

Vorankündigungen Klasse Prof. Lev Natochenny

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Sommersemester 2010

Christopher Park

Deutsche Grammophon CD Debüt

„Russian Transcription“

Prokofiev, Rachmaninoff, Stravinsky, Kapustin

Freitag 28. Mai

19.30 Uhr Großer Saal der HfMDK

Klasse Prof. Lev Natochenny

Gastiert bei den Weilburger Schlosskonzerten

Eugene Choi, Konstantin Lukinov, Julia Okruashvili, Joon Kom

„Romantische Wanderung“

13. Juni

11 Uhr Weilburger Schlosskonzerte

Obere Orangerie

Program to be announced

Programm wird noch bekannt gegeben

Dienstag 29. Juni

19.30 Uhr Großer Saal der HfMDK



Hochschule für Musik
und Darstellende Kunst
Frankfurt am Main

Rachmaninoff = Hollywood?!? Studierende der Klasse Prof. Lev Natochenny

mit Konstantin Lukinov
Hye Ju Song
Gina Redlinger
Eugene Choi

**Mittwoch 28. April 10
19.30 Uhr Großer Saal**

Rachmaninoff = Hollywood?!?

Studierende der Klasse Prof. Lev Natochenny

Sergej Rachmaninoff (1873-1943)
Klavierkonzert g-Moll Nr. 4 Op.40
Konstantin Lukinov

Sergej Rachmaninoff (1873-1943)
Paganini-Rhapsodie
Hye Ju Song

Orchesterpart: **Nami Ejiri**

Pause

Sergej Rachmaninoff (1873-1943)
Klavierkonzert fis-Moll Nr. 1 Op.1
Gina Redlinger

Sergej Rachmaninoff (1873-1943)
Klavierkonzert c-Moll Nr. 2 Op.18
Eugene Choi

Orchesterpart: **Lev Natochenny**

Für folgenden Inhalt zeichnet sich **Prof. Lev Natochenny** verantwortlich:

The Revival of Rachmaninoff

New York concertgoers discovered an unusual overlap in this season's programming: the two rival powerhouses of Lincoln Center and Carnegie Hall both offered, as a primary focus of the season, the music of Russian composer Sergei Rachmaninoff. Even more unusual is that no noteworthy milestones in his life, the dully predictable rationale for most such programming, prompted the choice. It seems the music of Rachmaninoff struck both institutions as important because, despite decades of relentless sneering and savaging among performers and concertgoers, who ultimately have the final say on what will be heard.

Rachmaninoff, the critics said, was a throwback, a security blanket for those who lacked the sophistication to handle newer and more "difficult" music. Such ideological criteria evidently trumped what was obvious to anyone willing to look: Rachmaninoff was a first-rate innovator on a broad scale, with strikingly original approaches to melody, counterpoint, passagework, and orchestration. What doomed him in the eyes of the "progressive" critics was his reliance on lush, romantic harmony and unabashedly lyric sentiment, even if he appropriated each of these into a remarkably unique idiom.

Like Ayn Rand, Rachmaninoff adored Hollywood, lived there, and was moved by the spirit of what it represented. A famous letter to a friend exults that a newly concocted melody "sound like Hollywood", which he considered a high compliment. His music can perhaps be heard as an emotional concretization of all that Hollywood's vision of life offered to the troubled world of the twenties and thirties. Also like Rand, Rachmaninoff flow directly into the culture that is not only that of modern America but of all those in the world who love their lives and their freedoms.

The Irrelevance of the Avant-Garde Music

In the normal course of events, the world is content to ignore the capers that take place in our ivorytower institutions. But in response to the terrorist attacks of September 11, the public suddenly cast a sharp eye on obscure academic figures whose reactions demonstrate either an appalling callousness, an extreme removal from reality, or both. One figure in the latter category is **Karlheinz Stockhausen, a German composer considered a modern master among contemporary academic composers-and ignored by the rest of the civilized world.**

The **Frankfurter Allgemeine Zeitung's** carriers the following account of Stockhausen's comments, by reporter Julia Spinola:

Asked at a press conference on Monday for his view of the events of 9-11-2001 in New York, Stockhausen answered that the attacks were "the greatest work of art imaginable for the whole cosmos... Minds achieving something in an act that we couldn't even dream of in music, people rehearsing like mad for ten years, preparing fanatically for a concert, and then dying, just imagine what happened there. You have people who are that focused on a performance and then five thousand people are dispatched into the after-life in a single moment. I couldn't do that. By comparison, we composers are nothing."

Karlheinz Stockhausen

"Music is a language, and as such, is subject to rules of grammar. When you speak you must use correct grammar. Atonality and twelvetone system is an artificial and vain attempt to destroy the immanent laws of musical grammar. These intrinsic laws are not observed in atonality and twelvetone system and, therefore, I cannot acknowledge atonality and twelvetone system as Music"

Bruno Walter

(Interview with Albert Goldberg, "Los Angeles Times" 1958)

"Composers of the Second Viennese School do not interest me at all...Boulez, Stockhausen? It is simply disposable noise and does not need an interpreter. It is enough to load it into computer and it is all done. The rest is irrelevant"

Mikhail Pletnev

(interview with Ludmilla Kokoreva "Kultura" 2002)