

# Steinway Society

*The Bay Area*

PIANO CONCERTS

2015-2016

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ZOFU



Anna Fedorova



Nelson Goerner



Yeol Eum Son

## Piano Concerts 2015-2016



### Soheil Nasser

SCHUBERT CHOPIN BEETHOVEN BEETHOVEN/LISZT

**Saturday, September 19, 2015, 7:30 p.m.**

Visual and Performing Arts Center, De Anza College



### Vassilis Varvaresos

CHOPIN Scriabin

**Saturday, October 17, 2015, 7:30 p.m.**

Visual and Performing Arts Center, De Anza College



### Vadim Rudenko

BACH MOZART BRAHMS RACHMANINOFF TCHAIKOVSKY/PLETNEV

**Saturday, November 14, 2015, 7:30 p.m.**

Visual and Performing Arts Center, De Anza College



### Sandra Wright Shen

BACH/BUSONI BEETHOVEN GRANADOS ZHANG DEBUSSY

**Sunday, January 10, 2016, 2:00 p.m.**

Trianon Theatre, San Jose



### ZOFO

GERSHWIN RILEY SAMUEL BARBER HENKIN BACH/KURTAG FRANK

**Sunday, February 14, 2016, 2:00 p.m.**

Trianon Theatre, San Jose



### Anna Fedorova

SCARLATTI BEETHOVEN RAVEL CHOPIN

**Sunday, March 13, 2016, 2:00 p.m.**

Visual and Performing Arts Center, De Anza College



### Nelson Goerner

HANDEL SCHUMANN CHOPIN

**Saturday, April 16, 2016, 7:30 p.m.**

Visual and Performing Arts Center, De Anza College



### Yeol Eum Son

SCHUMANN ALKAN KAPUSTIN PROKOVIEV

**Saturday, May 7, 2016, 7:30 p.m.**

Visual and Performing Arts Center, De Anza College

## Letter from the President



Dear Friends and Patrons,

Thank you for joining us as we continue our 21<sup>st</sup> season of bringing breathtaking moments in music to Silicon Valley. We very much appreciate your support and would welcome your feedback.

This season's second half presents celebrated pianists of commanding artistry performing classical favorites as well as contemporary masterpieces written for them. The Grammy-nominated ZOFO has electrified audiences from Carnegie Hall to Tokyo; 25-year-old pianist Anna Fedorova's YouTube performance of Rachmaninoff's 2<sup>nd</sup> Piano Concerto has been viewed more than 5 million times; Nelson Goerner, whose recordings frequently win prestigious prizes, is recognized as one of the foremost pianists of his generation; Yeol Eum Son has won multiple prizes at both of the world's premier piano competitions – the Tchaikovsky (Moscow) and the Cliburn.

Steinway Society also brings educational programs to Silicon Valley schools, master classes with international pianists and in-home concerts. All of this is part of our mission to nurture a love and appreciation for classical piano music.

If you share our love of music, there are many ways you can help us continue. Attending our concerts and bringing friends is one very important way to participate. Joining our online community on Facebook at [facebook.com/SteinwaySocietyBayArea](https://facebook.com/SteinwaySocietyBayArea) helps us understand your views and interests. Volunteering is another option that is crucial, since all our work is volunteer-led. Helping us reach local businesses and schools, or sponsoring an in-home event are yet more options. Donations are always deeply appreciated and greatly help us bring exhilarating musicians to our community. You can read more about our activities on our website, or feel free to contact me at [office@steinwaysociety.com](mailto:office@steinwaysociety.com).

However you choose to participate, it is a joy to know that you share the love of piano music and want to help sustain and support it. If you would like more information about bringing a group to a concert, our box office can be reached at (408) 990-0872.

We look forward to seeing you through the rest of this season and in the next.

*Sandra Wales*

President, Board of Directors

Since joining forces in 2009, internationally acclaimed pianists Eva-Maria Zimmermann and Keisuke Nakagoshi - ZOFO - have electrified audiences from New York's Carnegie Hall to Tokyo with dazzling artistry and outside-the-box thematic programming for piano-four-hands. This Grammy-nominated, prize-winning Steinway Artist Ensemble - one of only a handful of duos worldwide devoted exclusively to piano duets - is blazing a bold new path for four-hands groups by focusing on 20th and 21st century repertoire and by commissioning works from noted composers.



