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**VIOLINIST MAXIM VENGEROV RETURNS TO BERKELEY AFTER MORE THAN A
DECADE ON SUNDAY, OCTOBER 8 AT 3:00 P.M. IN ZELLERBACH HALL**

BERKELEY, August 30, 2006 — The dashing and gifted Siberian violinist **Maxim Vengerov** will present a program of works by **Mozart, Beethoven, Prokofiev** and **Shostakovich** at Cal Performances on **Sunday, October 8 at 3:00 p.m. in Zellerbach Hall**. Appearing with the noted Russian pianist **Lilya Zilberstein**, Vengerov – a true international star in the classical music universe – will perform rarely heard Shostakovich piano preludes transcribed for violin and piano by **Dmitri Tziganov**. Vengerov, whose playing is praised for its technical excellence and “long lines and ... pure, silken tone” (*The New York Times*), made his Bay Area debut at Cal Performances in 1993 with his most recent recital in Berkeley in 1996.

PROGRAM

Maxim Vengerov will begin the program with the Mozart Adagio in E Major, composed in 1776. Not much is known about the history of this slow, somewhat simple movement, with its lyrical nature and delicate, elegant ornamentations; it may have been composed as a replacement for the Adagio (K. 219) in Mozart’s Fifth Violin Concerto, his last, which had been completed in 1775. It will be followed by the Beethoven Violin Sonata No. 7 in C Minor; written in 1802, it is sometimes considered the first monumental work for the duo of violin and piano. It begins with tragic sonority and understated dynamics, and builds to a *scherzo* movement with hints of a German country-dance. The concerto’s finale marks the return of the anguished, furious, almost fearful atmosphere of the piece’s opening.

Also on the program is the Prokofiev Violin Sonata No. 1 in F Minor, begun by the composer in 1936 but not completed until 1946, seven years before his death. Although Prokofiev was already in deteriorating health when the sonata was completed, parts of it are vigorous, energetic and even turbulent, especially in the second movement. Vengerov will close the recital by playing 10 of the 24 preludes in Shostakovich’s Op. 34, transcribed and arranged for violin and piano by Dmitri Tziganov. Prokofiev composed the preludes in 1932 and 1933,

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when he was 26 years old; the full set of 24 preludes covers all the major and minor keys, in the manner of J. S. Bach's *Well-Tempered Clavier*. The short pieces demonstrate a wide emotional range, from tender to blustery, and the movements presented vary in tempo from *Largo* (prelude No. 17) to *Allegretto furioso* (prelude No. 20), with which Vengerov will finish the concert.

MAXIM VENGEROV

Maxim Vengerov is one of the world's most exciting violinists, praised for his skillful, energetic and technically impeccable playing and known for his handsome appearance. The son of musicians, Vengerov grew up in humble circumstances in Novosibirsk, Siberia, and took up the violin at a young age. (The three-year-old Maxim attended an orchestra concert to watch his father, an oboist, but couldn't see him; it's said that he decided then to play the violin so he would not have to sit in the second row.) Vengerov studied with Galina Tourchaninova, gave his first recital at the age of five and then studied with Zakhar Bron, under whose tutelage he won First Prize in the Junior Wieniawski Competition at the age of 10. In 1990, at age 15, he won the Carl Flesch International Violin Competition. Not long after, Vengerov and his family moved to Israel, established a home three hours from Tel Aviv and took Israeli citizenship. Over the next two years, his reputation spread as he performed recitals in Tokyo, London and Salzburg and toured the United States with Zubin Mehta and the Israel Philharmonic.

In 1997, at the age of 23, Vengerov became the first classical musician appointed Envoy for Music by the United Nations Children's Fund (UNICEF). In this role, he has played concerts and raised money for abducted child soldiers in Uganda, disadvantaged children in Harlem, young drug addicts in Thailand and children on both sides of the conflict in Kosovo. Now in his early 30s, Vengerov has been called "a musical colossus, international superstar, and heart-throb," by *The Times of London*. He has performed as both soloist and conductor, and also performs on viola and baroque violin. Not long ago, Vengerov appeared regularly with major orchestras and conductors, performing as many as 130 concerts per year; he opened the 2004–05 concert season with the New York Philharmonic and the London Symphony Orchestra. But in 2005, Vengerov took a six-month sabbatical to study improvisation with jazz violinist Didier Lockwood and to learn to dance the tango. The sabbatical ended with the world premiere of a new viola concerto by Benjamin Yusupov, written for Vengerov and performed with the NDR

Orchestra of Hannover, Germany. *The New York Times* declared in May 2006 that Vengerov's sabbatical "seemed to pay off musically," declaring that his playing paired "his usual technical excellence with what seemed like a newfound maturity and self-possession [and] a penetrating depth of expression."

He records for EMI Classics and was subject of a documentary film, *Playing by Heart*, that was shown at the Cannes Television Festival in 1999. In addition to performing and recording, he has given many master classes, served as professor of violin at the Musikhochschule des Saarlandes in Germany and was visiting professor of violin at the Royal Academy of Music in London in 2005. He speaks fluent English and German as well as Russian.

LILYA ZILBERSTEIN

Moscow native **Lilya Zilberstein** won first prize in the 1987 Busoni International Piano Competition, and in the years since has established herself as a sought-after recitalist, collaborator and soloist. She has appeared with many North American orchestras including the Chicago Symphony at Ravinia, the Dallas Symphony, the Indianapolis Symphony and Orchestre Symphonique de Québec. Her European and Asian appearances have included the Berlin Philharmonic, the Czech Philharmonic, the London Symphony, the Moscow Philharmonic, the Royal Philharmonic, the Taipei Symphony and many others. With the Stuttgart Philharmonic she recently completed a Rachmaninoff concerto cycle, playing all four concertos and the Paganini Variations over the course of three evenings. In recital, she has appeared in recent years in Budapest, Berlin, Frankfurt, Hamburg, Innsbruck, Liverpool, Luxembourg, Madrid and Stuttgart. Zilberstein has performed duos with the Argentine pianist Martha Argerich for many years and released a CD of the Brahms Sonata for Two Pianos with her in 2003. She has appeared on many recordings by EMI and Deutsche Grammophon. Zilberstein lives with her husband and two sons in Hamburg, Germany.

TICKET INFORMATION

Tickets for **Maxim Vengerov**, violin, with **Lilya Zilberstein**, piano, on **Sunday, October 8 at 3:00 p.m.** in Zellerbach Hall are priced at **\$36.00, \$48.00 and \$68.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Sunday, October 8 at 3:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

Recital

Maxim Vengerov, violin
Lilya Zilberstein, piano

Program:

Mozart/Adagio in E Major (arr. Max Rostal) K 261
Beethoven/Violin Sonata No. 7 in C Minor, Op. 30 No. 2
Prokofiev/Violin Sonata No. 1 in F Minor, Op. 80
Shostakovich/Ten Preludes from Op. 34, Nos. 2, 6, 12, 13, 17–22

Tickets: \$36.00, \$48.00 and \$68.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door.