerky chords. Her lyrical tunes are replaced by fragile, dreamy themes. The piece ends with exhausting passages.

Heavy and dramatic "Dance of the Knights" - is a portrait of two warring clans - "Montekkiand Capuletti "(sounds in the 2nd scene,in the ball scene), with a sweeping and angular melody, with a dotted rhythm. Above are formidable octaves - the theme of hostility. The middle episode introduces other colors, more subtle, with graceful melodies and light accompaniment.

“Farewell to separation” (from the 6th scene,in ballet) is a full-blown music scene in which the central place is occupied by a passionately expressive love theme.

The music of all the pieces is clear, expressive and romantically excited. The plays are based on the principle of contrast, Prokofiev seeks to embody at least in general terms the line of dramatic development of ballet as a whole.

Johannes Brahms, Sonata No.2 in E-Flat Major for Viola and Piano Op. 120

Sonata No. 2 for viola and piano, written in 1894, was originally written by Brahms for clarinet. Its appearance was facilitated by acquaintance, and then friendship with a talented virtuoso-clarinetist Richard Mülfeld. Later another version of the piece was published, in which the clarinet was replaced by an alto. The viola part was written by V. Kupfer and I. Joachim. The composer made no changes to the piano part. This was the last chamber piece Brahms wrote before his death.

The sonata for viola and piano No. 2 with its light image system echoes the pleasant atmosphere in which it was created - in Isel, where Brahms loved to spend the summer. Music develops naturally, uniting in the continuous movement of lyrical melodic lines.

I. Allegro amabile, in E♭ major, in 4/4 time
The first movement is bathed in a warm, sustained lyricism. The atmosphere is pastoral, tranquil, and suffused with a golden inner glow. Brahms’ musical voice is wise and consoling throughout this exceptionally beautiful movement.

II. Allegro appassionato, in E♭ minor, in 3/4 time
The passionate second movement, in the form of a vigorous Scherzo, begins with a fiery viola solo. A reassuring, chorale-like middle section starts with the piano alone in music of sustained nobility and confidence. The trio is followed by a short transition, heralding a return to the urgency and passion of the first section.
III. Andante con moto — Allegro, in E♭ major, in 6/8 time

The final movement starts with a flowing, folk-like theme, which is followed by six variations. Brahms was always fascinated by the element of rhythm, and he uses complicated syncopated patterns as important structural components in several of the variations. In the first one, for instance, the piano and viola play on opposite sides of each pulse, alternating in playing on and off the beat. The second variation has a cradle-like motion; the simple melody is accompanied by an arpeggiated pattern that teeters back and forth across the octaves. Variation 3 is a calm, filigreed conversation between the two instruments, and the fourth variation extends the tranquil atmosphere in a gentle but rhythmically off-balance dialogue that often masks the downbeats. Variation 5 insistently reestablishes the rhythmic equilibrium, diving headlong into a vigorous, E-flat-minor allegro. The sixth and final variation begins with a serenely flowing stream of melody that gradually gains in momentum, culminating in a strong, triumphant conclusion.