

თბილისის ზაკარია პალიაშვილის სახელობის  
ოპერისა და ბალეტის სახელმწიფო თეატრი  
ZAKARIA PALIASHVILI  
TBILISI STATE OPERA AND BALLET THEATRE



საქართველოს კულტურისა  
და ძეგლთა დაცვის სამინისტრო  
MINISTRY OF CULTURE AND  
MONUMENT PROTECTION OF GEORGIA



„ოპერის მეგობართა საბჭოს“ მხარდაჭერით  
SUPPORTED BY "OPERA FRIENDS" COUNCIL"

# ალექსი მაჭავარიანი

# Alexi Matchavariani





# ALEXI MATCHAVARIANI

(1913-1995)



The outstanding Georgian composer Alexi Matchavariani was merited as People's Artist of the USSR, laureate of the USSR State Prize and Shota Rustaveli State Prize, professor, who has received many various medals and international awards (amongst them, "Gold Medal" of the Broindence Gallery at La Scala, Milan, for the music of ballet "Otello" and Picasso Prize (USA), for the ballet "Vepkhistkaosani" ("The Knight in the Panther's Skin").

Alexi Matchavariani was born in Gori in 1913. He graduated from Tbilisi State Conservatoire with the speciality of composition. Upon the recommendation of Dmitry Shostakovich, he was awarded the title of professor. In 1962-1968 he was the chairman of the Composers' Union of Georgia.

Not a few musical creations, pertaining to the range of ched-d'oeuvres, belong to Alexi Matchavariani, which have brought international fame to the composer (for instance, ballet "Otello," symphonies, violin concerto, romances, "Doluri" (Drum) solo for violin, piano play "Khorumi," etc.). In 1985 the composer celebrated yet another creative victory with his ballet "Vepkhistkaosani" ("The Knight in the Panther's Skin"), which was staged in Leningrad's Mari Theatre.

Alexi Matchavariani's creative heritage is vast and rich in genres, and includes musical and theatrical (operas, ballets, musical comedy), symphony and vocal-symphony (7 symphonies, oratorio, instrumental concertos, symphony poems, orchestral pieces), group, chamber-instrumental, chamber-vocal, theatrical and cinematographic music genres.

Alexi Matchavariani's works sounded in famous concert halls of Germany, France, Japan, the USA, Canada, the Netherlands, the Great Britain, Italy, Finland, Czechia, Hungary, Yugoslavia, Slovakia, Poland, Rumania, Austria, Norway, Lithuania, Latvia, Estonia, Russia, Ukraine, Azerbaijan, Armenia and Georgia and brought much fame and success.

His works are published in the USA in the form of a gram-record (Studio Columbia published his violin concerto) as well as in Russia and Germany.

Unfortunately, the major part of Alexi Matchavariani's art remains still unknown for our nation. Several musical and theatrical works of the composer still await the scenic reincarnation, amongst them: opera "Medea" (based on Vakhtang Matchavariani's synopsis), ballet "Pirasmani" ("Scenes of Old Tbilisi," based on the synopsis written by the author himself), opera "Hamlet" and ballet "Taming of the Shrewd." His string quartet №6 and piano sonata

№3 are still not performed until to-day. So the admirers of music will still be looking forward to many premieres of Alexi Matchavariani's works, the more so, in 2013 it will be the hundredth anniversary since the composer's birth.

Well, today it is Alexi Matchavariani's 99th anniversary. Articles, reviews were devoted to the art of the famous composer, his opuses didn't lack praises. A large part of those can be seen at his official webpage or simply if you type correctly his name and surname in the search box of an internet search machine: Alexi Matchavariani...

The extracts of critical acclaims presented in the present booklet, above all, concern only the creations included in today's concert program just as the records of Alexi Matchavariani cited hereby.

As the first concert number we present at today's concert: I Suite from the ballet "Vepkhistkaosani," of which Alexi Matchavariani wrote in 1974:

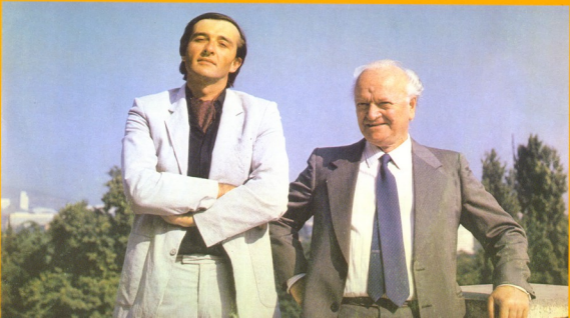
"By the end of 1973 I wrote in my copy-book "Music and Time": "At last, "Vepkhistkaosani" was finished..."

"Glory to you, Lord!

"I used to work on this opus for a long time, slowly, with care. Out of modern music, I have not utilized any well-formed laws, methods and constructions of dodecaphony or serial systems, but I used only their internal thinking nature.