Swiss pianist Eva-Maria Zimmermann maintains a robust career in Europe and the U. S., with performances that are “breathtakingly intense” (Der Bund). She is a founding member of the award winning Swiss Charmillon Piano Quartet.

Mr. Nakagoshi has performed to acclaim on well-known concert stages across the United States, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, and Davies Symphony Hall in San Francisco.



## Program

**Cuban Overture (1932)**  
*George Gershwin (1898-1937)*

**G Song (1980) arr. ZOFO**  
*Terry Riley (b.1935)*

**Souvenirs, Op. 28 (1951)**  
*Samuel Barber (1910-1981)*

- I Waltz
- II Schottische
- III Pas de deux
- IV Two-step
- V Hesitation-Tango
- VI Galop

### *Intermission*

**Good Morning John! (2011)\***  
*Christian Henking (b. 1961)*

**Bach/Kurtag Arrangements: Selections**  
*Gyorgy Kurtag (b. 1926)*

**Sonata Serrana No.1 (2012)\*\***  
*Gabriela Lena Frank (b. 1972)*

- I. Allegro Solar (Sun Allegro)
- II. Scherzo Nocturno (Night Scherzo)
- III. Adagio para el Anochecer (Adagio for Dusk)
- IV. Karnavalito (Festive Song in the Quechua Indian style)

*Steinway Society expresses deep appreciation for the Farrington Foundation's generous support of this concert.*

\*Commissioned by ZOFO

\*\* The commissioning of this piece for ZOFO was supported by generous funding from the Van Dyke Family Foundation

# Program Notes

## **Cuban Overture (1932)**

*George Gershwin (1898-1937)*

George Gershwin was inspired to write the symphonic *Cuban Overture* after a 1932 holiday in Havana, Cuba. The music is filled with Caribbean rhythms and utilizes Cuban percussion instruments. Gershwin captured the feeling of Cuban music and dance, and the resulting atmosphere is exciting and colorful. Gregory Stone transcribed this theatrical gem for two pianos, four hands.

## **G Song (1980)**

*Terry Riley (1936 - )*

A Modern composer Terry Riley wrote G-Song as a part of collaboration between himself and the Kronos Quartet for their studio album, Terry Riley: *Cadenza on the Night Plain*. When the album was recorded in 1984, Riley used an earlier composition written for saxophone and keyboard as the basis for this song. As a result, the jazz influence for which Riley is known is prominently featured in the 16-bar theme.

## **Souvenirs, Op. 28 (1951)**

*Samuel Barber (1910-1981)*

Samuel Barber originally wrote Souvenirs in 1951 for four hands and later transcribed it for both solo piano and orchestra. *Souvenirs* is a collection of six dances and, as the title suggests expresses cherished memories, in this case, of New York in the early 1900s. As in a bustling big city, one finds in the music elegant charm, a touch of drama, a sense of humor and a little silliness. The music allows a grand waltz to be followed by a funny tune with offbeat rhythms, and a heavy, gray scene to change into one of vivacity and color.

## **Good Morning John! (2011) (written for ZOFO)**

*Christian Henking (1961- )*

Christian Henking is a Swiss composer of works for orchestra, chorus, voice and stage. He is the director of the Bern Amadeus Choir and teaches at the Bern School of Music. This piece was commissioned by ZOFO as part of its mission to promote new works for piano duets. It is a humorous composition with one bar per page, setting up a war between the pianist (Ms. Zimmermann) and the page-turner (Mr. Keisuke).

## **Four-hands arrangements of works by Bach**

*Johann Sebastian Bach (1685 – 1750) | György Kurtag (1926 - )*

György Kurtag is a Hungarian composer with an extensive list of compositions in addition to his four- or six-hands transcriptions of various works. His music, especially the collection of piano works entitled *Játékok*, is praised for its precise illustration of human feelings. Kurtag often performs two-piano pieces from *Játékok* and from his two-piano transcriptions with his wife, Márta, whom he met while studying at the Franz Liszt Academy of Music in Budapest.

## **Sonata Serrana No. 1 (2012) (written for ZOFO)**

*Gabriela Lena Frank (1972 - )*

ZOFO premiered Frank's new *Sonata Serrana No. 1* in January 2013 at the Old First Church in San Francisco. Her music shows the influences of her multicultural background, especially her mother's Peruvian heritage. In addition to ZOFO, music organizations from around the world have commissioned works by her; examples include Yo-Yo Ma and the Silk Road Project, the San Francisco Symphony and the Philadelphia Orchestra.

