

Rachmaninoff Society



The International Rachmaninoff Society

CONFERENCE & ANNUAL GENERAL MEETING

FOCUS ON THE PIANO CONCERTO NO. 3 IN D MINOR, OPUS 30

SEPTEMBER 21-23, 2007 | NEW YORK CITY

Rachmaninoff Society

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WELCOME to New York City!

Welcome to the International Rachmaninoff Conference 2007!

The Rachmaninoff Society is truly grateful for the participation of its President, Maestro Vladimir Ashkenazy, to bring this event to you that celebrates the music and genius of Sergei Rachmaninoff in all its facets and glory.

The Society is also thankful for the kind collaboration of The Juilliard School and Yamaha Artist Services.

As you will experience in the coming days, it is truly inspirational to meet Rachmaninoff enthusiasts from all walks of life and backgrounds for a united experience of performances and lectures. Rachmaninoff's music truly brings people closer together.

Please ask your friends to join the Society or to donate. We need your support to continue all our current activities and start up new ones.

On behalf of the organizers, I hope you will have a great time this weekend.

Friday, September 21, 2007

- 11:30 AM **Caravan forms** for visit to Kensico Cemetery
Please meet up at The Pod Hotel, 230 East 51st Street, NYC
(between 2nd & 3rd Avenue); departure at noon sharp.
Visit is made in cooperation with The Spirit of Orthodoxy Choir.
- 1 PM **Lunch** at Spiga Restaurant
718 Central Park Avenue, Scarsdale, NY
- 3-4 PM **Panikhida** at Rachmaninoff gravesite
(two roses will be given to each person attending)
- 4-5 PM Travel back to New York City
- 8 PM **MEET & GREET** at Metro 53 Restaurant
307 East 53rd Street (between 1st & 2nd Avenue), NYC

Saturday, September 22, 2007

All sessions and concerts at Yamaha Artists Services (YASI)

689 Fifth Avenue, 3rd Floor

(Entrance located on the north side of East 54th Street,
between Madison & Fifth Avenues)



YAMAHA
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- 9:30 AM Registration begins
- 10 AM Dr. Stephen Schoenbaum, Master of Ceremonies
- OPENING PERFORMANCE** (see page 3)
- RACHMANINOFF Sonata for Piano and Cello (Op. 19)
Bernie Tamosaitis, cello
Debra Takakjian, piano
- 10:45 AM **ORIENTATION:** Rachmaninoff's Piano Concerto No. 3
Discussion led by Elger Niels
- 11:30 AM **FILM:** Memories of John Browning by Salome Arkatov (see page 10)
- 12:40 PM Lunch on your own
- 2 PM **VOCAL MUSIC OF RACHMANINOFF & TCHAIKOVSKY** (see page 4)
Anya Fidelia, soprano; Zurab Ninua, bass-baritone;
Milana Strezeva-Bahl, piano
- 3 PM **MEMBERS' RECITAL** (see page 13)
- 5-6 PM **AUCTION**
Dinner on your own
- 8 PM **PIANO RECITAL** (see page 17)
Ching-Yun Hu, piano

Program

Sunday, September 23, 2007

All sessions take place in the Juilliard School's Morse Hall except for the Orchestra rehearsal and performance, which take place in the Peter Jay Sharp Theater. Juilliard is located at West 65th Street and Broadway.

- 10 AM Registration and ticket distribution
- 10:30 AM- 12:15 PM **ANNUAL GENERAL MEETING** of the International Rachmaninoff Society
- 12:15-1:15 PM Lunch on own in Lincoln Center area
- 1:15-1:45 PM **PUBLIC LECTURE** by Ian Flint:
Introduction to Rachmaninoff's Piano Concerto No. 3
- 2-3:15 PM **PUBLIC REHEARSAL** of the 3:45 pm concert (Peter J. Sharp Theater)
with commentary by Maestro Vladimir Ashkenazy
- 3:45 PM **CONCERT** (see page 18)
- RACHMANINOFF Piano Concerto No. 3 in D Minor, Opus 30
Hong Xu, piano
The Juilliard Orchestra
Vladimir Ashkenazy, guest conductor
- 4:40-5:10 PM **DISCUSSION** of the Piano Concerto No. 3, with:
Vladimir Ashkenazy
Hong Xu
Ara Guzelimian, Dean of The Juilliard School
Geoffrey Norris
- 7:15 PM **DINNER** for paid attendees and invited guests
at Russian Samovar, 256 West 52nd Street, NYC
(west of Broadway)

