



VLADIMIR FELTSMAN AND THE PACIFICA QUARTET

Thursday, November 5, 2009, at 7:30pm
Classical Mix Series | Foellinger Great Hall

THE ACT OF GIVING

Krannert Center is grateful to these donors for their funding. Because of their firm belief in the transformative power of the arts, all of us in this community can explore creativity, self-expression, and the human experience through exemplary and innovative performances.



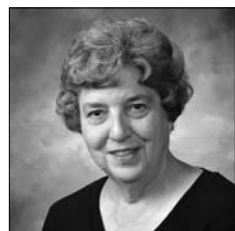
JEAN & HOWARD OSBORN
THREE PREVIOUS CHAMBER
SEASON SPONSORSHIPS
TWENTY PREVIOUS
SPONSORSHIPS
FOUR CURRENT SPONSORSHIPS



ELIZABETH & EDWIN
GOLDWASSER*
EIGHT PREVIOUS
SPONSORSHIPS



MELANIE LOOTS &
GEORGE GOLLIN*
ONE PREVIOUS SPONSORSHIP



SELMA RICHARDSON*
FOUR PREVIOUS SPONSORSHIPS
TWO CURRENT SPONSORSHIPS



JUDITH ROWAN &
RICHARD SCHACHT*
SEVEN PREVIOUS
SPONSORSHIPS



ANONYMOUS
THIRTY PREVIOUS
SPONSORSHIPS
SIX CURRENT SPONSORSHIPS

* PHOTO CREDIT ILLINI STUDIO

PROGRAM

Vladimir Feltsman, piano
Pacifica Quartet

Simin Ganatra, violin
Sibbi Bernhardsson, violin
Masumi Per Rostad, viola
Brandon Vamos, cello

J. S. Bach
(1685-1750)
Partita No. 1
in B-flat Major,
BWV 825

Prelude
Allemande
Courante
Sarabande
Minuet I
Minuet II
Gigue

Frédéric Chopin
(1810-1849)
Two Polonaises,
Op. 26

No. 1 in C-sharp Minor
No. 2 in E-flat Minor

Ballade No. 3
in A-flat Major, Op. 47

20-minute intermission

Johannes Brahms
(1833-1897)
Quintet in F Minor,
Op. 34

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto—Allegro non troppo

Program subject to change

Vladimir Feltsman appears by arrangement with:
Arts Management Group Inc.
37 West 26th St.
New York, NY 10010

Vladimir Feltsman appears on the Sony Classical,
Musical Heritage Society, and Urtext Classical labels.

Vladimir Feltsman is a Steinway Artist.

Pacifica Quartet appears by arrangement with:
Melvin Kaplan Inc.
115 College St.
Burlington, VT 05401

Pacifica Quartet appears on the Naxos and Cedille
labels.

PROGRAM NOTES

J. S. Bach
Born March 31, 1865, in Eisenach, Germany
Died July 28, 1750, in Leipzig, Germany
Partita No. 1 in B-flat Major, BWV 825

Bach's six *Partitas*, or *German Suites*, were published in 1731 as Part I of the *Clavier-Übung*, or *Keyboard Practice*. Part II of this monumental collection includes the *Overture in the French Manner*, which is sometimes considered the seventh partita, and the renowned *Italian Concerto*. Part III is given over to organ music, and Part IV is the *Goldberg Variations*.

Bach's title page to the *Partitas* reads "Preludes, Courantes, Sarabandes, Giges, Minuets and other Galanteries." A *galanterie* in this context means those miscellaneous movements or light pieces such as gavottes, bourrées, airs, passapieds, and so forth that come between the sarabande (or the slowest movement of the partita) and the gigue (which is the fastest).

Frédéric Chopin
Born March 1, 1810, in Zelazowa Wola, Poland
Died October 17, 1849, in Paris
Two Polonaises, Op. 26

Chopin's *Two Polonaises, Op. 26*, appeared in 1836 (when Chopin was living in Paris). It had been five years since Russia crushed the Polish opposition and its troops occupied Warsaw. For Chopin, the dance form named after his native land began providing the framework to express depths of personal feeling deeply rooted in his distant, unhappy homeland.