# Anna Fedorova

Born into a family of musicians in Kiev, Ukraine, Anna Fedorova began piano studies at the age of five. A graduate of the Lysenko School of Music in Kiev, she also studied at the Accademia Pianistica Internazionale Incontri col Maestro in Italy and the Royal College of Music (London). At 25 years of age, she has achieved an illustrious career, winning many international awards, most notably, First prize at the Arthur Rubinstein “In Memoriam” in 2009, 2nd Prize in 2004 at the International Chopin Competition for Young Pianists (Moscow) and 3rd Prize at the 2012 Lyon (France) Piano Competition (along with the Audience Award).

Ms. Fedorova has appeared in many prestigious concert halls in Europe, North and South America, and Asia. Having mastered a formidable concerto repertoire, she has performed with orchestras around the world. Her performance of Rachmaninoff’s Piano Concerto No. 2, recorded at Amsterdam’s Concertgebouw, has been viewed on YouTube some 5.3 million times. She has also appeared at highly regarded piano festivals in Poland, Switzerland, Greece and New York.



## Program

**Sonata in E Major, K. 380**  
*Domenico Scarlatti (1685-1757)*

**Sonata in D Minor, K. 1**  
*Domenico Scarlatti (1685-1757)*

**Sonata in D Major, K. 119**  
*Domenico Scarlatti (1685-1757)*

**Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 (“Moonlight”)**  
*Ludwig van Beethoven (1770-1827)*  
Adagio sostenuto  
Allegretto  
Presto agitato

**Gaspard de la Nuit (1908)**  
*Maurice Ravel (1875-1937)*  
Ondine  
Le Gibet  
Scarbo

### Intermission

**Waltz in E-flat Major, Op. 18**  
*Frédéric Chopin (1810-1849)*

**Waltz in C-sharp Minor, Op. 64, No. 2**  
*Frédéric Chopin (1810-1849)*

**Waltz in A-flat Major, Op. 64, No. 3**  
*Frédéric Chopin (1810-1849)*

**Sonata No. 3 in B Minor, Op. 58**  
*Frédéric Chopin (1810-1849)*  
Allegro maestoso  
Scherzo: Molto vivace  
Largo  
Finale: Presto non tanto

# Program Notes

## **Sonata in E Major, K. 380**

### **Sonata in D Minor, K. 1**

### **Sonata in D Major, K. 119**

*Domenico Scarlatti (1685-1857)*

Baroque composer Domenico Scarlatti followed in his father Alessandro's footsteps, but worked primarily for the Portuguese and Spanish royal families rather than in Italy. Although he composed works in many genres, he is known for his hundreds of keyboard sonatas. Scarlatti's Sonatas usually followed a similar form – the first half, with the main theme, ends on a pause, before the second modulates and adds figures. The sonata's melodies and harmonies echo Spanish and Portuguese folk music, reflecting his employers' nationalities. Because many composers and pianists greatly admired Scarlatti's works, they highly influenced the Classical style and are still performed today.

## **Sonata No.14 in C-sharp Minor “Moonlight”, Op. 27, No. 2**

*Ludwig van Beethoven (1770-1827)*

Beethoven completed this Sonata in 1801. The name “*Moonlight Sonata*” was attached in 1832, five years after Beethoven's death, when a critic described the first movement as like moonlight shining upon Lake Lucerne. Nestled between the two darker movements, the second movement *Allegretto* and third movement *Trio* are joyful and, for that reason, preferred by many. The movements' dynamics are largely *piano*, but sudden *sforzandos* (*suddenly with force*) and double *fortes*, especially in the last movement, add drama without detracting from the Sonata's overall sweetness.

## **Gaspard de la Nuit**

*Maurice Ravel (1875-1937)*

Gaspard de la Nuit, composed in 1908, was inspired by an 1836 collection of prose poems by Aloysius Bertrand exploring medieval European fantasies that had been represented in works of Rembrandt and Jacques Callot. Ondine tells of a water fairy tempting the observer to come to the bottom of a lake, leading Ravel to create alluring sounds of water flowing. Le Gibet transports listeners to a hot desert where bells are tolling, either for the sunset or for the hanging man in the scene. Scarbo, is amongst the most difficult pieces in the solo piano repertoire. Here, the goblin Scarbo creates mischief in the forms of grating noises recorded by the poet, terrifying melodies for the listener, and difficult repeated notes and double-note scales for the pianist.

