

VLADIMIR GENIN

CANTUS AND LANCES

SONATA FOR TRUMPET & PIANO

BIM 96356

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CANTUS AND LANCES

VALDIMIR GENIN

English

Cantus and Lances is a sonata for trumpet and piano in a resolutely contemporary idiom, whose very title announces its two poles: the *Cantus*, an inward, lyrical song, and the *Lances*, sharp, incisive, almost warlike gestures. From this duality springs a powerfully contrasting work, in which contemplation and vehemence continually clash and answer one another.

Slow, meditative sections – a solemn *Lento rigoroso* or a suspended *Largo* – give way to vehement, dazzling episodes, *Vivo* or *Agitato*, driven by sharp rhythms, cutting accents and biting energy. The trumpet deploys all its resources, from the most expressive song to the most incisive runs, with even extended effects such as the *growl*, while the piano, by turns partner and adversary, weaves a dense and dramatic texture.

Demanding and intense, this sonata offers both performers a work of real character, between lyricism and tension, in which virtuosity is placed at the service of an expressive purpose of great force.

Français

Cantus and Lances est une sonate pour trompette et piano d'un langage résolument contemporain, dont le titre même en annonce les deux pôles : le *Cantus*, chant intérieur et lyrique, et les *Lances*, gestes acérés, incisifs, presque guerriers. De cette dualité naît une œuvre puissamment contrastée, où recueillement et véhémence ne cessent de s'opposer et de se répondre.

Aux sections lentes et méditatives – d'un *Lento rigoroso* grave ou d'un *Largo* suspendu – succèdent des épisodes véhéments et fulgurants, *Vivo* ou *Agitato*, portés par des rythmes acérés, des accents tranchants et une énergie mordante. La trompette y déploie toutes ses ressources, du chant le plus expressif aux traits les plus percutants, avec même des effets étendus tels que le *growl*, tandis que le piano, tour à tour partenaire et adversaire, tisse une trame dense et dramatique.

Exigeante et intense, cette sonate offre aux deux interprètes une œuvre de caractère, entre lyrisme et tension, où la virtuosité se met au service d'un propos expressif d'une grande force.

Deutsch

Cantus and Lances ist eine Sonate für Trompete und Klavier in einer entschieden zeitgenössischen Tonsprache, deren Titel bereits ihre beiden Pole ankündigt: den *Cantus*, einen inneren, lyrischen Gesang, und die *Lances*, scharfe, schneidende, beinahe kriegerische Gesten. Aus dieser Dualität erwächst ein kraftvoll kontrastreiches Werk, in dem Besinnung und Vehemenz unaufhörlich aufeinanderprallen und einander antworten.

Auf langsame, meditative Abschnitte – ein ernstes *Lento rigoroso* oder ein schwebendes *Largo* – folgen vehemente, fulminante Episoden, *Vivo* oder *Agitato*, getragen von schneidenden Rhythmen, scharfen Akzenten und bissiger Energie. Die Trompete entfaltet darin all ihre Möglichkeiten, vom ausdrucksvollsten Gesang bis zu den prägnantesten Läufen, mit erweiterten Effekten wie dem *Growl*, während das Klavier, abwechselnd Partner und Widersacher, ein dichtes und dramatisches Gewebe spinnt.

Anspruchsvoll und intensiv, bietet diese Sonate beiden Interpreten ein charakterstarkes Werk, zwischen Lyrik und Spannung, in dem die Virtuosität in den Dienst einer ausdrucksstarken Aussage von grosser Wucht gestellt wird.



Vladimir Genin

Français:

« Genin trouve une langue pianistique personnelle et cohérente, exploitant toutes les ressources de l'instrument – sa tessiture complète comme ses nuances dynamiques. Son nouveau cycle *Seven Melodies for the Dial* est empreint de tension et magnifiquement interprété. »

– Carsten Dürer, *Piano News*

« Certains affirment que la musique contemporaine n'a plus rien à dire. Mais si l'on souhaite les réduire au silence, il suffit de leur faire entendre la musique de Vladimir Genin. » (*Les Fleurs du Mal*)

– Dominy Clements, *MusicWeb International*

Le compositeur russo-allemand *Vladimir Genin* est né en 1958 à Moscou dans une famille d'artistes. Il a obtenu son diplôme du Conservatoire Tchaïkovski de Moscou en 1983. Son mentor, *Gueorgui Sviridov*, fut l'élève de *Dmitri Chostakovitch*, l'un des plus grands compositeurs russes. Depuis 1996, Genin vit et travaille à Munich, en Allemagne.