"In "Vepkhistkaosani," after much thought and reasoning, I came to the conclusion that I must proceed from the general essence of thinking in the language of music, the main feature of which is abstract thinking, and that it is gifted with the amazing ability of generality, there should not be applied shredding, object-related thinking, and such forms of character development or nature description, that literature masters so brilliantly. That's why I presented two main spheres of "Vepkhistkaosani" – love and friendship, in one whole, as a sum of musical images. Their opposition is impossible as both carry the same emotional and ethical charges. The text of Rustaveli itself gave me the stimulus for this..."

"...Knighthood is the feature which I believe is as necessary for the moral of a human being as air is for breathing. This feature must save the people of the 20th century. This is the special feature which we received as a will and heritage of our brilliant ancestors. Akaki Shanidze's scientific papers, devoted to Shota Rustaveli's poem, have convinced me once again in the utmost importance of the matter of interest. These papers are more than forty in number. They have been more than useful in my work upon the ballet." – Alexi Matchavariani, 1974;





The press of the whole world echoed to Alexi Matchavariani's "Vepkhistkaosani," and it has been assessed in superlative tones by outstanding artists:

"Vepkhistkaosani" has many common features with "Tristan and Isolde." The audience has warmly welcomed Alexi Matchavariani's music."  
Anna Kisselhoff, "New York Times," 1986

"The music of Alexi Matchavariani's "Vepkhistkaosani" is diverse and variable, with modern Georgian accents. This is a grand neo-classical machine with exotic colours."  
Rene Sirvin, "Le Figaro," 07-01-1988

"Vepkhistkaosani" is brilliant in the performance of the troupe of Kirov Theatre. Alexi Matchavariani's music is powerful, lyrical and fiery."  
Gilberte Gourmand, "Le Parisien," 11-01-1988

"The score of "Vepkhistkaosani" is as overwhelming to the ear as the setting and the ballet are to the eye."  
"The Citizen," 1986

"I cordially congratulate upon this great creative victory to Alexi Matchavariani, conductor Vakhtang Matchavariani, painter Muraz Murvanidze. They, together with the troupe of Kirov Theatre have created a moving performance based on Rustaveli's poem "Vepkhistkaosani." I am especially delighted with such a great victory of the Soviet theatrical art."  
Giorgi Tavstanofov, People's Artist of the USSR, "Zarya Vostoka," 1985.

"All I could imagine, but not such a triumph. This is a performance full of poetry and brilliance. Long ago I did not cultivate such depth of music thinking... It's a perfection as perfect in the art of conductor V. Matchavariani."  
K. Sergiev, People's Artist of USSR, "Communist," 27-03-1985

"...The abrasive score of Alexei Matchavariani, heavy on Stravinsky – like percussion and throbbing rhythms, is punctured by a few oases of lush and romantic melodies in stormy "Knight"  
Stephen Godfrey At, "The Globe & Mail," 20-05-1986

"The epic wideness of the music of "Vepkhistkaosani," the keenness and diversity of its rhythms, which are matched with lyrical origin, and are sometimes lucid, sometimes, full of spiritual torture, are all very well interpreted by the musical director and conductor of the spectacle, Vakhtang Matchavariani"  
M. Ilycheva, Leningrad, "Izvestiya," 10.04.1985.

"The music of "The knight in the tiger's skin" has a stunning philosophical depth, immense human emotions, tenderness, warmth and kindness. I want to pick out the art of the young conductor V. Matchavariani, who, I believe, will defend the dignity of the Soviet conducting school at the international walk of life."  
T. Khrennikov, People's Artist of USSR

## PIANO CONCERTO

"My piano and violin concertos are penetrated by the national spirit, or rather by the feature of national romanticism," wrote Alexi Matchavariani in 1985. The concerto had the best acclaims ever since the onset and so it went on, attested by the following quotes:

"The author of the piano concerto, A. Matchavariani is young, and doubtlessly talented musician. He is about the form his own creative individuality, his own composing handwriting."  
Dmitry Shostakovich, "Soviet Art," 15.03.1945.

"This concerto (the German premiere, soloist – Anrose Schmidt, – editor's note) is the inexhaustible source of sprung melodies and fiery rhythmic impulses, that are saturated by the strong feeling of life."  
"Musik und Gesellschaft," October, 1958.

Alexi Matchavariani's piano concerto has been many times resounded in various concert spaces by Georgian, German, French, Czech, Polish, Russian, Rumanian, Brazilian pianists. This time, it will be performed by the famous pianist – Katia Skanova.

