

PROGRAM

Piano Concerts
September 2017 - January 2018

STEINWAY SOCIETY

The Bay Area

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Seong-Jin Cho



Yekwon Sunwoo



Sean Chen



Michel Dalberto

Piano Concerts 2017–2018



Sean Chen

MEDTNER MOMPOU RAVEL

September 9, 2017, 7:30 p.m.

Trianon Theatre, San Jose



Yekwon Sunwoo

GRAINGER RACHMANINOFF RAVEL SCHUBERT

October 8, 2017, 2:30 p.m.

McAfee Performing Arts and Lecture Center, Saratoga



Seong-Jin Cho

BEETHOVEN CHOPIN DEBUSSY

November 3, 2017, 7:30 p.m.

November 4, 2017, 7:30 p.m. SOLD OUT

Trianon Theatre, San Jose



Michel Dalberto

DEBUSSY FAURÉ FRANCK RAVEL

January 21, 2018, 2:30 p.m.

Trianon Theatre, San Jose



Anna Fedorova

BEETHOVEN CHOPIN MOZART SCRIBIN

February 17, 2018, 7:30 p.m.

Trianon Theatre, San Jose



ATOS Trio

MEDELSSOHN SCHUBERT TURINA

March 4, 2018, 2:30 p.m.

Trianon Theatre, San Jose



Gabriela Martinez

BEETHOVEN GRANADOS GINASTERA LECUONA SCHOENBERG VISCONTI

April 15, 2018, 2:30 p.m.

Trianon Theatre, San Jose



Yeol Eum Son

GULDA MOZART PÄRT RACHMANINOFF RAVEL SCHUBERT-LISZT

May 6, 2018, 2:30 p.m.

Trianon Theatre, San Jose

FRONT COVER: Seong-Jin Cho, ©Harald Hoffmann/DG; Yekwon Sunwoo, Ralph Lauer/The Cliburn; Sean Chen, ©Ellen Appel-Mike Moreland/The Cliburn; Michel Dalberto, ©Caroline Dautre.

Letter from the President



Dear Steinway Society Patron,

Welcome to Steinway Society's 2107-2018 Season. The season's nine concerts feature internationally celebrated artists performing classical music masterpieces. Each artist has won awards in major competitions, given solo recitals in distinguished concert venues, and performed with major orchestras.

The season starts with Sean Chen, 2013 Cliburn Competition bronze medalist acclaimed for his colorful and sensitive playing. In October we have the honor to present the 2017 Cliburn Competition Gold Medalist, Yekwon Sunwoo. This is the Bay Area's first opportunity to hear this new superstar and to meet him post-concert. November brings Seong-Jin Cho, first-prize-winner in the Chopin Competition. In January, celebrated French pianist Michel Dalberto, presents a program honoring Debussy on the centennial of his death. See our website for the details of each concert program.

We've added a special December concert to celebrate Bay Area native, Daniel Hsu, who won the Bronze Medal and the prize for best chamber music performance at this year's Cliburn Competition. A ticket to this concert would be a delightful holiday present for yourself or friends.

The season's second half will showcase Anna Fedorova, with more than 13 million YouTube views, the ATOS Trio, praised for dynamic interpretations, Gabriela Martinez, called "Compelling, elegant, and incisive" (New York Times), and Yeol Eum Son, possessing "A kind of superhuman éclat" (New York Concert Review).

Part of Steinway Society's mission is to bring music into local public schools. This past year we produced free public school concerts, gave away tickets to students, produced a Young Artist Salon concert and helped schools acquire instruments. We depend upon your support and ask you to please consider a tax-deductible contribution to help continue and expand these programs.

Crane Charters

President, Board of Directors

INSIDE COVER: Sean Chen, ©Ellen Appel-Mike Moreland/The Cliburn; Yekwon Sunwoo, Ralph Lauer/The Cliburn; Seong-Jin Cho, ©Harald Hoffmann/DG; Michel Dalberto, ©Caroline Dautre; Anna Fedorova, ©Marco Borggreve; ATOS Trio, ©Gela Megrelidze; Gabriela Martinez, ©Lisa-Marie Mazzucco; Yeol Eum Son, ©Marco Borggreve



Sean Chen

Hailed as a rising star with “an exceptional ability to connect with an audience combined with an easy virtuosity” (Huffington Post), 28-year-old American pianist Sean Chen, Bronze Medal winner at the 2013 Van Cliburn Competition and winner of the 2013 American Pianists Awards, continues to earn accolades for “alluring, colorfully shaded renditions” (New York Times). He has performed with many prominent orchestras, collaborating with such esteemed conductors as Leonard Slatkin and Nicholas McGegan. Solo recitals have brought him to major venues worldwide, including Boston’s Jordan Hall, the Smithsonian American Art Museum in Washington, D.C., the Taipei National Concert Hall, Amsterdam’s Concertgebouw, and Salle Cortot in Paris.