These polonaises set a new stage for displays of Chopin's Polish soul in all its expatriate anguish. The French already had their image as a nation through

Delacroix's masterpiece *Liberty Leading the People* and were about to complete the Arc de Triomphe in Paris. Now Poland would have an image of its own, one that brought to life the suffering of its once-proud people. Of this pair, *Polonaise No. 1 in C-sharp Minor* is distinguished by the aggression of its opening bars and by the lyrical suavity of its trio, while *Polonaise No. 2 in E-flat Minor* (sometimes dubbed "Siberian" or "The Revolt") is marked by the masterly control of its gloom, of its "impotent clanking of chains" (according to James Huneker) via insistent repetitions of a simple but ominous rhythmic pattern. Sudden runs and arpeggios seem to be the shrieks and screams of a distressed people.

Frédéric Chopin
Ballade No. 3 in A-flat Major, Op. 47

Chopin's *Ballade No. 3*, unlike its celebrated precursors with their long gestation periods, required less than 24 months from its start in 1840 to its completion and publication in 1841. These months marked a high point in Chopin's Parisian career, as well as in his doomed affair with George Sand. Accounts exist of at least three public performances by Chopin of this work. Because the composer told Robert Schumann that there was a literary source behind his inspiration, one rooted deep in Polish nationalism—the ballades of the composer's friend, the poet Adam Mickiewicz—Alfred Cortot linked this work to a specific poem. A summary by Cortot helps the listener to appreciate the narrative tone of this impassioned work:

"Ondine" takes place beside the Lake of the Wilis, where a young man pledges his fidelity to a young

girl he has seen there. Doubting the constancy of men and despite her suitor's protests, she withdraws and reappears as a charming Ondine. Scarcely has she tempted the young man then he succumbs to her enchantment. Cursed, he is drawn into the watery abyss and condemned to pursue her slippery, flickering image forever.

Johannes Brahms
Born May 7, 1833, in Hamburg, Germany
Died April 3, 1897, in Vienna
Piano Quintet in F Minor, Op. 34

One evening Brahms was asked how he had spent the day. "I was working on my symphony," the composer replied. "In the morning I added an eighth note. In the afternoon I took it out."

Spurious as this anecdote may be, it does furnish some insight into the slow, careful way Brahms fashioned his music and the difficulty he had in bringing certain works up to his incredibly high standards. The *Piano Quintet* is a particularly good illustration of a composition that underwent several major revisions before publication.

The original version was a string quintet for two violins, viola, and two cellos, which Brahms composed in 1862. Joseph Joachim, the composer's close friend and trusted musical advisor, liked the piece at first but, after rehearsing it, told Brahms that he thought it lacked charm and that the composer should "mitigate the harshness of some passages." A slightly altered work was played at another rehearsal, but it too proved unsatisfactory.

The following year, Brahms entirely transformed the piece into a sonata for two pianos, which he performed with Karl Tausig in Vienna early in 1864. (Although Brahms burned the original cello quintet version, he preserved the two-piano realization, which is published as Opus 34b). Critics gave it a generally poor reception, saying it lacked the necessary warmth and beauty that only string instruments could provide.

Finally, during the summer of 1864, Brahms reworked the same musical material once more, this time shaping it into its final piano quintet form. Brahms, at long last, was satisfied. He allowed it to be published in 1865. It is now considered the composer's most epic piece of chamber music.

The massive and complex first movement is replete with a superabundance of melodic strains and rhythms. Yet, despite this rich diversity, Brahms achieves a musical synthesis through the use of various unifying techniques that are skillfully woven into the music. To take but one example, the movement opens with piano, first violin, and cello singing the noble, sonorous first theme. After a pause, the piano begins a passage of running notes that seem unrelated to the opening statement. Careful listening, though, reveals that the passage is nothing more than a free, speeded-up transposition of the melody we have just heard! Brahms' delight in counterpoising twos against threes is evident in the subdued second subject, with its *ostinato* triplets underpinning the equal pairs of notes in the melody. A closing theme that contrasts sustained, legato measures with staccato, rhythmic measures leads to a comparatively brief development, a recapitulation, and a coda that starts slowly and quietly but builds to a brilliant climax.

