

*Mussorgsky - Skriabin - Kabalevsky*

**GOLDEN DORE** Olga Zdorenko, piano

**M.P. Mussorgsky**

01 Pictures at an Exhibition Promenade	01:26
02 Pictures at an Exhibition Gnomus	02:50
03 Pictures at an Exhibition Promenade	00:51
04 Pictures at an Exhibition II Il vecchio castello	03:50
05 Pictures at an Exhibition Promenade	00:26
06 Pictures at an Exhibition III Tuileries	00:59
07 Pictures at an Exhibition IV Bydlo	02:36
08 Pictures at an Exhibition Promenade	00:46
09 Pictures at an Exhibition	
V Ballet des petits poussins dans leurs coques	01:04
10 Pictures at an Exhibition	
VI Samuel Goldenberg and Schmuyle	02:21
11 Pictures at an Exhibition Promenade	01:27
12 Pictures at an Exhibition	
VII Limoges le marché	01:24
13 Pictures at an Exhibition	
VIII Catacombae Sepulchrum Romanum	01:48
14 Pictures at an Exhibition	
Cum mortuis in lingua morta	02:01
15 Pictures at an Exhibition	
IX La cabane de Baba-Yaga sur des pattes de poule	03:30

16 Pictures at an Exhibition

X La grande Porte de Kiev	05:15
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**A. Skriabin**

17 Six Preludes Op.13 No 1 in C Major Maestoso	02:11
18 Six Preludes Op.13 No 2 in A minor Allegro	00:46
19 Six Preludes Op.13 No 3 in G Major Andante	01:30
20 Six Preludes op. 13 No 4 in E minor Allegro	01:11
21 Six Preludes op. 13 No 5 in D Major Allegro	01:01
22 Six Preludes op. 13 No 6 in B minor Presto	01:38

**D.B. Kabalevsky**

23 Rondò	06:52
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Total Time: 47:57

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**GOLDEN DORE**

Olga Zdorenko, piano

"Pictures at an Exhibition" of Musorgskij, is according to the brilliant interpreter Sviatoslav Richter, the most beautiful composition for piano in all Russian music but, unfortunately, it is ruined by the orchestration of Ravel. Zdorenko, in her interpretation of this classic, finds a very personal approach both regarding the construction and the expression, overcoming with confidence the difficulty of a strictly technical nature. Her Promenade that, as everybody knows, joins the ten pieces in one only cycle, comes from afar and gradually gets closer to explode in a thousand of sounds and colours in the conclusive "The Great Door of Kiev" (the pianist's city of birth). Although the beginning has a rather lyrical and singable nature, the classical "russico" and "senza allegrezza" styles are not missing, as requested by the author himself. "The Gnome" or "Gnomus" by Zdorenko is slower and rather heavy, just to better correspond to the tiny and dumy image of the character. In "The Old Castle" maybe we don't find that magical nostalgia of the medieval troubadour, which we are used to, but a low suitability for the voice slept in a soft pain. The scene of the arguing children in the avenue of the "Tuileries" is very picturesque with a un poco piu ritenuto Trio, coloured with insults and consolations. The "Bydlo" expresses not only the exterior image of the Polish cart with its enormous wheels, but in particular, the hard work of those carrying it. In the tender dance of "Pulcinini", the interpreter gives to the piece some surprising rubato and accelerando, rendering it even more funny and amusing. Also the next picture, the unequal discussion between the poor and the rich Hebrews, is performed with optimum recitative intonation: one voice is deep, energetic and self-confident, the other is imploring, sad, almost humiliated. The central polyphonic part, with both of the voices contrasting, and the conclusive one "con dolore", steeped in evocative expressivity, are particularly appreciable. In "The Market of Limoges" we find the worldwide known jarrings of the women at the market. Shouts, flavours and colours are vitalized by a clear, staccato but not excessively hasty design. In the sad and dark atmosphere of the "Catacumbae" and "Con Mortus in lingua mortua", the pianist finds a very human and earthly intonation in the song with the left hand and in the fixed chords. Justly wild, violent and ferocious, the sound of the flight of "Raba-Yaga", where Olga interprets, with an impeccable non legato, the scary jumps of the basses in andante mosso. In the conclusive "Porta di Kiev" the crescendo is progressive, with the interesting help of the obsessive "mi bemolle" of the bells. The whole section has been thought to bring the piece to this great Finale. Some precious indications concerning the art of Skrjabin, are found in the article of the Russian musicologist Tat'jana Grigor'evna Saborkina (1904-1984) who has been the Director of the Museum-House of A.N. Skrjabin in Moscow from 1941 until the end of her years. Such precious indications date back in 1940, the year of the 25th anniversary of the death (premature and absurd!) of the genial composer-pianist, and they outline a clear way to deeply understand the creative art of the Russian author. "Air, more and more air, this is one of the indispensable requests for an interpreter of Skrjabin"- author. "Air, more and more air this is one of the indispensable requests for an interpreter of Skrjabin" - she wrote and then cited the composer himself: "A composition, a work is always multiform, it is alive and it breathes, today in a way, tomorrow in another, like the sea. It would be horrible if the sea was always the same every day, like in a stereoscope". "From this comes the personal rhythm of Skrjabin - continues Tat'jana Grigor'evna, - that someone erroneously considered rhythmic confusion, or even rhythmic absence. But it is a live rhythm, that mirrors all the richness of the breath of life... such is the characteristic of Skrjabin as interpreter." The Preludes of Aleksander Skrjabin, in particular that of Op. 13, are not often heard in Italy, for this Zdorenko's choice for her "Russian Pictures" has to be appreciated and underlined. The Six Preludes op. 13, like their "sisters" op. 1, 15, 16 and 17, were composed during the travels for the concert series of the young composer-pianist in Moscow, Heidelberg, Paris and other European Cities. The personal style of Skrjabin is clear but not yet stable. Here and there can be found the echoes of his spiritual forerunner, that is Chopin, and his ideal masters, (but not his useless, actual teacher of the Conservatory, Anton Arenskij, of whom there is no trace), such as the epic and diatonic Borodin (in n.1 Maestoso in pure Do Major) or the melancholic and reflective Cajkovskij (in n.3 Andante in pure Sol Major). Very soon the relationship of Skrjabin with the traditional tonality would be changed. In n.2 Allegro in La Minor, from the fast flowing beginning sotto voce and slowly crescendo until the culmination fortissimo, the Chopinian model can be noticed, a model that however already contains, in the intonation, the dramatic power of the Studi op. 8 by the same author. In no. 3, after the really Cajkovskian beginning, Skrjabin abandons himself to difficult modulations, arriving, just before the end, at the end, at the far away la bemolle major. The Prelude n.4 Allegro in Mi Minor, and then, in the conclusion, in Mi Major, touches for its pulsation, the alive and changing rhythm, the progressive accelerando, and for the interesting and clever left hand melodic design. The central part in which, after the brief rallentando, the hands change roles is curious. Although