Les œuvres de Genin ont été interprétées par des orchestres symphoniques, des ensembles de musique de chambre et des chœurs en Europe, en Russie et aux États-Unis, notamment : l'Orchestre Philharmonique de Graz, l'Orchestra del Teatro Comunale di Bologna sous la direction d'*Oksana Lyniv*, l'Orchestre du Théâtre Mariinsky de Saint-Petersbourg et l'Orchestre Philharmonique de Rotterdam sous la direction de *Valery Gergiev*, le *Boulez Ensemble Berlin*, les *Menuhin Academy Soloists*, l'International New Symphony Orchestra de Lviv et la *Kyiv Camerata* (Ukraine). Sa musique a été programmée dans de nombreux festivals internationaux, parmi lesquels : *Pietrasanta in Concerto* (Italie), *Hohenloher Kultursommer* et *Rhein-Sieg Kammermusikfestival* (Allemagne), *Moscow Autumn* (Russie), *MozArt Lviv*, *Contrasts Lviv* (Ukraine), le *Serbia Music Festival* à Belgrade, le *Gori Choral Festival* (Géorgie), ou encore le *Musikfest* de la Société de Musique Nouvelle de Munich.

Ses compositions ont été interprétées par des musiciennes et musiciens de renom, parmi lesquels les violonistes *Valeriy Sokolov*, *Simon Smith* et *Rebekka Hartmann*, les violoncellistes *Guido Schiefen* et *Tim Hugh*, l'altiste *Paul Silverthorne*, l'organiste *Hansjörg Albrecht*, le contre-ténor *Christopher Ainslie*, la pianiste *Olga Domnina*, et bien d'autres.

Parmi ses créations récentes : deux opéras de chambre d'après des textes de *Rainer Maria Rilke* – *Alkestis* et *Orpheus. Eurydike. Hermes* – créés en 2023 à la *Pierre Boulez Saal* de Berlin ; ainsi que son *Concerto pour accordéon*, créé à la *Philharmonie de Berlin* en 2024, avec le soliste *Marko Ševarlić* (accordéon), sous la direction de *Miran Vauptić*.

The New Grove Dictionary of Music and Musicians (Oxford) consacre un article à son œuvre.

English:

"Genin has found a personal and coherent pianistic language, exploring all the resources of the instrument – its full range as well as its dynamic nuances. His new cycle *Seven Melodies for the Dial* is full of tension and magnificently performed."

– Carsten Dürer, *Piano News*

"Some claim that contemporary music has nothing more to say. But if one wishes to silence them, one only needs to let them hear the music of Vladimir Genin." (*Les Fleurs du Mal*)

– Dominy Clements, *MusicWeb International*

The Russian-German composer *Vladimir Genin* was born in 1958 in Moscow into a family of artists. He graduated from the Moscow Tchaikovsky Conservatory in 1983. His mentor, *Georgy Sviridov*, had been a student of *Dmitri Shostakovich*, one of the greatest Russian composers. Since 1996, Genin has lived and worked in Munich, Germany.

Genin's works have been performed by symphony orchestras, chamber ensembles, and choirs across Europe, Russia, and the United States, including: the Graz Philharmonic Orchestra, the Orchestra of the Teatro Comunale di Bologna under the direction of *Oksana Lyniv*, the Mariinsky Theatre Orchestra of St. Petersburg and the Rotterdam Philharmonic Orchestra under *Valery Gergiev*, the *Boulez Ensemble Berlin*, the *Menuhin Academy Soloists*, the International New Symphony Orchestra of Lviv, and the *Kyiv Camerata* (Ukraine). His music has been featured at numerous international festivals, such as *Pietrasanta in Concerto* (Italy), *Hohenloher Kultursommer* and *Rhein-Sieg Chamber Music Festival* (Germany), *Moscow Autumn* (Russia), *MozArt Lviv*, *Contrasts Lviv* (Ukraine), the *Serbia Music Festival* in Belgrade, the *Gori Choral Festival* (Georgia), and the *Musikfest* of the Munich Society for New Music.

His compositions have been performed by renowned musicians, including violinists *Valeriy Sokolov*, *Simon Smith*, and *Rebekka Hartmann*; cellists *Guido Schiefen* and *Tim Hugh*; violist *Paul Silverthorne*; organist *Hansjörg Albrecht*; countertenor *Christopher Ainslie*; pianist *Olga Domnina*; and many others.

