

Sunday, November 9, 2008, 5pm  
Hertz Hall

Vadim Repin, *violin*  
  
 Nikolai Lugansky, *piano*

PROGRAM

Claude Debussy (1862–1918) Sonata for Violin and Piano in G minor  
(1916–1917)

Allegro vivo  
Intermède: Fantasque et léger  
Finale: Très animé

Sergey Prokofiev (1891–1953) Sonata No. 1 for Violin and Piano in F minor,  
Op. 80 (1938–1946)

Andante assai  
Allegro brusco  
Andante  
Allegro — Andante assai, come prima

INTERMISSION

Ludwig van Beethoven (1770–1827) Sonata No. 9 for Violin and Piano in A major,  
Op. 47, “Kreutzer” (1802–1803)

Adagio sostenuto — Presto — Adagio  
Andante con variazioni  
Presto

*Program subject to change.*

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**Claude Debussy (1862–1918)**  
**Sonata for Violin and Piano in G minor**  
**(1916–1917)**

The term “Impressionism” was coined in the mid-19th century to describe a new theory of aesthetics in painting and literature predicated upon a rejection of the forms and practices of the past, most particularly against the Romantic predilection for the expression of heroism, sentimentality and exaggerated pathos. The Impressionist painters emphasized design, color and light rather than form and substance. The poets of this school sought to appeal to the senses rather than the intellect of their readers by utilizing words, for example, for the sake of their “color” rather than meaning. The Impressionists valued the feeling or impression aroused by a subject more than the subject itself. As a young man, Debussy was influenced by both of these groups of artists; in embracing the aesthetic ideals of the Impressionists, Debussy rejected the musical traditions and forms of the past. Generally considered the founder of the modern school of harmony, he did for music what the Impressionists did for painting and literature; he literally created “tonal colors” which one can find not only in his compositions for the orchestra but in his chamber works as well. In his music, Debussy sought to emphasize a new freedom of expression largely inspired by his close observation of nature. As he wrote: “Music is the expression of the movement of the waters, the play of curves describing the changing breezes. He who feels what he sees will find no more beautiful development in all that book which, alas, musicians read but too little—the book of nature.”

Toward the end of his life, Debussy embarked upon a project of composing a series of chamber works with the collective title of *Sonates pour divers instruments* (“Sonatas for Various Instruments”), which was intended to contain six separate pieces. “Offered in homage of Emma-Claude Debussy,” the composer’s wife, this project occupied him from the summer of 1915 to the spring of 1917. The first work in this collection is the unconventional Sonata for Cello and Piano (1915). Next came the beautiful and unique Sonata for Flute, Viola and Harp (1915–1916). The Sonata for Violin

and Piano (1917) that followed turned out to be Debussy’s last composition. Had the composer lived to finish his project it would have included a Sonata for Oboe, Horn and Harpsichord, a Sonata for Clarinet, Bassoon and Trumpet, and one last sonata combining all of the instruments employed in the preceding five works.

The Sonata for Violin and Piano is the most formal of the three sonatas that Debussy completed; it is, nonetheless, a fine example of impressionistic writing and the tone colors of the two instruments are admirably contrasted. For the most part, the piano plays an accompanimental role, although it often shares in the melodic activity; in contrast, the violin makes extensive use of its ornamental capabilities (particularly in the second and third movements) often exploiting double stops and tremolos.

The work is in three movements, closely related in their thematic material, but varied in mood. In fact, the Sonata is built almost entirely upon the first theme of the first movement, either through variant statements or motivic manipulation. All three movements are cast in a “quasi-sonata” form, with the schematic design being the familiar A–B–A. Although the harmonic structure is unconventional and non-functional in an Impressionistic sort of way, great harmonic activity occurs in the developmental “B” sections, in keeping with conventional sonata form.

The opening movement, *Allegro vivo*, has a brooding melancholy that here and there gives place to great dramatic utterances. Ambiguity of rhythm and speed abound in this movement, providing a sense of lassitude at times, and at other times giving the proceedings an appearance of frenzy.

Next comes the *Intermède*, a light, capricious and whimsical second movement that is based on very solid construction. Here, the structural block is provided by a chromatic—usually descending—progression, which also appears throughout the movement in its ascending inversion; the progression and its inversion even occur in simultaneous opposition, or in answer to one another.