The slow movement is serene, tender, and simple—especially in comparison with the majestic sweep of what has come before. The opening subject, a warm, gently swaying melody, is played by the piano to a restrained, rhythmical string accompaniment. The intensity increases as the second violin and viola, in unison, introduce the subsidiary subject. Calm returns as the main theme closes the movement.

The Scherzo has great rhythmic verve and a plenitude of melodic material. There are three basic musical ideas: an eerie, slightly off-beat melody over an insistent cello pizzicato; a crisply rhythmic figure in the strings; and an exultant, full-voiced exclamatory statement from all five players. After expanding and developing these themes, the music builds powerfully to a sudden cut-off, which is followed by the contrasting cantabile melody of the trio. Brahms then directs the players to repeat the Scherzo section.

The Finale opens with a slow introduction that casts a mood of dark foreboding. In a while, the shadows disperse as the cello saunters forth with a fast, jolly tune. After a dramatic outburst, a second melody appears, slightly faster in tempo but drooping with feigned sorrow. A vigorous, syncopated theme brings the exposition to an end. The freely realized development and recapitulation lead to the coda, a summing up of the entire movement in an unrestrained whirlwind of orchestral sonority.

Pianist and conductor Vladimir Feltsman is one of the most versatile and interesting musicians of our time. His vast repertoire encompasses music from Baroque to 20th-century composers. A regular guest soloist with leading symphony orchestras in the United States and abroad, he appears on the most prestigious concert series and at music festivals all over the world.

In June 2009, Feltsman returned to Singapore to perform a recital and to Avery Fisher Hall, where he performed Rachmaninoff's *Variations on a Theme of Paganini* with the New York Philharmonic. In July, he opened the Hollywood Bowl Festival by performing Prokofiev's *Second Piano Concerto* and played a recital in the Caramoor Music Festival in Upstate New York. Also in the summer of 2009, he made his annual visit to the Aspen Music Festival, performing Mozart's *Piano Concerto No. 24, K. 491*, on one occasion and Book I of the *Well-Tempered Clavier* by Bach on another.

In September 2009, Feltsman performed Mozart's *Piano Concerto No. 7, K. 595*, on his own fortepiano with the American Classical Orchestra at Lincoln Center's Alice Tully Hall, and he returned to his native Moscow to conduct the Moscow Virtuosi Orchestra and to St. Petersburg to perform Brahms' *Second Piano Concerto* with Valery Gergiev and the Kirov Orchestra. He will soon appear in recital in Chicago's Orchestra Hall and travel to Beijing to perform Tchaikovsky's *First Concerto* with the Macao Orchestra. In December 2009, he appears at Carnegie Hall in his fourth recital in five years at that venue. Other engagements for Vladimir Feltsman for the 2009-10 season include recitals at the Strathmore Performing Arts Center in Washington, DC, Krannert

Center with the Pacifica String Quartet, the Tilles Center at Long Island University, and the Kravis Center for the Performing Arts in West Palm Beach. Other engagements include appearances in London with the London Symphony Orchestra performing the *Paganini Variations* of Rachmaninoff and with the Kansas City Symphony playing Beethoven's "*Emperor*" *Concerto*.

Highlights of Vladimir Feltsman's 2008-09 season included performances of Prokofiev's *Second Piano Concerto* with the London Symphony Orchestra under Valery Gergiev in New York (Lincoln Center), Chicago, and Paris; concerts with the New Jersey Symphony Orchestra, the New World Symphony, and the Orchestre de Paris under Michael Tilson Thomas; and recitals in New York and Chicago. He also played with and conducted the St. Petersburg Philharmonic. During the summer of 2008, Feltsman appeared at the Aspen, Ravinia, and La Jolla Music Festivals.

