



MERKIN CONCERT HALL

KAUFMAN  
MUSIC  
CENTER

# Mannes in Unison

presents

## A Russian Experiment

Programs Curated by Vladimir Feltsman

With

Vladimir Feltsman, *piano*

Zexun Shen, *cello*

Adriana Velinova, *soprano*

Guillaume Molko, *violin*

Samuel DeCaprio, *cello*

Lucie Robert, *violin*

Charles Neidich, *clarinet*

Miranda Cuckson, *violin*

Jeffery Zeigler, *cello*

Steinway is the official piano of Merkin Concert Hall

Volvic is the official water of Merkin Concert Hall

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ALEXANDER SKRYABIN  
(1872-1915)

**Piano Sonata No. 4 in F-sharp major, Op. 30** (1903)

Andante  
Prestissimo volando

**Deux Danses, Op. 73** (1914)

Guirlandes  
Flammes sombres

**Vers la flamme, poème, Op. 72** (1914)

VLADIMIR FELTSMAN, *piano*

ALEXANDER MOSOLOV  
(1900-1973)

**Two Nocturnes, Op. 15** (1926)

Elegiaco, poco stentato  
Adagio

VLADIMIR FELTSMAN, *piano*

**Legenda, Op. 5** (1924)

ZEXUN SHEN, *cello* and VLADIMIR FELTSMAN, *piano*

*Intermission*

NIKOLAI ROSLAVETS  
(1881-1944)

**Five Preludes** (1919-22)

Andante affetuoso  
Allegretto con moto  
Lento  
Lento  
Lento, rubato

VLADIMIR FELTSMAN, *piano*

**Tanez belych dew (Dance of White Maidens)  
for cello and piano** (1912)

ZEXUN SHEN, *cello* and VLADIMIR FELTSMAN, *piano*

SERGEI PROTOPOPOV  
(1893-1954)

**Piano Sonata No. 2, Op. 5** (1924)

VLADIMIR FELTSMAN, *piano*

## Program II

Saturday, November 19, 2016 at 7 pm

MIECZYŚLAW WEINBERG  
(1919-1996)

### **6 Preludes for Unaccompanied Cello, Op. 100 (1968)**

Prelude No. 1  
Prelude No. 3  
Prelude No. 5  
Prelude No. 6  
Prelude No. 13  
Prelude No. 22  
ZEXUN SHEN, *cello*

DMITRI SHOSTAKOVICH  
(1906-1975)

### **Seven Romances on Poems by Alexander Blok, Op. 127 (1967)**

ADRIANA VELINOVA, *soprano*  
GUILLAUME MOLKO, *violin*; SAMUEL DECAPRIO, *cello*  
VLADIMIR FELTSMAN, *piano*

*Intermission*

GALINA USTVOLSKAYA  
(1919-2006)

### **Trio for Clarinet, Piano, and Violin (1949)**

Espressivo  
Dolce  
Energico  
LUCIE ROBERT, *violin*; CHARLES NEIDICH, *clarinet*  
VLADIMIR FELTSMAN, *piano*

ALFRED SCHNITTKE  
(1934-1998)

### **Piano Trio (1985;1992)**

Moderato  
Adagio  
MIRANDA CUCKSON, *violin*; JEFFREY ZEIGLER, *cello*  
VLADIMIR FELTSMAN, *piano*

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## About the Program by Vladimir Feltsman

### Music from the Motherland Russian Experiment

In spite of the turmoil and brutality that characterized twentieth-century Russian history, or perhaps because of it, the artists who lived and worked in Russia during that time produced an amazing body of work. This legacy is precious, authentic, and meaningful. Russia was and still is a hard place and the art that was created there is not easy. It was not meant to entertain or amuse, but to turn our attention to the basic conditions of life, to what is really important, and to ask hard questions that can be answered only by ourselves. The two "Russian Experiment" programs explore the works of composers who lived and worked in Russia during the last century. Each program features a pivotal figure who had a strong and lasting impact on his contemporaries—Alexander Scriabin in the first program and Dmitry Shostakovich in the second.

### November 17, 2016 Program *From Mysticism to the Avant-garde* *Calculated Ecstasy*

Alexander Scriabin (1872-1915) cast a long shadow over Russian music. Many composers were strongly influenced by his compositions, his mystical "teaching," and his belief in the supreme purpose of music. By the time of his untimely death in 1915, Scriabin's stature in Russia was exceptional. He was recognized not only as a composer, but also as a mystic and a prophet with messianic ambitions. (Grand ideas and messianic inspirations always loomed large in Russia. They still do.)