## **Waltz in E-flat Major, Op. 18**

### **Waltz in C-sharp Minor, Op. 64, No. 2**

### **Waltz in A-flat Major, Op. 64, No. 3**

*Frédéric Chopin (1810-1849)*

Frédéric Chopin's *Waltzes* conform to the standard  $\frac{3}{4}$  time but were written for concert performance rather than for dancing. Tonight's first two *Waltzes*, however, inspired composer Alexander Glazunov and choreographer Michel Fokine to use them in their ballet blanc, *Les Sylphides*. The 1834 *Waltz in E-flat Major Op. 18* was the first Chopin published and is titled *Grande valse brillante*, a title also given to his three waltzes of Op. 34. The *Waltz in C-sharp Minor, Op. 64 No. 2*, with now well-known themes, is the companion to Chopin's famous *Minute Waltz*. The second theme, with its running eighth notes, repeats most often; the third, slower theme in quarter notes appears as an interlude. The *Waltz in A-flat Major* rounds out the program with a light-footed, dreamy ending.

## **Sonata No. 3 in B Minor, Op. 58**

*Frédéric Chopin (1810-1849)*

*The Sonata No. 3 in B Minor*, the last Chopin composed, is his most adventurous in structure and technical difficulty. Moments of drama and darkness appear throughout the four movements before peaceful, song-like melodies clear the air, usually in the key of B Major. The *Scherzo* movement is unexpectedly short and gives way to a longer, mellow *Largo* that makes up for the *Scherzo*'s unusual brevity. The *Finale* builds tension in the tonic minor key before a second theme interrupts; the returning main theme reaches a rousing climax, followed by an ecstatic coda.

# Nelson Goerner

**B**orn in San Pedro, Argentina, Nelson Goerner has established himself as one of the foremost pianists of his generation. He was awarded First Prize in the Franz Liszt Competition in Buenos Aires in 1986 and at the Geneva Competition in 1990. His recordings on historical instruments for the Fryderyk Chopin Institute's "Real Chopin" series have won French Diapason d'Or prizes as did his disc of works by Debussy.



Mr. Goerner has performed throughout Europe, including at the Salzburg Festival, La Grange de Meslay (where he replaced Richter at short notice), and Verbier festivals, and in halls such as the Musikverein in Vienna, the Concertgebouw in Amsterdam, and the South Bank Centre in London. A regular at the BBC Proms in London, where he made his debut in 2003, he is one of the few virtuosos to perform both of Brahms's piano concertos on the same program. He also performs repertoire for two pianos with Martha Argerich.



## Program

### **Chaconne in G Major, HWV 435**

*George Frideric Handel (1685-1759)*

### **Dauidsbündlertänze, Op. 6**

*Robert Schumann (1810-1856)*

- Lebhaft (Lively), Florestan and Eusebius**
- Innig (Heartfelt), Eusebius**
- Etwas hahnbüchen (Simple), Florestan**
- Ungeduldig (Impatient), Florestan**
- Einfach (Simply), Eusebius**
- Sehr rasch und in sich hinein (Very Quickly And To Himself),  
Florestan**
- Nicht schnell mit äußerst starker (Not Quickly, With Great Strength),  
Eusebius**
- Frisch (Fresh), Florestan**
- Balladenmäßig sehr rasch (Ballads, very quickly), Florestan**
- Einfach (Easily), Eusebius**
- Mit Humor (With Humor), Florestan**
- Wild und lustig (Wild and Funny), Florestan and Eusebius**
- Zart und singend (Tender and Singing), Eusebius**
- Frisch (Fresh), Florestan and Eusebius**
- Mit gutem Humor (With Good Humor), leading without a break into  
Wie aus der Ferne (As From A Distance), Florestan and Eusebius**
- Nicht schnell (Not Fast), Eusebius**

