



# *Steinway Society*

THE BAY AREA

PRESENTS

Zlata Chochieva



[SteinwaySociety.com](http://SteinwaySociety.com)

Box Office: (408) 990-0872

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## PIANO CONCERTS 2017–2018



### Zlata Chochieva

Saturday, September 15, 2018, 7:30 p.m.  
Trianon Theatre, San Jose



### Henry Kramer

Sunday, November 11, 2018, 2:30 p.m.  
Trianon Theatre, San Jose



### Sandra Wright Shen

Saturday, December 8, 2018, 7:30 p.m.  
Trianon Theatre, San Jose



### Kate Liu

Saturday, January 12, 2019, 7:30 p.m.  
Trianon Theatre, San Jose



### Vyacheslav Gryaznov

Sunday, February 10, 2019, 2:30 p.m.  
Trianon Theatre, San Jose



### Benjamin Grosvenor

Tuesday, March 12, 2019, 7:30 p.m.  
McAfee Performing Arts and Lecture Center, Saratoga



### Nikolay Khozyainov

Saturday, April 6, 2019, 7:30 p.m.  
Trianon Theatre, San Jose



### Charlie Albright

Saturday, May 11, 2019, 7:30 p.m.  
Trianon Theatre, San Jose

## President's Letter



Dear Patron,

Steinway Society is privileged this season to bring you nine nationally and internationally acclaimed pianists performing great works from our musical heritage. The season's artists, selected under the leadership of our Artistic Committee Chair, Nancy Daggett Jensen, grace these works with sublime interpretations and dazzling virtuosity.

This season celebrates the Romantic era (1825–1900), which saw the birth of the first celebrity pianists. While democratic ideals and the Industrial Revolution changed the fabric of Western society, musicians were freed of dependence on the church and royal courts. Musical forms were expanded to express “romanticism,” including artistic individualism and dramatic ranges of emotion. The spirit of romanticism infuses this 24th Steinway Society season.

Our first artist, Zlata Chochieva, begins with compositions inspired by Bach, then enchants with Romantic composers Chopin and Liszt, and closes with Scriabin, an explorer of romanticism's boundaries. Henry Kramer's program ranges from Schubert, who straddled classicism and romanticism, to Debussy, who moved beyond romanticism to create impressionism. Sandra Wright Shen brings the season's first half to a close by visiting Classical, Romantic, and Modern ghosts of Christmas Past, Present, and Future.

We hope you will bring family and friends to share the delights and surprises of music that will fuel the fire of a classical piano love affair.

*Lorrin Koran, M.D.*

President, Board of Directors

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## Zlata Chochieva

*Gramophone* says Zlata Chochieva brings “an inner glow to every bar,” and *Miami Herald* praised her as “a natural Rachmaninoff player, coaxing a darker sound from the keyboard and reveling in the big romantic melodies.” *Gramophone* includes her recording of Chopin’s *Etudes* in their Top Ten Chopin CDs. As a Gilmore Rising Star for the 2018-19 Season, she is a breakout performer.

Born in Moscow and now living in London, she made her first stage appearance at age five, and her debut two years later performing Mozart’s *Piano Concerto No. 17* at the Grand Hall of Moscow State Conservatory. She caught the attention of Mikhail Pletnev, who invited her to study with him.

Zlata Chochieva continues to gain fame and recognition, including top prizes in 14 international competitions. She is lauded as a great romantic interpreter. She has played in the world’s leading concert halls as a soloist and with major orchestras including the Russian National Orchestra and the Danish Tivoli Orchestra.

Zlata Chochieva, at the piano, ©Evgeny-Evtyukhov; portrait, ©Alena Berezina

## PROGRAM

### The Romantic Pianist—*Inspiration and Evolution*

Zlata Chochieva begins her concert with three reworkings by the Late Romantic composer Rachmaninoff of sprightly dances from a violin suite composed by the greatest of baroque composers, Bach. Dances of Chopin and of Rachmaninoff’s schoolmate, Scriabin, who, initially inspired by Chopin, gave birth to new harmonic worlds, are joined by a “forgotten” waltz by Chopin’s colleague and admirer, Liszt.