Scriabin and Schoenberg were the first atonal composers (although a case could be made for some late works of Liszt). Scriabin's experiments with harmony resonated with such European composers as Szymanowski and Messiaen, and with many Russian musicians who followed and developed his ideas.

Three composers influenced by Scriabin stand tall above the others: Nikolai Roslavets (1881-1944), Sergei Protopopov (1893-1954)

and Alexander Mosolov (1900-1973). Unlike their compatriots Rachmaninoff, Stravinsky, and Prokofiev, none of them ever left Russia and this simple fact could explain why their music is practically unknown in the West and rarely performed even in Russia: real recognition for most Russian artists comes from the West. It seems very clear that if such artists as Stravinsky, Rachmaninoff, Chaliapin, Kandinsky, Chagall, and Nabokov had remained in the Soviet Union, their destinies, including their life spans, and their legacies would have been very different.

In spite of some obvious differences in their artistic temperaments, principles of composition, and aesthetics, Roslavets, Protopopov, and Mosolov share some commonalities. All three were educated at the Moscow Conservatory and belonged to the "Left Front of the Arts," a group of artists that included the composer Arthur Lourié, the artist Kazimir Malevich, and theatre director Vsevolod Meyerhold, among others. In 1923 Roslavets created the Association for Contemporary Music (ACM), among whose members were found such composers as the young Shostakovich, Myaskovsky, Shebalin, Protopopov, and Mosolov. But the period of relative artistic freedom in the Soviet Union did not last long and after some early successes and recognition, "leftist" art was pronounced "corrupt, decadent and foreign to the Soviet people." The artists who created such art were severely criticized, accused of every sin and found themselves out of work (or worse) by the early 1930s. All of the "leftist" associations and groups were disbanded and replaced by new government-controlled entities that imposed the "indispensable" principles of socialist realism and ideological purity.

All of the major works of Roslavets, Protopopov, and Mosolov were written early in their lives. In order to survive they had to adapt, to change, and apologize before "the people and the Motherland" for all their mistakes and wrongdoing. In the Great Terror of 1936 many artists were murdered; this was when Shostakovich, despite his popularity, was denounced for the first time. Then again in 1948 Prokofiev and Shostakovich were accused of formalism and had to repent publicly for their errors.

The Soviets always considered art an important

propaganda tool and, according to the Soviet ideological manual, all artists were expected to create art that was free from all Western (read: decadent and poisonous) influences, glorified the Soviet way of life, and could be understood by the masses. "Art must belong to the People" was one of Lenin's many oft-repeated and surreal pronouncements. If an artist deviated from the party line, he should be punished—a story familiar to many artists in every field that repeated itself from the late 1920s to the dissolution of the Soviet Union in 1991.

Regardless of the many obstacles they encountered, Roslavets, Protopopov, and Mosolov created an important body of work that deserves recognition, study, and performance.

Roslavets, occasionally called "the Russian Schoenberg," produced an impressive output of compositions in a variety of forms—numerous works for violin, including two concertos for violin and orchestra (Roslavets was a professional violinist as well as a composer), chamber music (three piano trios), works for piano and viola, vocal music, and orchestral scores. His sense of form and approach to composition were basically classical, but the musical language was certainly not. He advocated a "new system of sound organization" based on "synthetic chords," an extension of Scriabin's "mystical chord," as the main organizing principle in his compositions. Roslavets's music is charged with explosive energy and volatility. His first works were published in Russian futurist journals in the 1910s. He wrote the very first review of Schoenberg's *Pierrot Lunaire* to be published in Russia and was one of the most prominent advocates for contemporary Western music there. In the late 1920s he became a regular target of attacks and criticism from the RAPM (Russian Association of Proletarian Musicians), an official organization for politically correct and ideologically pure music "free from all decadent and corrupt Western influences." In 1930 Roslavets became the target of a vicious, well-organized campaign by a group of prominent Soviet musicologists and was effectively banned from holding any official position or employment. He moved to Tashkent (the capital city of Uzbekistan) in 1932 and worked there in musical theatre for a year.