His CD releases include *La Valse*, a Steinway label solo recording, hailed for “penetrating artistic intellect” (Audiophile Audition), and a live Harmonia Mundi Cliburn Competition recording, praised for Sean’s “ravishing tone and cogently contoured lines” (Gramophone). Mr. Chen is a Steinway Artist and has contributed to Steinway & Sons’ new Spirio piano library. A multifaceted musician, he also transcribes, composes, and improvises. His encore improvisations are lauded as “genuinely brilliant” (Dallas Morning News).

Sean Chen, at the piano, © Ellen Appel-Mike Moreland/The Cliburn; portrait, © Lisa Mazzucco; Cliburn Competition, Bass Hall, © Ralph Lauer/The Cliburn

Program

Mompou, *Variations on a Theme of Chopin*

- Thème. Andantino
- Var. I. Tranquillo e molto amabile
- Var. II. Gracioso
- Var. III. Lento, para la mano izquierda
- Var. IV. Espressivo
- Var. V. Tempo di Mazurka
- Var. VI. Recitativo
- Var. VII. Allegro leggiero
- Var. VIII. Andante dolce e espressivo
- Var. IX. Valse
- Var. X. Évocation. Cantabile molto espressivo
- Var. XI. Lento dolce e legato
- Var. XII. Galope y Epílogo

Medtner, *Sonata-Ballade in F# Major, Op. 27*

- I. Allegretto
- II. Introduzione. Mesto
- III. Finale. Allegro

INTERMISSION

Ravel, *Miroirs*

- Noctuelles
- Oiseaux tristes
- Une barque sur l’océan
- Alborada del gracioso
- La vallée des cloches

Ravel, *Toccata from Le Tombeau de Couperin*

Program Notes

Variations on a Theme of Chopin

Federico Mompou (1893-1987)

Based on Chopin’s *Prelude in A Major, Op. 28, No. 7*, Federico Mompou’s *Variations on a Theme of Chopin* evokes sentimental feeling. Mompou adds harmonies and more intimate voicing, often with touches of sadness and longing. The piece was originally intended for cello and piano with the cellist, Gaspar Cassadó, but was abandoned with only four variations completed and published in a set entitled *Three Variations*. Not until 1958, almost two decades later, when The Royal Ballet commissioned a ballet,

did Mompou finish the remaining variations. Although the ballet was never produced, the music was published as the *Variations on a Theme of Chopin* and still captures the many moods and technical nuances of ballet.

Sonata-Ballade in F# Major, Op. 27

Nikolai Medtner (1879-1951)

Although *Sonata-Ballade in F# Major* was originally composed as a single movement, Nikolai Medtner expanded the movement, from 1912 to 1914, into a Ballade, Introduction and Finale. Medtner was a profoundly religious man, and students report that the sonata partly relates to a poem concerning Christ's temptation in the desert, with a narrative balancing light with darkness. The piece opens with a lovely pastoral setting before dramatic crescendos to *forte* and diminuendos to *piano* follow one after another in a matter of measures. The *finale* contrasts a theme reminiscent of Schumann with a majestic version of the sonata's opening theme before ending with the theme from the second movement.

Miroirs

Maurice Ravel (1875-1937)

Around 1900, Ravel joined a group of young musicians, artists and writers known as Les Apaches ("Hooligans"). He dedicated each of the five suites of *Miroirs* to a member of this group. Each suite represents the dedicatee. The first movement, *Noctuelles*, is highly chromatic and dark, while the second, *Oiseaux tristes*, depicts a sad bird, who has a fleeting moment of excitement before returning to a state of loneliness. *Une barque sur l'océan* depicts a boat subject to the whims of ocean currents. *Alborada del gracioso*, the most technically challenging piece in the suite, intertwines complex Spanish themes. *La vallée des cloches* concludes the piece with harmonies evoking the sounds of different bells. Although the difficulty of *Miroirs* cannot compare with Ravel's *Gaspard de la nuit*, the various personalities and styles give the performer plenty of virtuosic moments.