#### Bach-Rachmaninoff, *Suite from Violin Partita No. 3 in E Major (BWV 1006)*

- I. Prelude
- II. Gavotte
- III. Gigue

#### Chopin and Scriabin, *Mazurkas*

1. Chopin, A minor, Op. posth., B. 140 (À Émile Gaillard) (Allegretto)
2. Scriabin, F-sharp minor, Op. 3, No. 2 (Allegretto non tanto)
3. Chopin, C major, Op. posth., B. 82 (no tempo designation)
4. Scriabin, F minor, Op. 25, No. 1 (Allegro)
5. Chopin, C minor, Op. 30, No. 1 (Allegretto non tanto)
6. Scriabin, F-sharp minor, Op. 25, No. 7 (Moderato)

#### Liszt, *Valse oubliée No. 2, S. 215/2*

#### Liszt, *Mephisto Waltz No. 2, S. 515*

## INTERMISSION

#### Rachmaninoff, *Sonata No. 1 in D Minor, Op. 28*

- I. Allegro moderato
- II. Lento
- III. Allegro molto

## PROGRAM NOTES

### *Suite from Violin Partita No. 3 in E Major (BWV 1006)*

J.S. Bach (1685–1750) and Sergei Rachmaninoff (1873–1943)

Countless composers have transcribed the immortal works of Johann Sebastian Bach, but few have imbued their transcriptions with their own genius as gracefully as Rachmaninoff. His deep connection with Bach is often overlooked; thanks to his Moscow Conservatory professor, Sergei Taneyev, Rachmaninoff had a powerful command of counterpoint and fugal writing.

In creating his transcription of select movements from the *E-major Violin Partita*, Rachmaninoff leaves Bach's original notes unaltered, weaving countermelodies around the existing framework and adding harmonic spice in his own inimitable style.

### *Mazurkas*

Frederick Chopin (1810–1849) and Alexander Scriabin (1872–1915)

Chopin and Scriabin loom large in the history of the *mazurka* as a musical form. While Chopin largely preserved the rhythms of this rustic dance from his Polish homeland, Scriabin transformed the genre into something akin to the keyboard suites of the High Baroque—instrumental miniature narratives far removed from their origins on the dance floor.

1. Chopin's *Mazurka in A minor* (1840) features smoothly flowing melodic lines that arch across the keyboard, creating a dialogue between the left and right hands.
2. Scriabin's first set of *Mazurkas*, *Op. 3* (1889), composed while he was a teenager, owes much to Chopin.
3. Chopin's posthumously published *Mazurka in C* features the Lydian mode, common in Polish folk music. An imitation of drone pipes in the bass invokes a rustic feel.
4. Surreal and dreamlike, the *Mazurkas*, *Op. 25* (ca. 1899) inhabit a soundscape unlike the earthy yet elegant examples of Chopin.
5. Chopin's *C-minor Mazurka*, *Op. 30 No. 1* conveys restrained pathos.
6. Scriabin's *Mazurka Op. 25 No. 7* wanders lugubriously, obscuring the traditionally clear-cut mazurka rhythm.

### *Valse oubliée No. 2, S. 215/2*

Franz Liszt (1811–1886)

Liszt excelled in fleet-footed, fairylike music. The second *Valse oubliée* (1883) combines gossamer texture interrupted periodically by choralelike interjections, featuring crunchy harmonies typical of Liszt's late period. At times, the soundscape of Ravel's *Valses nobles et sentimentales* seems not far away.

### *Mephisto Waltz No. 2, S. 515*

Franz Liszt (1811–1886)

The *Mephisto Waltz No. 2* (1880) features the same juxtaposition between frenetic dances and sensuous, songlike interludes that delights in the more often performed *Mephisto Waltz No. 1*, composed 20 years earlier. Liszt's harmonic adventurousness in the second waltz looks forward to Scriabin and even Bartók. Liszt dedicated the work to Saint-Saëns, whose 1874 *Danse macabre* had made an exceptional impression on him.

### *Sonata No. 1 in D Minor, Op. 28*

Sergei Rachmaninoff (1873–1943)

In 1906, in search of a quiet place to work, Rachmaninoff moved to Dresden with his family. There, inspired by Liszt's *Faust Symphony*, he began work on a sprawling piano sonata in D minor whose movements, at least initially, served as musical representations of characters in Goethe's famous play.

The first movement is inspired by Faust himself, with its emphatic, fist-on-the-table opening theme representing his conflicted soul. In contrast, the simple, sustained melody of the secondary theme evokes Russian Orthodox chant, which so frequently inspired Rachmaninoff. The second movement is a portrait of Faust's love, Gretchen: its radiant main theme is followed by a wandering soprano aria that arcs above a restless accompaniment. The galloping final movement depicts the demon Mephistopheles, complete with a thundering appearance of the medieval Dies Irae plainchant. As the tumultuous proceeding nears its close, a triple-forte rendition of the opening movement's Orthodox chant rings out, with a terrifyingly effective harmonic change.



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