He returned to Moscow in 1933, but was not admitted to the Composers' Union and could not find any employment for the rest of his life. In 1939 he suffered a stroke that disabled him and after a second stroke he died in 1944 in Moscow. He was buried in Vagankovo Cemetery. His grave remained unmarked until the 1990s when his existence was finally officially acknowledged.

Protopopov's highly disciplined and rigorous system of composition was strongly influenced by the music of Scriabin and by the theories of the prominent Russian musicologist and philosopher Boleslav Yavorsky. Protopopov's music follows strict harmonic progressions and rhythmical patterns with unwavering consistency. It evokes a frozen, static landscape that when observed closely gradually becomes alive and ecstatic. (Hindu ragas can produce a similar effect.) Protopopov's output was small—three piano sonatas, some vocal music, and an opera—but very high in quality. He completed Scriabin's "Prefatory Action," for narrator, chorus, and two pianos, which was a part of the larger "Mystery" that was intended to change no less than the course of human history, which was Scriabin's ultimate goal. Protopopov taught in the Moscow Conservatory in the 1920s, but was fired during the campaign against "formalism and decadent Western influences." He lived in Moscow until his death in 1954 without a job or any apparent source of income, forgotten and poor.

Mosolov's fame came early with his *Iron Foundry*, written in 1926, which became an immediate hit and attracted plenty of attention in Russia and abroad—it was performed in several major European cities and in the US by the Cleveland Orchestra in 1930. The *Iron Foundry* was a part of a larger work, a ballet suite called *Steel* that was never finished. This early success was short-lived, however, and Mosolov joined the group of composers that had fallen out of favor with the Soviet establishment.

He was born into well-to-do family in Kiev—his mother was a singer at the Bolshoi Theatre and his stepfather was a popular painter. His family moved to Moscow in 1904. He volunteered for the Red Army's First Cavalry Regiment after the Bolshevik revolution of 1917 (which was a *coup d'état*, actually) and fought on the Polish and Ukrainian

fronts until 1921 when he was discharged on medical grounds (suffering from what would now be termed PTSD). He entered the Moscow Conservatory where he studied composition with Glière and Myaskovsky and piano with Igumnov. He became an accomplished pianist, but after 1926 decided to concentrate on composition. He was expelled from the Composers' Union in 1936, and in 1937 arrested and sentenced to the Gulag for eight years. A group of well-known musicians from the Moscow Conservatory wrote a letter to M. Kalinin, President of the USSR, asking for Mosolov's release and, miraculously, his sentence was commuted to exile; he was not allowed to reside in any major city for five years. Mosolov wrote to Stalin complaining of his "impossible situation" and asking him to allow his music to be performed and to let him work in Russia or to permit him to leave Russia for good. Naturally, nothing came of this desperate effort.

Mosolov traveled to Uzbekistan and Kirghizia where he collected some folkloric material for his future "politically correct" works. He tried hard and until the end of his life he continued to compose music in the accepted generic realistic manner, but it never quite succeeded—an eagle can't pretend to be a worker bee.

Mosolov's output was substantial and some of his works have never been performed. There are two clear periods in his creative life; practically all of his best works had been written by the late 1930s. There is a peculiar mix of influences and stylistic elements in his music: Futurism, Scriabin, and Schoenberg, with recognizable signs of what would be later called "polystylism."

Like Scriabin, whom Stravinsky called "a man without citizenship," Roslavets, Protopopov, and Mosolov were true cosmopolitans. It is hard to find anything specifically Russian in their music or aesthetics.



## November 19, 2016 Program *From Classicism to Postmodernism* *Shostakovich to Schnittke*

Dmitry Shostakovich (1906-1975), Mieczyslaw Weinberg (1919-1996), Galina Ustvolskaya (1919-2006), and Alfred Schnittke (1934-1998) are represented in the second program. The pivotal figure, of course, is Shostakovich. (He himself spelled his name "Schostakovich" and often used the musical notation for "DSCH" in his compositions.) He was the most influential Russian composer of the second half of the twentieth century. After the death of Prokofiev in 1953, he became indisputably the leading figure in Russian music and the only composer in the USSR who was recognized and respected worldwide.