The intricate *Final* is gay and buoyant; although it begins quietly, the proceedings soon give way to the robust and energetic outbursts that predominate in this movement. Throughout the nebulous

harmonic scheme of the sonata, the tonality has leaned toward G minor more often than not; the work, however, ends in a resounding G major, dissipating all harmonic ambivalence.

The Sonata for Violin and Piano received its premiere performance on May 5, 1917, with the violinist Gaston Poulet and the composer at the piano; this was the last concert in Paris of Debussy’s works during his lifetime. A second performance by Debussy and Poulet took place in September of that same year at Saint-Jean-de-Luz; it was to be the composer’s final public performance as he died in March of the following year.

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**Sergey Prokofiev (1891–1953)**  
**Sonata No. 1 for Violin and Piano in F minor,**  
**Op. 80 (1938–1946)**

Prokofiev is among the numerous composers who left his native Russia because of the 1917 Revolution. After living in the United States for two years, he moved to Paris in 1920. Finally, in 1936, he returned to his beloved country to reside in Moscow until the end of his life.

It was in 1938 that Prokofiev started on the Sonata in F minor for Violin and Piano, sketching the opening of the first movement and the exposition of the second and third. Not until 1946, however, did he complete the sonata, which he designated No. 1 because of the early sketches, even though he composed the D major Sonata (No. 2) two years earlier. While Prokofiev was above all a Russian national composer, he is also clearly defined by his focus on classical principles of composition. He even said, “I want nothing better than sonata form, which contains everything necessary for my needs.” To this classical form, he added angular rhythms, inventive harmonies and exotic modulations.

After the piano’s fugue-like theme in somber introduction, the first movement (*Andante assai*) embarks on lilting arpeggios over a warm chordal piano part, alternating with brief pizzicato sections. This movement is said to be “the chronicler’s meditations on the destiny of his Motherland.” A

return to the opening material follows quietly, here for both violin and piano, to close the movement.

Following the harsh opening of the *Allegro bruscò*, the C major middle section (marked *Eroico*) becomes Gaelic in flavor, with a satiric touch not unlike Weill as well. Initial material returns to end the movement, the “ruthless battle.” (For those familiar with minimalist music, the violin’s theme will have a reminiscent sound.)

The *Andante* begins with a rippling piano echoed by the violin, sounding impressionistic, unlike the other three movements. In the *Allegro*, Prokofiev uses a great deal of pizzicato with the piano in imitative light staccato. It is in this movement that he employs the effect, *sul ponticello* (“on the bridge”). This “hymn to Russian military valor” recalls material from the *Andante*. Here the combination of the two instruments produces a new timbre similar to a mandolin; indeed, the interplay of violin and piano in the entire work nearly calls for the designation of duo.

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**Ludwig van Beethoven (1770–1827)**  
**Sonata No. 9 for Violin and Piano in A major,**  
**Op. 47, “Kreutzer” (1802–1803)**

A work of remarkable vigor, charm and beauty, the “Kreutzer” Sonata is a favorite work with virtuosi the world over; it is probably the most popular among Beethoven’s 10 violin sonatas. The work was composed between the years 1802–1803 for the great English violinist, George Polgreen Bridgetower (1779–1860). Bridgetower gave the work its premier performance in May of 1803, at the Augarten Hall, Vienna, with Beethoven himself at the piano. The sonata was completed so close to the actual performance that Beethoven called his friend and assistant, Ferdinand Ries, at 4:30 in the morning of the concert to have the violin part of the first movement copied. Bridgetower performed the theme and variations of the second movement from Beethoven’s own manuscript and the composer performed the entire work from mere sketches of the piano part! According to an account of the first performance given by Bridgetower, the

violinist improvised an imitation of the piano's grand flourish (found early in the Finale) which so impressed the composer that Beethoven reputedly cried out: "Once more, dear fellow!" In considering Bridgetower's recounting of the event, one must conclude that Beethoven held him in great esteem inasmuch as the composer was known to fly into furious states of rage should some musician have the audacity to take the slightest liberty with his works.