### *Intermission*

### **Barcarolle in G-sharp Major, Op. 60**

*Frédéric Chopin (1810-1849)*

### **Scherzo No. 3 in C-sharp Minor, Op. 39**

*Frédéric Chopin (1810-1849)*

### **Nocturne, Op. 55, No. 1 in F Minor**

*Frédéric Chopin (1810-1849)*

### **Nocturne, Op. 55, No. 2 in E-flat Major**

*Frédéric Chopin (1810-1849)*

### **Polonaise in A-flat Major, Op. 53**

*Frédéric Chopin (1810-1849)*

# Program Notes

## **Chaconne in G Major, HWV 435**

*George F. Handel (1685-1759)*

Although Handel was mostly known for his operas and oratorios, he produced two volumes of suites for the harpsichord, published in 1720 and 1733. Many of these pieces did not conform to the standard dance suite, lacking, for example, an allemande or a sarabande. Tonight's piece is a single-movement chaconne, which puts the ground bass typical of the Baroque era through twenty-one variations. The opening states the bass with some ornamentation, but triplets soon appear, followed by a pause on the tonic and a key change into the minor for the *Adagio*. The key of G major returns for the build-up that marks the last few variations.

## **Davidsbündlertänze, Op. 6**

*Robert Schumann (1810-1856)*

The set of eighteen pieces comprising Schumann's *Davidsbündlertänze* (Dances of the League of David) is regarded as one of the greatest piano works of the Romantic era. Its theme is based on a mazurka written by Clara Wieck, his future wife, but these pieces are not considered dances. Instead, they are intimate conversations between Schumann's Florestan and Eusebius, the characters representing his impetuous and lyrical sides, respectively. The pieces are even marked with the initials F and E to indicate their intended tone. A year after the set's publication in 1837, Schumann supposedly confessed to Clara that written into the music were wedding thoughts and depictions of a wedding eve party.

## **Barcarolle in F-sharp Major, Op. 60**

*Frédéric Chopin (1810-1849)*

The *Barcarolle* was composed between autumn 1845 and summer 1846, when the barcarolle genre was becoming popular in vocal and pianistic lyricism. Though Chopin never visited Venice, he was quite familiar with the barcarolles in Rossini and Auber operas. Chopin's *Barcarolle* expresses a deeply romantic and slightly wistful tone. The *Barcarolle*'s principal melody is mellifluous, songful, ringing with thirds and sixths. The melody in the middle section in A Major, is songful, but restless, becoming powerful and passionate, before a return of the opening theme and a finale in a moment of ecstasy.

## **Scherzo No. 3 in C-sharp Minor, Op. 39**

*Frédéric Chopin (1810-1849)*

The shortest of Chopin's four scherzos, the *Scherzo No. 3*, quickly delivers a fierce main theme that has an almost Beethoven-like essence. The rapid octaves require not only power, but also precise execution. Then, the weight disappears, replaced by an airiness achieved through a gentle downward cascade of notes. These sections alternate several times before the *Scherzo* lands on the main theme, with musical augmentations fitting a grand conclusion.

## **Two Nocturnes, Op. 55 (No. 1 in F Minor, No. 2 in E-flat Major)**

*Frédéric Chopin (1810-1849)*

Chopin wrote 21 Nocturnes between 1827 and 1846, building on a form created by Irish composer John Field. Only numbers 1 to 18 were published in his lifetime. Chopin held Field and his works in high regard, but the appreciation was not mutual. Chopin adopted Field's techniques of song-like melody in the right hand accompanied by broken chords in the left, along with extensive use of the pedal, but he added more complex musical structure, counterpoint to create tension, freer rhythms and melodies reminiscent of Italian and French opera arias. Mendelssohn, Schumann and Liszt regarded the Nocturnes as works of genius, and these pieces are today considered among the finest short works for solo piano.

## **Polonaise in A-flat Major, Op. 53**

*Frédéric Chopin (1810-1849)*

One of the most famous and recognizable works by Chopin, the quite difficult *Polonaise in A-flat Major* is widely favored by classical pianists as a showpiece. It is also referred to as the *Heroic Polonaise*, after the emotional feeling that Chopin's companion, George Sand, attributed to it. The first theme is a dance, with stately left hand octaves; upon repetition, trills are added subtly by the right. Chord progressions and arpeggios maintain the energy as the piece moves between interludes, new themes and the main theme. A march-like melody occurs twice before giving way to a lyrical interlude filled with modulation, a slower tempo and interesting harmonies. Before long, the main theme returns in a glorious manner and builds to a short, confident coda derived from it.