Shostakovich wrote his first symphony at the age of 19 while still a student at the Leningrad Conservatory. It was a big success that immediately put him on the map. His career developed rapidly both as composer and as pianist. (He won one of the top prizes at the Chopin piano competition in Warsaw in 1927, but eventually gave up concertizing.) But then in 1936 his opera *Ekaterina Ismailov* (originally titled *Lady Macbeth*) was severely criticized in an editorial in *Pravda* ("Truth"!), the leading Party newspaper, which branded it "muddle rather than music." From that time onward his relationship with the Soviet establishment would never be easy.

During Stalin's era it was the common practice to criticize the top people in every creative field and to keep a watchful eye on them; nobody was exempt from the Party's "fair and healthy" criticism, and they were expected to accept it and be grateful to the "great Teacher and Leader" for his concern and care for the arts and artists. (Among the many quasi-divine attributes and abilities of Stalin, was his extensive knowledge and expertise in all the Arts and Sciences, up to and including Biology and Linguistics!).

Several of Shostakovich friends and collaborators (Meyerhold was one) were murdered in Stalin's purges and many people, Shostakovich among them, lived in constant fear for their lives, not knowing what could happen to them and when. This unrelenting pressure took its toll

on the Soviet people, altering the psychological DNA of "Homo Sovieticus."

His friendship with the Russian polymath and musicologist Ivan Sollertinsky (1902-1944) started in 1926 and became one of the most meaningful relationships in his life. (Shostakovich dedicated his second Piano Trio to his memory.) Sollertinsky introduced Shostakovich to Mahler, whose music had a profound and lasting impact on him; Shostakovich kept a photograph of Mahler in his study (alongside one of Stravinsky) and for a time considered completing Mahler's tenth symphony.

Real worldwide recognition came to him during the Second World War. Footage of Shostakovich at the piano, composing his 7th symphony in besieged Leningrad, was seen all over the world. His "Leningrad" symphony was performed in Russia, Europe, and in the U.S. by Toscanini with the NBC Orchestra and by Ormandy with the Philadelphia Orchestra.

Shostakovich had a strong and somewhat heavy presence, which affected anyone who came near him. Even in the large concert halls where his symphonies were premiered, his presence was still very much felt. He was quite fragile physically, especially in his later years, nervous and intense. His personality is clearly reflected in his music. He addressed everyone by their first and patronymic names, even much younger people, a type of formality common to the Russian intelligentsia.

There is no need to dwell on the many complexities of his life and the few compromises that he was forced to accept, such as joining the Communist Party in 1960, which took a heavy toll on him. The most important thing for any artist is his legacy and in this respect Shostakovich is unquestionably one of the greatest composers of the twentieth century and perhaps the very greatest symphonic composer. He resided in Leningrad and Moscow and taught in both Conservatories intermittently. Weinberg and Ustvolskaya were close to him and were strongly influenced by his music and his personality.

Ustvolskaya studied with Shostakovich at the Leningrad Conservatory from 1939-1947. Their relationship was very intense. In one of his letters to her he wrote, "People are thinking that you are

under my influence, but it is I who am under yours." (In fact, Shostakovich used quotes from Ustvolskaya in his fifth String Quartet and his Michelangelo sonnets cycle). "I am convinced that the music of G.I. Ustvolskaya will achieve worldwide renown, to be valued by all who perceive truth in music to be of paramount importance," he said. Despite this prediction, Ustvolskaya remains one of the most enigmatic, difficult, and uncompromising composers of our time.

The catalogue of her works fits easily on one page. She composed at her own pace, saying that it was not up to her what to write and when, but up to the Almighty: "My God! Give me the power to compose, I beg." About her music she said, "there is no link whatsoever between my music and that of any other composer, living or dead." She used the piano in most of her works, often as a percussive instrument to achieve an effect of sound clusters and repeated figures. She wrote honest, violent, unsettling, and mesmerizing music, seemingly impenetrable from outside. However, her work can have a profound impact on those brave enough to get close to it. She had a kind of tunnel vision, with no promise of light at the end of the tunnel. She lived in virtual isolation, allowing very few people to have contact with her, fiercely protective of her privacy and the integrity of her works. She was a powerful and solitary personality, brutally honest with herself, seemingly unconcerned with the outside world.

Mieczeslaw ("Moisey" or "Metek," as he was called in his family) Weinberg was Shostakovich's closest associate, although he never actually studied with him. Recognition came to him only after his death; by now many of his works have been performed and recorded. Weinberg was one of the most important Russian composers of the second half of the twentieth century, alongside Prokofiev and Shostakovich, but it took a long time to for him to come out of the shadow of Shostakovich and be recognized on his own merits.