Beethoven and Bridgetower are reported to have suffered a falling out with one another, and when the sonata was published in 1805, it was dedicated to the eminent French violinist, Rodolphe Kreutzer, instead of Bridgetower. In a letter to his publisher, Simrock, Beethoven wrote: "This Kreutzer is a dear, kind fellow, who during his stay in Vienna gave me a great deal of pleasure. I prefer his modesty and natural behavior to all the exterior without any interior, which is characteristic of most virtuosi...." It is somewhat ironic to note, however, that while Kreutzer endeared himself to Beethoven to the point of eliciting this sonata's dedication, he was, nonetheless, apparently not too impressed by the composer's homage as, according to Berlioz, "the celebrated violinist could never bring himself to play this outrageously incomprehensible composition."

The Violin Sonata No. 9 in A major, in its technical and emotional range approximates the scope of a concerto. Beethoven titled this work "Sonata for piano and violin obbligato, written in a very *concertante* style, quasi concerto-like." The first movement exhibits remarkable energy and boldness. While the key is given in the title as A major, the majority of the first movement is in the key of A minor. The opening passage, played by the violin, is in A major; however, the piano immediately repeats the theme in the minor key. The hymn-like second subject is of particular beauty. Beethoven adopted a method, which he later developed more fully in his quartets, of including in the second subject a reminder of the first. A common characteristic of all

the theme groups in this movement is the presence of a two-note ascending half-step. Modulations to the related keys of E minor and D minor occur in the development section and the tonality returns to A minor in the recapitulation. The movement ends with a dramatic coda in an *Adagio* tempo.

The second movement consists of a slow eight-measure theme and four variations. The theme is very characteristic of Beethoven, albeit the emotion of diffident reverence it expresses sets it apart from his other slow movements. The first variation relies on a repeating rhythmic figure of eighth-note triplets found in both the violin and piano parts, and which are played *staccato*. The second variation requires virtuosity on the part of the violinist especially considering that it ends on a high F in *al-tissimo*. The third variation is cast in a minor mode and is notable on account of its tender pathos. The last variation, the longest and most ornate of the four, is full of elaborate runs and trills found in both the violin and piano parts. The festive character of the fourth variation is interrupted by a coda of a somewhat more subdued nature, returning the movement to its initial reverential mood.

The third movement, interestingly enough, was originally composed as the Finale for the Violin Sonata in A major, Op. 30, No. 1. However, Beethoven transferred it to the "Kreutzer" sonata, thinking it too brilliant for the earlier work. The movement is characterized by an unflagging rhythm as both themes share the same almost dance-like quality of their 6/8 meter. The quick pace is maintained to the end, yet the feeling of sameness is successfully averted by the interpolation of a passage in 2/4 time following the second theme. Perhaps this movement is not quite as weighted musically as the first one; nonetheless, its buoyancy and vigor make for an exhilarating finale to the "Kreutzer" sonata.

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Music is Russian violinist **Vadim Repin's** mother tongue. He is a virtuoso of many voices, and his astonishing ability to draw a rich palette of sound from his instrument, together with his dazzling technique, has enthralled audiences around the globe. Fiery passion with impeccable technique, poetry and sensitivity are Mr. Repin's trademarks.

Born in Siberia in 1971, he started to play violin at the age of five, and six months later had his first stage performance. At only 11, he won the gold medal in all age categories in the Wienawski Competition and gave his recital debuts in Moscow and St. Petersburg. In 1985, at 14, he made his debuts in Tokyo, Munich, Berlin, Helsinki; a year later in Carnegie Hall. Two years later, Mr. Repin was the youngest-ever winner of the most prestigious and demanding violin competition in the world, the Reine Elisabeth Concours.