# Yeol Eum Son

Yeol Eum Son, a native of South Korea, started studying piano at just three years of age. By age 18, she had recorded the complete Chopin Etudes. Ms. Son had also won numerous awards: 2nd prize at the International Tchaikovsky Competition for Young Musicians (1997), 1st at the 7th Ettlingen Piano Competition (2000), 1st at the 53rd Viotti International Music Competition (2002) and 3rd at the Arthur Rubinstein International Piano Master Competition (2005).



In 2009 and 2011 Ms. Son won prizes at two of the most prestigious and competitive piano competitions in the world: Silver Medal and Best Performance of Chamber Music at the Thirteenth Van Cliburn International Piano Competition, and 2nd prize, Best Chamber Concerto Performance and Best Performance of the Commissioned Work at the XIV International Tchaikovsky Competition (Moscow).

Since then, she has performed with notable orchestras around the world such as the New York Philharmonic, Academy of St. Martin in the Fields, Warsaw Philharmonic, Tokyo Philharmonic, Seattle Symphony, St. Petersburg Academic Symphony and Jerusalem Symphony. Ms. Son has also appeared at major piano festivals, including the Arthur Rubinstein, Chopin, Beethoven Easter, and Rheingau Music Festivals.



## Program

### **Kreisleriana, Op. 16**

*Robert Schumann (1810-1856)*

Äußerst bewegt (Extremely animated), D minor

Sehr innig und nicht zu rasch (Very inwardly and not too quickly),  
B-flat major.

Sehr aufgeregt (Very agitated), G minor

Sehr langsam (Very slowly), B-flat major/D minor

Sehr lebhaft (Very lively), G minor

Sehr langsam (Very slowly), B-flat major

Sehr rasch (Very fast), C minor/E-flat major

Schnell und spielend (Fast and playful), G minor.

### *Intermission*

### **La Festin d'Ésope, Op. 39 No. 12, Allegretto senza licenza quantunque (Rather fast, although unlicensed)**

*Charles-Valentin Alkan (1813-1888)*

### **Two Concert Etudes, Op. 40**

*Nikolai Kapustin (b. 1937)*

No. 6, Pastorale

No. 7, Intermezzo

### **Sonata No. 7 in B-flat Major, Op. 83**

*Sergei Prokofiev (1891-1953)*

Allegro inquieto

Andante caloroso

Precipitato

# Program Notes

## **Kreisleriana, Op. 16**

*Robert Schumann (1810-1856)*

Robert Schumann wrote the eight movements of *Kreisleriana* in 1839 in just four days, with a revision released in 1850. The title refers to its main inspiration, Johannes Kreisler, a moody, antisocial composer found in three novels by E.T.A. Hoffmann. Kreisler personified the fantastical and manic in Schumann's music and helped diversify the emotions heard throughout the piece. Another source of inspiration was Clara Schumann, to whom he dedicated this work. In seven of the eight movements, one can hear a simple descending line written by Clara. The mix of confusion, rapture, clarity and sweet delicacy is meant to represent their love, their individual characters and all the complications that these held. Today, it is considered one of his finest works, and, in a letter he wrote soon after completing it, Schumann himself regarded it as such. Schumann used material from the last piece in the set, *Schnell und spielend*, in the fourth movement of his *First Symphony*.

## **Le Festin d'Ésope, Op. 39 No. 12**

*Charles-Valentin Alkan (1813-1888)*

*Le Festin d'Ésope*, which translates as *Aesop's Feast*, is the last etude in Charles-Valentin Alkan's set of studies in all the minor keys. *Le Festin* is a set of 25 variations on an original theme, followed by a Coda marked *fortissimo sempre crescendo*. Since Alkan composed the etude set in increasing order of technical difficulty, this piece requires exceptional skill to conquer its tremolos, trills and rapid left-hand scales. Every type of food was supposed to be available at this feast, so the sounds of different animals are heard with the changing staccato bass. The harmonies and keys change rapidly from one variation to the next as the feast progresses. The individual voices become broader as the etude reaches its climax, and arpeggiated chords sound out before the noise dies down preceding a final fortissimo surprise.