He was a prolific composer. The catalogue of his works runs to 152 opus numbers and comprises 22 symphonies, 17 string quartets, trios, operas, ballets, sonatas for piano, sonatas for piano and violin, concertos for violin and cello, and plenty of vocal and incidental music.

He was born into an artistic Jewish family in



Warsaw. His father was a violinist and conductor in the Jewish Theatre and his mother was an actress. In 1939, after graduating as a pianist from the Warsaw Conservatory at the age of 19, he fled Poland to escape the Germans and moved to the Soviet Union. His parents and his sister stayed in Poland and perished in a concentration camp. He settled in Minsk where he studied composition in the conservatory and moved to Tashkent after the outbreak of the war in 1941. It was there that he met Shostakovich for the first time. This meeting was a turning point in his life –“like I was born again.” Shostakovich helped Weinberg to move to Moscow in 1944 and their friendship and mutual respect endured for the rest of their lives.

He was a shy and quiet man, with a bit of a hunchback, soft-spoken, with a noticeable Polish accent. He had beautiful, expressive hands and played the piano exceptionally well. He married Natalia (Tala) Vovsi, daughter of the prominent Jewish actor and activist Solomon Mikhoels, who was assassinated on Stalin’s orders in 1948. Weinberg was arrested in 1953 and accused of “Jewish/capitalistic propaganda and cooperation.” Shostakovich’s appeal and ultimately the death of Stalin saved him from a long prison term and annihilation.

Weinberg’s musical language and style were close to those of Shostakovich, but the way he thought and spoke in his music was his own.

The music of Alfred Schnittke could be looked upon as an extended post-scriptum to the history of Western music. He had an amazing power of absorption and integration, the power of synthesis. Schnittke was a “non-purist” composer, like Schumann, Mahler, Berg, Ives, and Shostakovich.

In the late 1950s and early 60s a group of young, ambitious, incredibly talented and “rebellious” composers emerged in the USSR. This group included Andrei Volkonsky, Nikolai Karetnikov, Alfred Schnittke, Edison Denisov, Sophia Gubaidulina, Valentin Silvestrov, and Arvo Pärt, among others. All of these composers went through a stage of experimenting with cutting-edge Western musical techniques, before finding their own voices during 1970s.

Schnittke spoke many musical languages and idioms fluently and incorporated them in his works freely and skillfully, with impeccable taste.

He coined the word “polystylism.” For him, as for the poet Joseph Brodsky, a language (any language) belonged to nobody and was always older than anyone who was speaking it. There was no question of ownership and he considered himself a “tool for writing music that must be written.”

His output is very substantial and includes nine symphonies, four Concerti Grossi, string quartets, a piano trio, piano quintet, three piano sonatas, concertos for piano, cello, and viola, three concertos for violin, operas, ballets, incidental music, choral and vocal works.

His father was a German Jew and his mother was a Volga German, born in Russia. He was well aware of his heritage. In 1946-48 he spent two formative years in Vienna, where his father was working as an interpreter. In Vienna he felt for the first time his connection to Western (not Russian!) musical history. “All was multi-dimensional; the past represented a world of ever-present ghosts, and I was not a barbarian without any connections, but the conscious bearer of the task of my life.”

He graduated from the Moscow Conservatory in 1961 and subsequently taught there for ten years (1962-72). Like many non-conformist composers, he made a living by writing numerous (70!) scores for films. In spite of all the restrictions and obstacles that the authorities created for him and other avant-garde composers (“avangardisty” was a dirty word in the USSR), his reputation grew steadily in the West. His music was performed abroad by such prominent violinists as Gidon Kremer and Mark Lubotsky, his scores were published in Europe, and he received commissions from major European orchestras and music festivals. After the death of Shostakovich in 1975 he became one of the leading composers in the Soviet Union.

Schnittke was a man of deeply held convictions and integrity; in 1990 he became the only artist ever to refuse on moral grounds the “Lenin Prize” (the highest order of distinction in the USSR).

In 1990 he moved to Hamburg and settled there with his wife Irina. By that time he was universally recognized and respected. He was composing and attending premiers of his works around the world. But his health was poor and

after suffering a series of strokes he passed away in 1998. He is buried in the Novodevichy Cemetery in Moscow where Prokofiev and Shostakovich are also entombed.