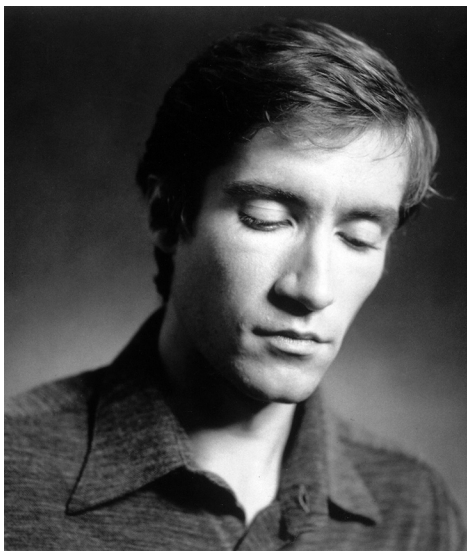
Since then, he has performed with world's greatest orchestras: the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Israel Philharmonic, the London Symphony Orchestra, Los Angeles Philharmonic, NDR Hamburg, New York Philharmonic, Orchestre de Paris, the Philharmonia, Royal Concertgebouw, San Francisco Symphony, St. Petersburg Philharmonic and La Scala, working with such leading conductors as Vladimir Ashkenazy, Pierre Boulez, Semyon Bychkov, Riccardo Chailly, Myung-Wha Chung, James Conlon, Charles Dutoit, Christoph Eschenbach,

Vladimir Fedoseyev, Daniele Gatti, Valery Gergiev, Mariss Jansons, Neeme Järvi, Paavo Järvi, Emmanuel Krivine, James Levine, Fabio Luisi, Sir Neville Marriner, Kurt Masur, Zubin Mehta, Riccardo Muti, Kent Nagano, Sir Simon Rattle, Gennady Rozhdestvensky, Yuri Temirkanov and David Zinman.

Vadim Repin has been a frequent guest at festivals such as Tanglewood, Ravinia, Rheingau, Gstaad, Verbier and the BBC Proms. Last season he appeared with the Royal Concertgebouw Orchestra in Amsterdam and on tour in Britain, and gave concerts with the New York, Boston and Los Angeles philharmonic orchestras, the Chicago and Detroit symphonies and the Philadelphia Orchestra. On January 1, 2008, Mr. Repin played Saint-Saëns's *Introduction and Rondo Capriccioso* in Beijing under Seiji Ozawa to mark the opening of the new National Performing Arts Center; on May 1, 2008, he performed the Bruch Violin Concerto with the Berlin Philharmonic under Rattle in Moscow on the occasion of Europe Day, in a concert broadcast live throughout Europe. Later that month, he was in Tel Aviv, celebrating the 60th anniversary of the State of Israel with the Israel Philharmonic and Riccardo Muti.

Mr. Repin regularly collaborates with Nikolai Lugansky and Itamar Golan in recital, and the 2008–2009 season is marked by some 25 recitals, commencing with the Salzburg Festival and continuing in cities such as Vienna, Geneva, London, Brussels, Paris, Luxembourg, Milan, New York, Washington and Tokyo. Other highlights this season are tours with the London Symphony Orchestra under Gergiev, with visits to Italy, Germany, the United States and Japan; and collaborations with Christian Thielemann, Gustavo Dudamel and Jonathan Nott.

Vadim Repin's many CDs include prize-winning recordings of the great Russian violin concerti by Shostakovich, Prokofiev and Tchaikovsky on Warner Classics. His first recording on the Deutsche Grammophon label features the Beethoven Violin Concerto with the Vienna Philharmonic under Muti, coupled with Beethoven's "Kreutzer" Sonata with Martha Argerich, and has received critical acclaim. He plays the 1736 Guarneri del Gesù, "Von Szerdahely."



Xavier Lambours

**Nikolai Lugansky**, already a major artist, has been hailed as the “next” in a line of great Russian pianists by his former teacher, the renowned pedagogue, Tatiana Nikolaeva. He has been described as “a pianistic phenomenon of exceptional class” by the Netherlands’ NRC Handelsblad and as “riveting” and “stand out” by London’s *Daily Telegraph*.

Known for his superb interpretations of Rachmaninoff, Mr. Lugansky has been a prizewinner in several international competitions, including the International Bach Competition in Leipzig in 1988, the All-Union Rachmaninoff Competition in 1990, and the Tchaikovsky International Competition in 1994. He made his American debut at the Hollywood Bowl in 1996, as a part of a tour with the Kirov Orchestra and Valery Gergiev.