Toccata from Le Tombeau de Couperin

Maurice Ravel (1875-1937)

Ravel's *Le Tombeau de Couperin*, written from 1914 to 1917, is a memorial for the composer's friends who died fighting in World War I. The sixth and final movement, *Toccata*, is dedicated to Captain Joseph de Marliave, the husband of Marguerite Long, the pianist who premiered many of Ravel's works, including, in 1919, *Le Tombeau de Couperin*. As a toccata, this short piece is light-fingered, fast and difficult. Ravel purposely intended the light-hearted feeling, believing that a somber, grim tone was not appropriate for the dead, who had already entered their "eternal silence."



Yekwon Sunwoo

Gold Medalist of the 15th (2017) Van Cliburn International Piano Competition, 28-year-old pianist Yekwon Sunwoo has been hailed for "his total command over the instrument and its expressiveness" (San Francisco Examiner). A powerful and virtuosic performer, he also, in his own words, "strives to reach for the truth and pure beauty in music."

Born in Anyang, South Korea, Mr. Sunwoo began studying piano at age 8. He gave recital and orchestra debuts in 2004 in Seoul before moving to the United States to study with Seymour Lipkin at the Curtis Institute of Music. He earned his bachelor's degree there, his master's at The Juilliard School, and his artist diploma at the Mannes School of Music.

In addition to the Cliburn Gold Medal, Mr. Sunwoo won first prizes at the 2015 International German Piano Award, the 2014 Verbier Festival's Vendome Prize, the 2013 Sendai International Music Competition, and the 2012 William Kapell International Piano Competition. He is also an avid chamber musician.

Mr. Sunwoo's 2017-2018 season continues his solo performances in prestigious venues and with renowned orchestras in the United States, Europe and Asia.

Program

Schubert, *Sonata in C minor, D. 958*

INTERMISSION

Grainger, “Ramble on the Last Love-duet” from Richard Strauss’s *Der Rosenkavalier*

Rachmaninoff, *Sonata No. 2 in B-flat minor, Op. 36 [1931 Edition]*

Ravel, *La Valse*

Program Notes

Sonata in C minor, D.958

Franz Schubert (1797-1828)

Franz Schubert revered Beethoven, and many believe Schubert was spurred to write his last three sonatas, months before his death, by Beethoven’s death in 1827. The *Sonata in C minor* was the first and bears many similarities to Beethoven’s works, including the C minor key signature, which is notably used in Beethoven’s *Symphony No. 5* and *Piano Sonata Op. 13 “Pathétique.”* The *Allegro* movement starts the piece with restlessness, much as Beethoven would. There is little opportunity to find a resolution; tranquil moments are filled with sadness and uncertainty. In the third movement’s A section, Schubert inserts silent pauses every few bars to add even more mystery. Where Beethoven would have written a cadenza leading to a triumphant finish, Schubert’s *Sonata* ending is marked by a low tremor before two abrupt chords.

“Ramble on the Last Love-duet” from Richard Strauss’s *Der Rosenkavalier*

Percy Grainger (1882-1961)

Another work born out of respect for a fellow composer, Percy Grainger’s “Ramble,” based on Richard Strauss’s 1911 comic opera *Der Rosenkavalier*, transforms lovely operatic moments into iridescent, passionate pianism. The opera tells the story of a young Count who falls in love with a bride-to-be as he is delivering an engagement rose on behalf of her fiancé, as his “Rosenkavalier.” Grainger includes many detailed performance instructions and makes liberal use of the middle (*sostenuto*, sustain) pedal. The result is a love-duet augmented with unique harmonies and flourishes.

Sonata No. 2 in B-flat minor, Op. 36 [1931 Edition]

Sergei Rachmaninoff (1873-1943)

Sergei Rachmaninoff composed his *Piano Sonata No. 2 Op. 36* in 1913 and in 1931 revised it by shortening transitions. This is the version usually performed today. Although in sonata form, the work flows like a single, coherent piece, with bridges between the movements. The first theme begins with a bold arpeggio down the keys; a cadenza-like passage ultimately leads to a chorale-like second theme. In section after section, the melodies undergo dramatic change but without a clear break or transition. The second movement, *Non allegro-Lento*, references first movement themes, but takes on a very different form and feel. The tempo slows, creating moments of clarity. Only then does the piece move into the final movement, which repeats the the second movement interlude, intermingles new themes with those of the first movement, and concludes with a brilliant coda.