Feltsman expressed his lifelong devotion to the music of J. S. Bach in a cycle of concerts that presented the major clavier works of the composer and spanned four consecutive seasons (1992-96) at the 92nd Street Y in New York. His more recent project, *Masterpieces of the Russian Underground*, unfolded a panorama of Russian contemporary music through an unprecedented survey of piano and chamber works by 14 different composers from Shostakovich to the present day and was presented by the Chamber Music Society of Lincoln Center in January 2003 with great success. Feltsman served as artistic director for this project as well as performed in most of the pieces presented during the three-concert cycle. The programs included a number of world and North American premieres and were also

presented in Portland, Oregon, and in Tucson at the University of Arizona. In the fall of 2006, Feltsman performed all of Mozart's piano sonatas in New York at the Mannes School of Music and at NYU's Tisch Center presented by New York University on a specially built replica of the Walter fortepiano.

Born in Moscow in 1952, Feltsman debuted with the Moscow Philharmonic at age 11. In 1969, he entered the Moscow Tchaikovsky State Conservatory of Music to study piano under the guidance of Professor Jacob Flier. He also studied conducting at both the Moscow and Leningrad (now St. Petersburg) Conservatories. In 1971, Feltsman won the Grand Prix at the Marguerite Long International Piano Competition in Paris; extensive touring throughout the former Soviet Union, Europe, and Japan followed this.

In 1979, because of his growing discontent with the restrictions on artistic freedom under the Soviet regime, Feltsman signaled his intention to emigrate by applying for an exit visa. In response, he was immediately banned from performing in public and his recordings were suppressed. After eight years of virtual artistic exile, he was finally granted permission to leave the Soviet Union. Upon his arrival in the United States in 1987, Feltsman was warmly greeted at the White House, where he performed his first recital in North America. That same year, his debut at Carnegie Hall established him as a major pianist on the American and international scenes.

A dedicated educator of young musicians, Feltsman holds the Distinguished Chair of Professor of Piano at the State University of New York-New Paltz and is a member of the piano faculty at the Mannes

College of Music in New York City. He is the founder and artistic director of the International Festival-Institute PianoSummer at SUNY-New Paltz, a three-week-long, intensive training program for advanced piano students that attracts major young talents from all over the world.

Feltsman's extensive discography has been released on the Melodiya, Sony Classical, Music Masters, and Camerata Tokyo labels. His discography includes eight albums of clavier works of J. S. Bach; recordings of Beethoven's last five piano sonatas; solo piano works of Schubert, Schumann, Chopin, Liszt, Brahms, Messiaen, and Silvestrov; as well as concerti by Bach, Brahms, Chopin, Tchaikovsky, Rachmaninoff, and Prokofiev.

Feltsman is an American citizen and lives in Upstate New York.

www.feltsman.com

PACIFICA QUARTET

Simin Ganatra, violin
Sibbi Bernhardsson, violin
Masumi Per Rostad, viola
Brandon Vamos, cello

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, the Pacifica Quartet has carved out a compelling and critically lauded musical path, resulting in *Musical America* naming the group its 2009 Ensemble of the Year. The quartet also received the music industry's most coveted recognition with its 2009 Best Chamber Music Performance Grammy Award for its recording of Elliott Carter's *String Quartets Nos. 1 and 5* (Naxos). Since the group first came together in 1994, the Pacifica Quartet has swept the top awards in the United States and abroad, including the prestigious Avery Fisher Career Grant in 2006, making the group only the second chamber music ensemble ever to be selected.

The Pacifica Quartet tours extensively throughout the United States, Europe, Asia, and Australia, performing in the world's major concert halls in cities such as Paris, London, Amsterdam, Vienna, Tokyo, and Perth. Each season, the ensemble can be heard on many of the nation's most prominent radio broadcasts, including those on Chicago's WFMT, those on Boston's WGBH, and American Public Media's "Performance Today" and "St. Paul Sunday."

