

Eine Sternstunde der Musik bei der EMK / A Historic Moment of Music in the EMK

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The Russian star pianist Ivan Moshchuk in the church on Sälistrasse

A new star has risen in the heaven of music for the young pianist Ivan Moshchuk. He combines technical perfection and extraordinary interpretation to create a density that lets you feel the spiritual aspects of the music, just as said of the poet and philosopher: "The spiritual due was placed before the angels sang." But how does one bring it forth? The great composers understood this "craft", building musical Cathedrals from notes instead of stones - audible evidence of the spirit for eternity. At the concert in the Methodist Church Zofingen titled "From Bach to Russian Romantics", Ivan Moshchuk proved to be an absolutely ingenious interpreter.

From Prelude to Sonata

EMK-Father Stefan Moll welcomed some 100 listeners in the church at the Sälistrasse 2 in Zofingen. He began by expressing gratitude toward Mano and Brigitta Solinski, under whose patronage the concert materialized. Ivan Moshchuk's current European concert tour committed him to Zofingen. Father Moll thanked by name Siegfried Stich for the elaborate organization of the event and introduced the young pianist who lives and studies in the USA.

Opening the concert was the "Prelude and Fugue in E Minor" (BWV 855) from "The Well-Tempered Clavier." In a brilliant way the composer has pursued here equally educational and artistic goals. Naturally, the prelude is driven by religious impetus; it sounds delicate with mellow tones, and rises in the fugue with unbelievable paces to a roaring storm. One feels the conversation Nicodemus remembered where Jesus said, "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth" (John 3:8). And how sensitive Ivan Moshchuk played, from light whisper up to a storm - pure mastery!

Thus the ground was prepared for the "Reminiscenza Sonata in A Minor" by Nikolai Medtner, the great Russian romantic of the modern era. The work begins with a set of simple consonances, appearing relaxed and dissolved. But beware if they let loose! Complex chords weave in and out of the theme. Tremendous bass and the shrill of the treble generate pure drama, almost alienating the subjects in a modern-sounding aesthetic. Overall, a challenging work and difficult to play. Here flashed the enormous skill of the artist - at last, bringing the return of the childlike innocence of the beginning. The audience was spellbound.

And then "five of the twelve etudes from Op.8" by Alexander Scriabin - mystic, visionary, spiritual. Here already is announced the absence of conventional tonality. High polyphonic soundscapes reach the ears, briefly clear as crystal, then as dark as distant light in other worlds, forever sounding different from usual.

Then came probably the highlight of the grandiose concert: Ferruccio Busoni's "Chaconne in D Minor," a transcription from Bach's second Partita for solo violin. Herein lie all the ingredients that are compositionally and technically possible for the grand piano. The finest tones and vigorous chords wind in fugal compositional technique up to the highest joy and praise of beaming spirits, nearly to the tearing. Heavenly music, ingeniously played with highest mastery. As though the notes of the angel, they swirled around the heads undertaken. If God is a spirit, he has been heard here!

After a short break, Ivan Moshchuk interpreted three preludes and a sonata by Sergei Rachmaninoff, the greatest Russian Romantic. We entered into an artistic tour de force backed by a wealth of musical emotion. Standing ovations that refused to end prompted the young pianist and international star to play two encores - their beauty and perfection became deeply anchored in the souls. Upon leaving, many rightly happy visitors were seen.

Unmatched. The best of the best.