La Valse

Maurice Ravel (1875-1937)

Maurice Ravel composed *La Valse* for orchestra in 1919-1920 and later transcribed it for piano. Because of its difficulty, the transcription is infrequently performed. The composer had planned a tribute to waltzing Vienna and Johann Strauss, but after the horrors of WWI he composed instead a terrifying tone poem, a bitter and ferocious fantasy. The piece opens with light rumbles, as fragments of melodies are heard; gradually more voices join in and the atmosphere brightens. In the second half, each of the melodies returns with tempo changes, modulations and new intonations. A tumultuous *danse macabre* (dance of death) coda ends in a final measure, perhaps symbolically, not in waltz-time.



Seong-Jin Cho

Seong-Jin Cho was brought to world attention in 2015 when he won First Prize at the Chopin International Piano Competition in Warsaw. Four years earlier, aged only 17, he had won 3rd Prize at the Tchaikovsky Competition (Moscow). With his overwhelming talent and natural musicality, he is considered one of the most captivating artists of his generation. Born in 1994 in Seoul, Seong-Jin began studying piano at age 6. In 2008, aged 14, he won 1st prize at the Moscow International Frederick Chopin Competition and in 2009 the 1st prize at Japan's Hamamatsu International Piano Competition (the youngest winner ever).

Mr. Cho has performed with distinguished orchestras including the Royal Concertgebouw, Munich Philharmonic, Berlin Radio Symphony, Czech Philharmonic, Russian National Orchestra, and Radio France Philharmonic, under renowned conductors such as Lorin Maazel and Vladimir Ashkenazy. Future engagements include concerts with the St. Petersburg Philharmonic, Accademia Santa Cecilia di Roma, Tokyo Philharmonic and Orchestre de Paris. Mr. Cho's upcoming debut recitals include Amsterdam's Concertgebouw, London International Piano series, Tokyo's Suntory Hall, Prague Spring Festival, Klavier Festival Ruhr, and Carnegie Hall.

Seong-Jin Cho photos, ©Harald Hoffmann/DG

Program

Beethoven, Sonata No. 8, Op. 13

- I. Grave - Allegro di molto e con brio
- II. Adagio cantabile
- III. Rondo. Allegro

Beethoven, Sonata No. 30, Op. 109

- I. Vivace ma non troppo. Adagio espressivo
- II. Prestissimo
- III. Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo

INTERMISSION

Debussy, *La Plus que Lente*

Debussy, *L'Isle Joyeuse*

Chopin, 4 Ballades

- No. 1 in G minor, Op. 23
- No. 2 in F major, Op. 38
- No. 3 in A-flat major, Op. 47
- No. 4 in F minor, Op. 52

Program Notes

Sonata No. 8, Op. 13

Ludwig van Beethoven (1770-1827)

Composed in 1798 when Beethoven was 27 years old, the *Sonata No. 8* remains one of his most famous sonatas and is commonly known as *Sonata Pathétique*, for its tragic tone. The first movement, *Grave*, opens with heavy-handed chords in the low register before the first theme of rising arpeggios enters. The second movement presents a beautiful and solemn melody in the form of a *rondo* (a musical form with a recurring main theme). The third movement refers to the first movement's second theme and a modified version of the second movement's theme, but adds frequent *sforzando* (sudden emphasis) for forceful effect.

Sonata No. 30, Op. 109

Ludwig van Beethoven (1770-1827)

In contrast to *Sonata No. 8*, Beethoven's *Sonata No. 30*, composed twenty years later, sheds all notions of the traditional sonata. The first two movements are bound together as a single unit, with the pianist holding

down the pedal between them, while the third movement, also unusual in comprising a theme and six variations, contains most of the sonata's substance. The first two movements exhibit lyricism and harmonic beauty. The third movement's 16-bar theme is dignified and meditative. The third variation, *allegro vivace*, is virtuosic, the fourth highly contrapuntal (with multiple independent melodic lines), the fifth energetic, and the last moves from a peaceful opening through raging arpeggios to a quiet ending, as if nothing had happened.

La Plus que Lente

Claude Debussy (1862-1918)

The title *La Plus que Lente* ("the more than slow") refers to the style of "slow waltz" that was popular in French society, rather than to a slow tempo. Debussy writes that the piece's tempo is flexible, and employs tied notes and unusual rhythms, which make the piece technically difficult. The composition, which pokes fun at the slow waltz, has been transcribed for strings, orchestra, and even jazz bands.