## **Two Concert Etudes, Op. 40, No. 6 Pastorale and No. 7 Intermezzo**

*Nikolai Kapustin (1937 - )*

Spanish Nikolai Kapustin received piano training at the Moscow Conservatory and became known in the 1950s as a jazz pianist, arranger and composer. As a result, his classical piano compositions contain many elements of jazz improvisation. For all intents and purposes, these etudes from 1984 fit in the classical form, but an inherent sway is present in the changing rhythms, syncopation and sudden interruptions, as if a jazz band is playing. The melody in *Etude No. 7* does not shy away from its jazz roots - try to resist imagining musicals or tapping your toes. These exciting pieces showcase a classical pianist's versatility.

## **Sonata No. 7 in B-flat major, Op. 83**

*Sergei Prokofiev (1891-1953)*

The second of Prokofiev's three "War Sonatas," *Sonata No. 7*, expresses the composer's true feelings towards Joseph Stalin in the 1940s, as opposed to the cantata, *Zdravitsa (Hail to Stalin)*, which he had written in 1939 for Stalin's 60th birthday. The *Sonata* opens nervously and builds into a dissonant and violent tonality meant to express the harsh atmosphere then pervasive in the Soviet Union. The second movement slows, seeping with sentimental emotion, reflecting feelings of sadness. The tonal centers continually shift until a bell chime sounds, after which the music returns to the opening theme. The third movement toccata opens famously with a storm of dissonant, staccato chords. The triads are repeated over and over again to create continual excitement and to tire the pianist's hands, as if to say that there is no end to these emotions. The movement ends, however, in triumphant octaves.

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Acknowledgment in the Program booklet (if not yet printed) and on the Donor page of the Steinway Society website. Two complimentary tickets. Invitations to special donor events.

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## **\$50 - \$199 FRIEND**

Acknowledgment in the Program booklet (if not yet printed) and on the Donor page of the Steinway Society website.

**Please send donations or sponsorships to:  
Steinway Society – The Bay Area  
2055 Junction Avenue, Suite 100, San Jose, CA 95131  
For more information, call 408 990-0872.**

Steinway Society – The Bay Area is a not-for-profit, tax-exempt organization established under Internal Revenue Code section 501(c)(3), with Tax ID 77-0442110.

# *How You Can be Part of Steinway Society - The Bay Area*

Steinway Society – the Bay Area is a volunteer-led organization and we are always looking for like-minded people who want to share their love of piano and classical music. Here are a few ways you can help bring international concert pianists, in-school classes, master classes and community outreach to Silicon Valley.

## **BUY A SEASON SUBSCRIPTION**

This is an excellent way to provide ongoing support while you give yourself the gift of beautiful music.

## **BECOME A DONOR**

Your gifts are crucial for everything we do, and are greatly appreciated. We are a non-profit 501(c)(3) organization.

## **LIKE US ON FACEBOOK**

Join the conversation, contribute your ideas and feedback, and enjoy the community of our Facebook page at, [facebook.com/SteinwaySocietyBayArea](https://facebook.com/SteinwaySocietyBayArea)

## **VOLUNTEER**

Our volunteers are wonderful and include educators, music professionals, arts leaders, students, retired people and business leaders. You can find the volunteer form on our website under “Support Us.”

## **BRING A FRIEND**

Please help us share the artistry of internationally acclaimed concert pianists who perform at our concerts by bringing a friend to a concert.

# *Help Children Learn to Love Classical Music*

Steinway Society needs your help to continue bringing music to local public schools, bringing students and their families to our concerts, and providing performance opportunities for young local pianists.

## **IN THE PAST 18 MONTHS WE HAVE:**

- ◆ Sponsored school concerts by professional artists including the Anderson and Roe Duo, Sandra Wright-Shen, the Grammy-nominated ZOFO, and Natalya Lundvedt, and by music students from San Jose State University
- ◆ Given free Steinway Society concert tickets to teachers, students and families from schools in financially challenged areas, and
- ◆ Arranged Young Artist In-Home concerts

Steinway Society is now launching a partnership with Starting Arts, a non-profit arts education organization that provides hands-on arts education in classes taught by professional artists. Starting Arts is working in over 100 schools and serving over 30,000 students.

Please make a tax deductible contribution to help Steinway Society and Starting Arts continue and increase these education activities to nurture the next generation of classical music lovers:

Steinway Society – The Bay Area  
2055 Junction Avenue, Suite 100, San Jose, CA 95131  
(408) 295-6500  
[www.steinwaysociety.com](http://www.steinwaysociety.com)

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