Among his recent works are two chamber operas based on texts by *Rainer Maria Rilke* – *Alkestis* and *Orpheus. Eurydike. Hermes* – premiered in 2023 at the *Pierre Boulez Saal* in Berlin; as well as his *Accordion Concerto*, premiered at the *Berlin Philharmonie* in 2024 with soloist *Marko Ševarlić* (accordion) under the direction of *Miran Vauptić*.

The New Grove Dictionary of Music and Musicians (Oxford) includes an article devoted to his work.

Trumpet
in B $\flat$

Cantus and Lances

Sonata for trumpet and piano

Vladimir Genin

Lento rigoroso $\text{♩} = 46$

3

p

poco crescendo

9

mp

18 *rit.*

Con moto $\text{♩} = 60$

f

accel.

ff

22

rit.

25

28 **Vivo** $\text{♩} = 200$

4

mf

36

cresc.

40

44 *frul.*

49

2

55 *mf*

cresc.

f

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Cantus and Lances

Sonata for trumpet and piano

Vladimir Genin

Lento rigoroso $\text{♩} = 46$

Trumpet in B $\flat$

Piano

f

p

poco crescendo

poco crescendo

mp

mp

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17

rit.

17

rit.

f

Con moto $\text{♩} = 60$

20

20

f

23

accel.

23

ff

accel.

ff

25

rit.

25

rit.

f

28 **Vivo** ♩ = 200

Measures 28-31. The right hand has a melodic line with triplets and a final triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *sfz p* and *mp*.

Measures 32-34. The right hand continues the melodic line with triplets. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* and *sfz*.

Measures 35-37. The right hand has a melodic line with a long note and a triplet. The left hand has a steady eighth-note accompaniment. Dynamics include *mp*.

Measures 38-41. The right hand has a melodic line with triplets and a crescendo. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc.* and *sfz*.

41

sfz

44

frul.

47

f

8va

50

mf

8vb

53

(8vb)

56

cresc. *f* *sfz*

59

p

61

8va

System 1 (measures 64-66) of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 64 features a whole note chord in the treble and a half note in the bass. Measure 65 contains eighth-note patterns in the treble and eighth-note chords in the bass. Measure 66 includes a triplet of eighth notes in the treble and a triplet of eighth-note chords in the bass.

System 2 (measures 67-69). Measure 67 has a half note in the treble and eighth-note chords in the bass. Measure 68 features a half note in the treble and eighth-note chords in the bass. Measure 69 contains a half note in the treble and eighth-note chords in the bass.

System 3 (measures 70-72). Measure 70 has a half note in the treble and eighth-note chords in the bass. Measure 71 features a half note in the treble and eighth-note chords in the bass. Measure 72 contains a half note in the treble and eighth-note chords in the bass.

System 4 (measures 73-75). Measure 73 has a half note in the treble and eighth-note chords in the bass. Measure 74 features a half note in the treble and eighth-note chords in the bass. Measure 75 contains a half note in the treble and eighth-note chords in the bass.

75

cresc.

Ped.

78

cresc.

mp

mf

*

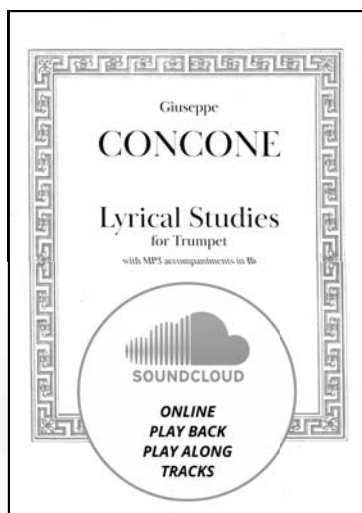
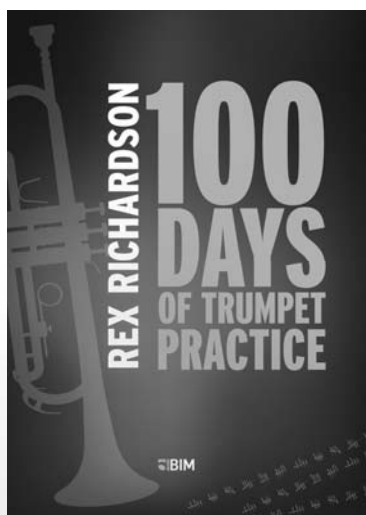
Ped.

81

cresc.

84

cresc.



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