## About the Artists

### Thursday, November 17, 2016

Born in Shanghai, China, **Zexun Shen** (Jason) has studied in the elementary, middle and high schools of Shanghai Conservatory of Music with Professor Da-Hai Liu, and graduated with honors and many competition awards in 2009. After graduation from Shanghai Conservatory, Mr. Shen began his studies with Timothy Eddy at Mannes College of Music (BM 2013, MM 2015), where he was presented with a full scholarship and the Goldsmith Foundation Award. He also studied with Philippe Muller at Manhattan School of Music (PS 2016) with a full tuition award. Mr. Shen served as the principal cellist of the Mannes Orchestra from 2011- 2015, and he joined the Rochester Philharmonic Orchestra in 2016.

Mr. Shen has performed extensively in the U.S. as a soloist and chamber musician, playing at such venues as Alice Tully Hall, Carnegie Hall, Merkin Concert Hall at Kaufman Music Center, the Metropolitan Museum, and Morgan Library Museum. He has taken part in music festivals including the Sarasota Music Festival, Heifetz International Music Institute, and Taos Chamber Music Festival. Mr. Shen plays on an 1889 Giovanni Dollenz cello made in Triesta, Italy, with a 1860 Joseph Henry bow made available to him as a gift from a private sponsor.

Pianist and conductor **Vladimir Feltsman** is one of the most versatile and constantly interesting musicians of our time. His vast repertoire encompasses music from the Baroque to 21st-century composers. He has appeared with all the major American orchestras and on the most prestigious musical stages and festivals worldwide.

In recent seasons, Mr. Feltsman made concerto appearances with the Russian State Symphony on tour in the U.S., as well as concerts

in Palm Beach, at Duke University, at Ravinia, the Aspen Music Festival and at Summerfest in La Jolla. He expressed his lifelong devotion to the music of J.S. Bach in a cycle of concerts, which presented the major clavier works of the composer and spanned four consecutive seasons (1992-1996) at the 92nd Street Y in New York. Another project, Masterpieces of the Russian Underground, unfolded a panorama of Russian contemporary music through an unprecedented survey of piano and chamber works by fourteen 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. In the fall of 2006, Mr. Feltsman performed all of the Mozart Piano Sonatas in New York at the Mannes School of Music and NYU's Tisch Center presented by New School on a specially built replica of the Walter fortepiano.

Born in Moscow in 1952, Mr. 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, Mr. 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, Mr. 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, Mr. 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 scene.

A dedicated educator of young musicians, Mr. 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 School of Music in New York City. He is the founder and Artistic Director of the International Festival-Institute PianoSummer at New Paltz, a three-week-long, intensive training program for advanced piano students that attracts major young talents from all over the world.

Mr. Feltsman's extensive discography has been released on the Sony Classical and Nimbus labels, and includes more than 50 CDs. His most recent recording project on Nimbus is a six CD collection of all Schubert's Sonatas and a four CD collection of the works of Schumann. Other recordings on that label include a series of tributes to Tchaikovsky, Rachmaninoff, Skryabin, and Silvestrov. Next year a sixteen CD set of the complete Clavier works of J.S. Bach will be released. Mr. Feltsman is an American citizen. He lives with his wife Haewon in upstate New York.



## About the Artists

**Saturday, November 19, 2016**

**Zexun Shen** (Jason)

See November 17, 2016

Bulgarian soprano **Adriana Velinova** was a Vocal Fellow at Tanglewood Music Center for its 2016 season, where she was a soloist in Shostakovich's *Symphony No. 14* in a tribute concert at Seiji Ozawa Hall. She is a finalist of the Mildred Miller International Voice Competition. Ms. Velinova was recently seen as the Countess in *Le nozze di Figaro* with the Opera Theater of Pittsburgh. She has performed the roles of Nella in Puccini's *Gianni Schicchi*, Madama Cortese in Rossini's *Il viaggio a Reims*, and Parasha in Stravinsky's *Mavra* under the baton of Maestro Joseph Colaneri as a member of the Mannes Opera. She made her Weill Recital Hall at Carnegie Hall debut in the *Musical Treasures from Bulgaria* concert series. Adriana Velinova is the recipient of the Marianne Cornetti Resident Artist Scholarship awarded by the Opera Theater of Pittsburgh. Ms. Velinova holds a Master of Music in classical voice from Mannes College, The New School for Music.