Mr. Lugansky has appeared with major symphony orchestras worldwide, including the Orchestre National de France; the Orchestre de Paris; the Philharmonia, Cincinnati, London Philharmonic, BBC Symphony, and Russian National orchestras; the Berlin, Milan, City of Birmingham and San Francisco symphonies; the Monte Carlo, Dresden, Los Angeles, Munich, Rotterdam and Tokyo philharmonics; and the orchestra of the Royal Concertgebouw in Amsterdam. The list of distinguished conductors with whom he has worked includes Paavo Berglund, Herbert Blomstedt,

Riccardo Chailly, Christoph Eschenbach, Valery Gergiev, Marek Janowski, Neeme Järvi, Paavo Järvi, Vladimir Jurowski, Emmanuel Krivine, Sir Charles Mackerras, Kurt Masur, Kent Nagano, Sakari Oramo, Mikhail Pletnev, Jukka Pekka Saraste and Yuri Temirkanov.

In the 2008–2009 season, Mr. Lugansky will appear with the Pacific and Seattle symphonies and make his debut with the Philadelphia Orchestra under Charles Dutoit in Saratoga. A North American duo recital tour with violinist Vadim Repin will include performances in Los Angeles, Berkeley, St. Paul, Washington, D.C., Quebec City and New York’s Lincoln Center.

Last season, Mr. Lugansky appeared with the Pittsburgh Symphony under Marek Janowski, both in Pittsburgh and on tour in Europe. He also performed with the San Francisco Symphony, the Cincinnati Symphony Orchestra in both Cincinnati and on tour in Europe, as well as in solo recitals in the United States and Canada.

In the 2006–2007 season, Mr. Lugansky appeared with the Orchestre National de France under Kurt Masur for the opening of “Tchaikovsky Season” at the Théâtre des Champs-Élysées in Paris. He also made appearances as soloist with the Gewandhaus Orchestra Leipzig under Riccardo Chailly, the Montreal Symphony Orchestra under Sir Roger Norrington, the Berlin Radio Symphony under Marek Janowski, the Munich Philharmonic, and the City of Birmingham Symphony Orchestra under Sakari Oramo. In the United States, he appeared with the Russian National Orchestra under Mikhail Pletnev and the Los Angeles Philharmonic at the Hollywood Bowl. He appeared in recital at the Théâtre des Champs-Élysées, the Tonhalle Zurich, the Palais des Beaux Arts in Brussels, the Concertgebouw in Amsterdam, the Barbican Centre and the BBC Proms in London, and in a tour of Spain.

During the 2005–2006 season, Mr. Lugansky performed the Ravel Piano Concerto in G major with the Rotterdam Philharmonic under Valery Gergiev in Japan. Following his successful collaboration with Mr. Repin and cellist Mischa Maisky at the Théâtre des Champs-Élysées, where they performed trios by Schubert and Tchaikovsky, Mr. Lugansky embarked with Mr. Repin on a duo

recital tour of Europe in February 2006 and of the United States in spring 2006.

An acclaimed recording artist on the Warner Classics label, Mr. Lugansky won the Diapason d’Or in 2000 for his recording of the complete Chopin Etudes. His next discs of Rachmaninoff Preludes and *Moments Musicaux* and Chopin Preludes won him a Diapason d’Or in 2001 and 2002. He was awarded the Preis der deutschen Schallplattenkritik and the Echo Klassik 2005 for his recording of Rachmaninoff’s Piano Concertos Nos. 1 and 3, and his recording of Tchaikovsky’s Piano Concerto No. 1 for Pentatone Classics was named a *Gramophone* Editor’s Choice in February 2004. His other releases include a disc of Prokofiev’s

Sonatas Nos. 4 and 6 and selections from *Romeo and Juliet*, a disc of *Rhapsody on a Theme by Paganini* with the City of Birmingham Symphony Orchestra and Sakari Oramo coupled with *Variations on a Theme by Corelli*, *Variations on a Theme by Chopin* and Rachmaninoff’s Piano Concertos Nos. 2 and 4. In fall 2005, Warner Classics released his first disc of Beethoven sonatas that includes the “Moonlight” and “Appassionata” sonatas.

Mr. Lugansky studied at the Central School of Music in Moscow, where his principal teachers included Tatiana Nikolaeva and the current director of the Tchaikovsky School of Music in Moscow, Serguei Dorensky.