the "pp" inscription of the author in the Più vivo, accelerando and in the stretto, Zdorenko gives herself the interpretative liberty to bring the sonority through a relentless crescendo to an urgent forte conclusion. Here, it comes to remember the authoritative Richter when played the two final chords of the second Sonata of Skrjabin as "pianissimo" instead of "forte", as it is written and often executed, this because it sounds too much like the finale of the Sonata in si bemolle minor by Chopin! The N.5 in Re Major reminds some of the passages of the Studi by Chopin and the Prelude op.11 n.10 by Skrjabin equally passionate and inspired. To be noticed in the score: at the end of this Prelude there is an entire empty measure of 6/8 (the pause and "air" that was talked about earlier). The last Prelude in Si Minor resembles, even more than the preceding, one of the Studi of Skrjabin, based on repeated eighths and chords. Zdorenko performs it with enviable facility, passion and vivacity (Skrjabin himself would probably be envious, because he had little strength in his arms and in the eighth in particular). The last track the pianist executes is the Rondò by Dmitrij Kabalevskij (1904-1987), being the obligatory piece at the 1st Concorso "Cajkovskij", won in 1958 by the American Van Cliburn. Kabelevskij wasn't aware of the disasters that were happening in his country and wrote mostly music of an optimistic and positive character. In addition, he prevented, however he could, the affirmation of new works, including Preludi and Fugues, to a more problematic colleague, like Dmitri Sostakovic, a friend he declared to be like a brother. Aside from this historical aspect the Rondo is an entertaining piece, pleasant to listen to and it is certainly a laudable idea to let the Italian audience know it. Valerij Voskobojnikov



Olga Zdorenko - Rachel Murae, Photographer

**Olga Zdorenko** was born in Kiev in Ukraine. In 1994 she received her degree in piano with the highest grades and honors from the Čajkovskij Conservatory of Moscow under the guidance of Eugeni Malinin. She perfected her art with Rudolf Buchbinder, Viktor Merjjanov and Hans Graaf. In 2001 she graduated with Sergio Perticarioli from the National Academy of Santa Cecilia in Rome, Italy, with the highest grades. She has won awards in numerous international competitions such as: "Young Russian Talents", "Carlo Zecchi" of Rome, the "Golden Palm of Finale Ligure", "The Sulmona Competition", "The San Remo Classic", "The Carlo Soliva". She has performed concerts at the most important European theatres such as: The Kammermusiksaal of the Philharmonic of Berlin, The Grand Hall Čajkovskij of Moscow, The Odeon Theatre of Athens, the Eliseo Theatre of Rome, The Olimpico Theatre of Rome, The Theatre "Le Ciminiere" of Catania, The Pleyel Hall of Paris, The Cathedral of Taormina, The Auditorium of the National Academy of Santa Cecilia, The Philharmonic of Kiev and The Conservatory of Naples S. Pietro a Maiella. She has been invited to perform at numerous Festivals, including The Faust Festival of Basilea, The International Festival of Villa Giulia in Rome, The Concert Series "Jenuesse-Musical" at the Philharmonic of Klagenfurt, The Piano Series of the Rome Philharmonic, The Festival Horovitz of Kiev, The "Festival Per la Pace" of Sarajevo. She has collaborated with some of the most important European Orchestras: The Philharmonic Orchestra of Moscow, The Symphonic Orchestra of State of Kiev, The Symphonic Orchestra of Sarajevo, The Philharmonic Orchestra of Klagenfurt, The Orchestra Verdi of Milan, The Camera Orchestra of The Academy of S. Cecilia, The Philharmonic Orchestra of Meklenberg, and with The Orchestra of Radio and Television of Zagabria. In 2005 she collaborated with the soloists of The Berlin Philharmonic for the project "Mahler Academy" under the artistic direction of Claudio Abbado. Olga Zdorenko is constantly invited as a soloist and in camera groups in many European countries, including Austria, France, Germany, Greece, England, Russia, Spain, Switzerland, and Ukraine.

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