Prolific in the recording studio, the Pacifica Quartet showcases music composed during the turbulent decades between World Wars I and II in its CD *Declarations: Music between the Wars*. In January 2008, the quartet released the first in a two-disc set of the complete string quartets of Elliott Carter on

the Naxos label in celebration of the composer's 100th birthday. The second disc, presenting the three remaining string quartets, was released in February 2009. The Pacifica Quartet's recent recordings of the complete string quartets of Felix Mendelssohn have also attracted effusive praise from critics in the United States and abroad. On the heels of the release, the ensemble was featured on the cover of *Gramophone* magazine.

In the 2009-10 season, the Pacifica Quartet will assume the quartet-in-residence position at the Metropolitan Museum of Art, having taken over that role from the Guarneri Quartet, which is stepping down after 43 years. Additionally, the quartet will return to Europe for two separate tours, perform with the acclaimed pianist Menahem Pressler, appear at the Casals Festival, and participate in Beethoven cycles around the United States.

Unique in the chamber music world, during the 2008-09 season the Pacifica Quartet presented cycles of Elliott Carter's groundbreaking quartets in San Francisco, at London's Wigmore Hall, and at Lisbon's Gulbenkian Foundation. These arduous concerts—true labors of love—complemented the release of the second Naxos CD. The quartet's Carter cycles have elicited fabulous reviews: *The New York Times* wrote glowingly of the "astounding performances," and the *Chicago Tribune* praised the quartet's "astonishing talent, energy, and dedication."

For the 2010-11 season, the quartet is preparing the monumental Shostakovich cycle, to be performed in Chicago and at the Metropolitan Museum of Art. In 2011-12, the Pacifica Quartet will take the Shostakovich cycle to Wigmore Hall and will also

present the complete Beethoven cycle in New York at the Met.

The Pacifica Quartet was appointed a member of the Chamber Music Society of Lincoln Center's CMS Two program for gifted young musicians in 2002. The two-year position involved the quartet in a full range of activities organized by the Chamber Music Society of Lincoln Center, from performances in Alice Tully Hall to community partnerships and leading roles in the society's educational activities. In January 2008, the quartet performed the Carter cycle at Lincoln Center, and in November 2008 it participated in the Chamber Music Society's festival honoring Klaus Lauer.

The quartet is an ardent advocate of contemporary music, commissioning and performing as many as eight new works a year. As the resident string quartet for Contempo, one of the country's leading contemporary music organizations, the quartet presents a series of concerts each year devoted exclusively to new music.

In 2004, the Pacifica Quartet was appointed faculty quartet-in-residence at the University of Chicago and resident performing artists at the University of Chicago and at the Longy School of Music in Boston. Reflecting its dedication to musicians and music lovers of the next generation, the Pacifica Quartet was instrumental in creating the Music Integration Project, an innovative program that provides musical performances and teacher training to inner-city elementary schools. In addition, the quartet regularly teaches and performs at summer festivals, including Maverick Concerts, the Caramoor International Music Festival, Fontana Chamber Arts, Music in the Vineyards, the Interlochen Arts Camp, and the

Madeline Island Music Festival. In the summer of 2009, the Pacifica performed the entire Mendelssohn cycle for Music@Menlo.

As a young ensemble, the quartet was awarded top prizes in three of chamber music's most important international competitions: the 1996 Coleman Chamber Music Competition, the 1997 Concert Artists Guild Competition, and the 1998 Naumburg Chamber Music Competition. In 2002, the quartet was further honored with Chamber Music America's prestigious Cleveland Quartet Award, which led to a series of concerts in eight of America's most prestigious venues.

The members of the Pacifica Quartet share a unique history of personal and musical friendship. First violinist Simin Ganatra, born and raised in southern California, initially played with cellist Brandon Vamos and violinist Sibbi Bernhardsson while they were all teenagers. Sibbi later introduced violist Masumi Per Rostad to the group. Originating on the West Coast, where it played many of its earliest concerts together, the quartet takes its name from the awe-inspiring Pacific Ocean. Throughout their journey as a string quartet, its members continually strive to be "Distinct as the billows / yet one as the sea" (James Montgomery).

For further information about the Pacifica Quartet, please visit www.pacificaquartet.com.