Acclaimed to be "a world class musician, playing with great musicality and strength," French violinist **Guillaume Molko** was born in 1981 and began studying violin at age 7. Mr. Molko was accepted to the prestigious CNSMD in Paris where he was awarded First Prizes with honours in violin, string quartet and chamber music. He was granted a full scholarship to study in New York at the Mannes College under the tutelage of Lucie Robert, where he completed his post graduate studies with honours. Guillaume Molko was the recipient of numerous competition prizes including the Mannes concerto competition (First Prize, 2011), and made his debut as a soloist at Lincoln Center, playing Bartok's Second Violin Concerto.

Mr. Molko was appointed Concertmaster of the Shanghai Symphony Orchestra in 2013 as well as a faculty member of the Shanghai Orchestra Academy and Suzhou University (China). As a soloist and member of chamber ensembles and orchestras, Mr Molko has performed concertos and vast repertoire throughout Europe as well as the Americas, Asia and the Middle East in such venues as Carnegie Hall, Lincoln Center, Concertgebouw Amsterdam, and Teatro Colon. He has also served as Guest Concertmaster for Orchestre Philharmonique de Monte Carlo, Hong Kong Philharmonic Orchestra, and Royal Flemish Philharmonic Orchestra, among others

A versatile performer of solo, chamber, and orchestral repertoire, cellist **Samuel DeCaprio** has received top prizes in numerous competitions, including the Arlington Philharmonic, Eastern Connecticut Symphony, Musical Club of Hartford, UConn Concerto, William C. Byrd, and Windham Regional Arts Council. He has made concerto appearances with the Capstone, University of Connecticut, and Willimantic Symphony Orchestras, and has participated in numerous festivals including Aspen, Centre d'Arts Orford, Domaine Forget Chamber Music, IMS Prussia Cove, Kneisel Hall, Meadowmount, Pinchas Zukerman Young Artist's Program, SoundFest Quartet Institute, and Three Bridges International Chamber Music Festival. His passion for chamber music has led to collaborations with such musicians as Miranda Cuckson, Steven Doane, Mark Fewer,

Mikhail Kopelman, Anton Miller, Daniel Phillips, Rita Porfiris, and Barry Snyder. He also recently recorded an album with Cuban-jazz composer/pianist David Virelles, which will be released on ECM Records this upcoming year.

Mr. DeCaprio received degrees from Eastman School of Music, Mannes School of Music and the University of Connecticut (summa cum laude), and has worked closely with Steven Doane, Kangho Lee, Marcy Rosen, Katie Schlaikjer, and Peter Wiley. He is currently studying in the MMA program at the Yale School of Music.

### **Vladimir Feltsman**

*See November 17, 2016*

Violinist **Lucie Robert**, a native of Montreal, has received enthusiastic praise from audiences and critics alike for the expressive lyricism and tonal beauty of her playing. Lauded in the *The New York Times* for her "melting tone" and "wonderfully supple approach to phrasing," Ms. Robert carries on the great violin tradition of her teacher, the legendary Josef Gingold.

Ms. Robert has appeared as recitalist and chamber musician throughout the U.S., Canada, Europe and the Far East and has performed over 30 different works as violin soloist with major orchestras throughout North America. She has also collaborated in chamber music with such artists as Menahem Pressler, Richard Goode, Claude Frank, Philippe Entremont and Isidore Cohen. As a recording artist, she has performed for National Public Radio, the CBC Radio Network, Radio Canada, and Radio France, and received critical acclaim for her recording of violin sonatas by Fauré and Saint-Saëns. An active participant in the summer music festival scene, Ms. Robert has been a faculty member at such festivals as Bowdoin, the American Conservatoire at Fontainebleau, Meadowmount, the MusicAlp Academy, Musicorda, Orford, Busan Music Festival, Hida-Takayama Festival, Violin Institute at the Bienen School of Music and the Texas Music Festival.

Highly sought after as a violin pedagogue, Ms. Robert has served for over 25 years as violin professor at the Manhattan School of Music and the Mannes College of Music in New York City. Her

students have won prizes in major international competitions including the Indianapolis, Young Concert Artists, Paganini, Sendai, China, Seoul and Sziget International Violin Competitions. Ms. Robert has served as an adjudicator for several competitions including the Montreal, Fritz Kreisler, Jozsef Sziget, Seoul and Joseph Joachim International Violin Competitions. Ms. Robert is the artistic director of "Mannes in Unison," a concert series in New York City.