"The Symphony #3 full of drama and tragedy and the Symphony #4, full of optimism, life-admiring feelings, were both written simultaneously, but with the use of completely different musical language, form, contents and technology. During my work on "Youthful Symphony" I was back again in that age of youth when my heart beat amazingly, when the youthful temperament and excitement boiled and spilt, when joy and passions were raging as untamed tempests, in short, in that blessed age of youth. In Symphony #3 two issues were to answer – the contradictions created in the personality and such a great problem of contemporary world as preservation of peace on the planet, protest against the atomic and nuclear arms race, so characteristic for that period of the century. I tried to show, what a gigantic energy, will, stores of spiritual and physical forces are necessary for the mankind to resist this hell machine of violence," – so did Alexi Matchavariani explain the pathos of his symphony in 1983.

Neither this piece of work has ever lacked favourable acclaims:

"It is already 40 years that Alexi Matchavariani makes me ravished by his inexhaustible youthful spirit, the ability of making quests, energy. This feeling of mine was especially strong when I listened to his Symphony #3. His talent, his optimistic vision of the universe and creative agility never fail him."  
T. Kuliev, People's Artist of Azerbaijan, "Tbilisi," 04.04.1986

"Symphony №3 is characteristic with its robust scale, depth of ideas, the composer thinks in enormous forms, juxtaposing universal with earthly, cosmic with human. The symphony is made original and authentic by the match of motives and means; the universal features, on one hand, are matched with concrete-national, on the other. In this synthesis one factor has an utmost importance: the author proceeds from the philosophic thinking so typical for the verses of Rustaveli, Tchavtavadze, Vazha-Pshavla, or else, from those singing monodies, which gives birth to instrumental solos, proceeds from the harmony of national musical choruses, as from a model of "Super-polyphony." V. Matchavariani conducted the Symphony Orchestra of the Ministry of Culture of the USSR. This was an impressive performance!"  
L. Izmailova, "Sovetskaya Muzika," №3, 1985

"Alexi Matchavariani's Symphony №3 (performers: The Academic Symphony Orchestra of Moscow Philharmonia, conducted by V. Matchavariani, at Tchaikovsky Hall in Moscow) is an impressive, wide scale creation, which will not leave you unexcited."  
N. Gerasimova-Persidskaya, "Vechni Tbilisi," 09.04.1986

"A. Matchavariani's Symphony №3 has again shown the peculiar features of dramaturgic thinking expressing the whole range of metamorphoses and built upon one musical theme, as well as has demonstrated its wholeness and perfection. The complex score of heroic pathos stands out by its national character.

"It seems that there do not exist any quotation features in the opus, which would make evident its national identity. Yet, the national character of the symphony is revealed through its intonation and emotional features. This is a Georgian symphony and, at the same time, it has not just local importance. Vakhtang Matchavariani performs this symphony with an in-depth quality... This is a perspective conductor, in which I was convinced as I listened to a complex program in Leningrad with his conducting."  
I. Raaben, "Tbilisi," 04-04-1986

"Symphony №3 is a one-part composition with penetrating development of several orchestra intonations. Here the festive disposition abounds, along with stretched-disonant chord nature, dark orchestra tones. The waves sounding with the resources of improved orchestra personnel are substituted with quiet monologues of solo instruments, ominous signal fanfares, the episodes of grandiose marches in the rhythm of saraband are neighbouring with static moments. The very first audition gave us opportunity to judge the wide scales of the opus which has realized the excited thoughts of the citizen-artist, inspired by the most acute problems of modernity, and, above all, by the problem of peace all over the Earth and by the problem of preservation of the life on it. Conductor V. Matchavariani led the program in a well-thought, fascinated, temperamental, sophisticated way."  
F. Licht, "Musical Life" ("Muzikalnaya Zhizn"), №4, 1986

პროგრამა



ვეფხისტყაოსანი პირველი  
(I სუიტა ბალეტისგან)

ნადიმი, რაინდები, ქაჯები,  
ნადიმი გრძელდება

კონცერტი ფორტეპიანოსა  
და ორკესტრისთვის

1. ANDANTE-ALLEGRO,  
2. ANDANTE AMOROSO  
3. ALLEGRO CON BRIO

სიმფონია №3

(ერთ ნაწილად დიდი  
სიმფონიური ორკესტრისთვის)

თბილისის ოპერისა და ბალეტის  
სახელმწიფო თეატრის სიმფონიური  
ორკესტრი

ორკესტრის კონცერტმეისტერი  
ლელა მჭედლიძე

სოლისტი  
კატია სკანავი

დირიჟორი  
ვახტანგ მაჭავარიანი



## PROGRAMME

**"The Knight in the Tiger's Skin"**  
(I Suite from the ballet)

Feast, Knights, Kojis, The feast  
continues

**Concert for piano and orchestra**

1. ANDANTE-ALLEGRO,  
2. ANDANTE AMOROSO  
3. ALLEGRO CON BRIO

**Symphony # 3**

(in one part for Symphony  
Orchestra)

Tbilisi State Opera and Ballet  
Theatre Symphony Orchestra

Concertmaster of the orchestra  
Lela Mchedlize

Soloist  
Katia Skanavi

Conductor  
Vakhtang Matchavariani