L'Isle Joyeuse

Claude Debussy (1862-1918)

L'Isle Joyeuse (The Island of Joy) refers to Cythera, a mythical Mediterranean island, birthplace of Venus, the goddess of love. The title also refers to the Channel Island of Jersey, where Debussy went in 1904 with Emma Bardac, who later became his second wife. The pianist paints the journey: dynamic changes suggest light and shade; ocean swells rise and fall, and then a dancing motif moves ever higher until arrival at the island. The dance becomes more energetic, and wild excitement and pandemonium break out. Fanfare, fortissimo, and — the right hand leaps over the left to land on the piano's lowest note — a final flourish.

4 Ballades

Frederic Chopin (1810-1849)

Chopin's *Four Ballades*, composed between 1831 and 1842, are often treated as a set. Each has unique poetry and drama, though they share Romantic Period drama, emotion and a nobility of motifs. The term "ballade" carries connotations of the medieval heroic ballad, a narrative minstrel-song, and Chopin's *Ballades* were said by Robert Schumann, to whom Ballade No. 2 is dedicated, to have been inspired by poems of Adam Mickiewicz, regarded as the national poet of Poland. The first *Ballade* has been widely used in films. The fourth is dedicated to Baroness Rothschild, who had invited Chopin to play in her Parisian residence, where she introduced him to members of the aristocracy and nobility.



Michel Dalberto

Michel Dalberto is one of the leading French pianists of his generation. Perhaps his greatest accomplishment to date is his cycle of Schubert's complete piano works, on a 14-CD set for Denon. He has appeared in concert worldwide and on recordings for major labels including Denon, EMI, BMG/RCA, Harmonia Mundi, and Erato.

In 1975 he won the Clara Haskil Competition in Vevey, Switzerland and three years later the Leeds Competition (Great Britain), where he became the only first-prize winner to play a Mozart concerto in the final round. Debuts in Paris, Montreal, Amsterdam, Vienna, Frankfurt, and Rome soon followed. His first recordings also made a splash: Erato label discs of Beethoven sonatas (1980), Mozart concertos (1981), and Chausson songs with Jessye Norman (1983). His recordings include a 2004 RCA release of Liszt paraphrases on operatic sources from Wagner and Verdi. In 1991 he began serving as jury chairman at the Clara Haskil Competition.

Mr. Dalberto's beautifully crafted artistry is known and respected through his continuing concerts and recordings. His newest CD, just released, honors Schubert, and includes the composer's immortal song set *Schwanengesang* with baritone Stephan Genz.

Michel Dalberto photos, ©Caroline Doutre

Program

Franck, *Prelude, Chorale, & Fugue in B-minor*

Debussy, *Images, Book I*

- I. Reflets dans l'eau
- II. Hommage à Rameau
- III. Mouvement

Debussy, *Children's Corner, L. 113*

- I. Doctor Gradus ad Parnassum
- II. Jimbo's Lullaby
- III. Serenade of the Doll
- IV. The Snow is Dancing
- V. The Little Shepherd
- VI. Golliwogg's Cake Walk

INTERMISSION

Fauré, *Ballade in F-sharp, Op. 19*

Fauré, *Nocturne No. 6 in D-flat, Op. 63*

Fauré, *Nocturne No. 11 in F-sharp minor, Op. 104, No. 1*

Ravel, *Sonatine*

- I. Modéré
- II. Mouvement de menuet
- III. Animé

Ravel, *From Miroirs*

- II. Oiseaux tristes
- IV. Alborada del grazioso

Program Notes

Prelude, Chorale, & Fugue in B-minor

César Franck (1822-1890)

Despite being a piano child prodigy, César Franck did not compose many works for solo piano. His talent having been exploited by his parents, he withdrew from public performances and the piano when he became independent. The *Prelude, Chorale, & Fugue* was composed in his early 60s. Although the use of "prelude" and "fugue" does homage

to Bach, the theme sits firmly in the Romantic era and mixes organ-loft sonorities, intense chromatic harmonies and mystical rapture. The piece's cyclic form is manifest in the *Fugue's* recall of passages from the *Prelude* and *Chorale*.