**Charles Neidich**, hailed by the *New Yorker* as "a master of his instrument and beyond," regularly appears as soloist, conductor, and as collaborator in chamber music programs with major orchestras and chamber ensembles throughout the world. He is a member of the New York Woodwind Quintet and a member emeritus of the Orpheus Chamber Orchestra. An ardent exponent of new music and a composer himself, Mr. Neidich has expanded the technical possibilities of the clarinet and has championed works of many of the world's most important composers. A leading performer on period instruments and founder of the wind ensemble "Mozzafiato," he has made award-winning recordings for Sony, recorded for Deutsche Grammophon, Chandos, Hyperion, and Bridge, and most recently released a recording of the Mozart Concerto on historical instruments with the ensemble "Solamente Naturali" for Bremen Radio Hall Recordings.

Charles Neidich has been a long time participant at the Marlboro, Sarasota, Crusell, and Moritzbug Festivals, as well as the Weimar and Apeldoorn Master Courses. With his wife, clarinetist Ayako Oshima, he organizes the Kitakaruizawa Music Festival in Japan. Very active in education, Mr. Neidich is on the faculty of the Mannes College of Music, The Juilliard School, the Manhattan School, the CUNY Graduate Center and The Aaron Copland School of Music at Queens College, where he conducts their Chamber Orchestra. He is the winner of the 1982 ARD and the 1985 Naumburg Competitions, and in 2004, at Juilliard, he was awarded the William Schuman Award.

Violinist/violist **Miranda Cuckson** is in great demand as a soloist and chamber musician in a wide range of repertoire. *Downbeat* magazine

recently stated that she “reaffirms her standing as one of the most sensitive and electric interpreters of new music.” Called “top-notch in all respects” (Sequenza 21), she performs at such venues as the Berlin Philharmonie, Teatro Colón, Miller Theatre, 92nd Street Y, Guggenheim Museum, BAM, Monday Evening Concerts, the SPCO’s Liquid Music, and the Marlboro, Bard, Lincoln Center, Bridgehampton, Music Mountain, Portland and Bodensee festivals. She made her Carnegie Hall debut playing Piston’s concerto with the American Symphony Orchestra. Her ten solo/duo albums include music by Nono (New York Times Best Recording of 2012), Shapey, Hersch, Martino, Finney, Carter, Eckardt, Sessions, Haas, Xenakis, Bartók, Schnittke, Lutoslawski and concertos by Korngold and Ponce, on the Centaur, Vanguard, Urlicht and ECM labels. She has collaborated with numerous renowned composers and the Library of Congress commissioned for her a work by Harold Meltzer. Miranda is founder of Nunc, curator at National Sawdust and a member of counter)induction. She is on the violin faculty at Mannes and studied at Juilliard, where she received her doctorate and the Presser Award.

**Jeffrey Zeigler** is one of the most versatile cellists of our time. He has commissioned dozens

of works, and is admired as a potent collaborator and unique improviser. Described as “fiery,” and a player who performs “with unforced simplicity and beauty of tone” by the *New York Times*, he has recently given several notable premieres by Bryce Dessner, Paola Prestini, JG Thirlwell, Nova and John Zorn. Recent collaborations include with Andy Akiho, Laurie Anderson, Philip Glass, Hauschka, Vijay Iyer, Glenn Kotche, Yo-Yo Ma, Kimmo Pohjonen, Foday Musa Suso, Tanya Tagaq and Roomful of Teeth.

Jeffrey Zeigler was the cellist of the inter-nationally renowned Kronos Quartet for eight seasons. He has released over three dozen recordings for Nonesuch Records, Deutsche Grammophon and Smithsonian Folkways. He appears with Norah Jones on her album *Not Too Late* on Blue Note Records. Zeigler can also be heard on the film soundtrack for Paola Sorrentino’s Academy Award winning film, *La Grande Bellezza*, as well as Clint Mansell’s Golden Globe nominated soundtrack, *The Fountain*, featuring performances with the Scottish band, Mogwai. Zeigler. He can also be seen making an on screen cameo appearance in Season 3 of Amazon Prime’s Golden Globe Award-winning series *Mozart in the Jungle*.