Images, Book I

Claude Debussy (1862-1918)

Debussy's *Images* exemplifies French Impressionism. The first movement, *Reflets dans l'eau* (Reflections in the water), uses new tone colors discovered by Debussy at the time and used more often from then onward. *Hommage à Rameau* (Tribute to Rameau) is subdued and serious, as befits a work honoring the memory of a composer. *Mouvement* (Movement) is built upon a *moto perpetuo* (perpetual motion) of triplets generating an effect like the humming of a wheel.

Children's Corner, L. 113

Claude Debussy (1862-1918)

Claude Debussy dedicated *Children's Corner* to his daughter, Claude-Emma, who was three at the time. The piece is not meant to be played by a child, but rather to depict children's toys and amusements. Each movement has a title that refers to an object or scene, such as an elephant, snowfall, a doll, or a little shepherd. In the second theme of the final movement, *Golliwogg's Cakewalk*, one can hear a love-death leitmotif from Wagner's *Tristan and Isolde*. A "golliwog" is a rag doll with bright clothes, a black face and fuzzy hair, which appeared in children's books in the late 1800's.

Ballade in F-sharp, Op. 19

Gabriel Fauré (1845-1924)

Given its duration of almost 15 minutes, Fauré's *Ballade in F-sharp* was almost written as set of pieces, but fortunately, he composed it as a single work to allow the theme to carry over between sections. The music takes on different forms throughout, and begins in lyricism, before a middle section unleashes tension and passion from an opening base line. The pianist is given many opportunities for virtuosity before ending with wistful arpeggios that fade into silence.

Nocturne No. 6 in D-flat, Op. 63
Nocturne No. 11 in F-sharp minor, Op. 104, No. 1
 Gabriel Fauré (1845-1924)

Nocturne No. 6 is highly regarded as the finest in Fauré's set of nocturnes, and has been called "one of the most passionate and moving works in piano literature" (pianist N. Bricard). Emotion runs deep, with an ecstatic opening, inquietude of the second theme with its syncopated accompaniment, the initial theme's return, development of a contemplative melody, and final recapitulation of the initial theme. *Nocturne No. 11* has funereal tolling bells and is dedicated to the memory of a friend. Its sad aura may also reflect Fauré's anguish over his increasing deafness.

Sonatine

Maurice Ravel (1875-1937)

Sonatine was first created under interesting circumstances — a friend convinced Ravel to compose a first movement no longer than seventy-five bars for a competition sponsored by the *Weekly Critical Review* with a prize of 100 francs, which was never awarded because the magazine went bankrupt. Ravel submitted the work using an alias, Verla, an anagram for his name. He completed the last two movements two years later. *Sonatine* pays homage to late 18th-century musical elegance and structure.

From Miroirs

Maurice Ravel (1875-1937)

Ravel dedicated each of the five suites of *Miroirs* to members of a group of young artists known as Les Apaches ("hooligans"). Each suite is individual in style, inspiration, key signature, and mood. *Oiseaux tristes* (Sad Birds) depicts a sad bird that, joined by other birds, has a fleeting moment of excitement before returning to its lonely state. *Alborada del gracioso* (The Comedian's Aubade [music for the early morning]) is the most technically challenging of the five suites, and opens with chords suggesting guitars. The repeated notes section is one of the most difficult passages in the piano literature.

Special thanks to Yuanyuan Pao for this booklet's Program Notes.

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Join Us

for a Celebration Concert
on Saturday, December 9,
7:30 pm.

We're proud to present 20-year-old Daniel Hsu, the show-stopping pianist from Fremont, CA who played his way to three top awards (including Bronze medal) at the 2017 Cliburn Competition.

J.S. Bach-F. Busoni, *Chaconne in D minor*

Frédéric Chopin, *Polonaise No. 6 in A-flat major, Op. 53*

Frédéric Chopin, *Fantaisie, Op. 49*

Marc-André Hamelin, *Toccata on “L’homme armé”*

Franz Schubert, *Four Impromptus, D. 899, Op. 90*

We know Daniel well - he was one of our Young Artists in 2007, before he was accepted at age 10 to the Curtis Institute of Music. Nancy Jensen, our Artistic Director, was sitting in the Cliburn audience when Daniel was being awarded his prizes. She immediately knew we'd want to be the first to bring him “home” even if it meant adding a concert.

As first-prize winner of the 2015 Concert Artists Guild Victor Elmaleh Competition, Mr. Hsu made his Carnegie Hall debut in April 2017.

True to his Silicon Valley roots, Daniel enjoys computer programming. He helped create the Workflow productivity app, which won a 2015 Apple Design Award.

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