Conference Organizing Committee

Rita Anthoine	Director of the 2007 Conference/AGM
Wouter deVoogd	Chairman & Publications Editor
Scott Colebank	Secretary for the Americas
Judicaelle Hammond	Treasurer
Charles McAllister	Membership Secretary
Elger Niels	Advisor & Programmer for the 2007 Conference/AGM
Debra Takakjian	Member
Misha Pais	Member
Ned Davis	Member

Opening Performance

Saturday, September 22, 2007 at 10 am

Yamaha Artists Services (YASI)

RACHMANINOFF

Sonata for Piano and Cello, Opus 19

Bernie Tamosaitis, *cello*

Debra Takakjian, *piano*

About the Performers



BERNARD TAMOSAISIS was born in Brooklyn, NY, and studied at the Juilliard School with Channing Robbins, where he graduated with a BA in violoncello in 1979. Mr. Tamosaitis has performed extensively as a solo, chamber and orchestral musician. He was co-principal of the Bellas Artes Orchestra of Mexico City and subsequently a member of the Quinteto de Xalapa and La Filamónica de las Américas. As cello soloist, he has performed on tour with the New York Symphonic Ensemble, the Sinfónica de El Salvador, the Sound Shore Orchestra, the Saint Thomas Orchestra and others. He also performed in the Spoleto Festival de Due Mondi. Mr. Tamosaitis is currently a member of the Canta Libre chamber ensemble and the Armonia String Quartet. Recent chamber music venues include Weill Recital Hall at Carnegie, the Festival of the Hamptons, Bargemusic in Brooklyn, Trinity Church in Manhattan, and Northport Theater. Mr. Tamosaitis is a cellist member of the Ridgefield (CT) Symphony. In 2002, he founded the St. Thomas Orchestra of Mamaroneck, NY and currently serves as music director. In May 2007, Bernie conducted the St. Thomas Orchestra in a performance of the Rachmaninoff Piano Concerto No. 3 with his wife, Sayuri, as piano soloist.



DEBRA TAKAKJIAN began studying piano at the age of five. She earned her Bachelor of Music degree from Manhattan School of Music and in 1978 attended the American Conservatory in Fontainebleau, France, where she was taken under the wing of the well-known French pianist, Gaby Casadesus. At her invitation, Ms. Takakjian attended the prestigious Academie Maurice Ravel in St. Jean de Luz, France in 1981. Ms. Takakjian turned her attention away from music and in 1991 earned a law degree from New York Law School. In 1998, Ms. Takakjian returned to piano performance and resumed coaching with Mme. Casadesus. Other coaches have included Philippe Entremont, Jerome Rose and Philippe Bianconi, who has written "...the beauty of her tone and her musicianship speaks to the heart of the audience...". She has been heard as a soloist and chamber musician in the United States, France, England and the Netherlands, most notably at Carnegie's Weill and Zankel Halls, Steinway Hall, Yamaha Artist Services Salon and Town Hall in New York; Palais de Fontainebleau in France; Festival de la Musique in Sancerre, France, and at the International Rachmaninoff Society Conferences in London and Amsterdam in 2005 and 2006. She twice performed with the Jupiter Symphony in New York City under Jens Nygaard and was a recent soloist performing Saint-Saens' *Piano Concerto No. 2* with The Lawyers Orchestra. Ms. Takakjian is the founder of Ondine Musique (www.ondinemusique.org), a chamber music ensemble dedicated to performing all-French chamber music recitals.

Vocal Recital

Saturday, September 22, 2007 at 2 pm

Yamaha Artists Services (YAS)

Anya Fidelia, *soprano*

Zurab Ninua, *bass-baritone*

Milana Strezeva-Bahl, *piano*

RACHMANINOFF

She is as beautiful as noon (Op. 14, No. 9)
O, no, I beg you, do not leave! (Op. 4, No. 1)
In the silence of the mysterious night (Op. 4, No. 3)
Oh never sing to me again (Op. 4, No. 4)

Zurab Ninua
Milana Strezeva-Bahl

RACHMANINOFF

The Soldier's Wife (Op. 8, No. 4)
A Dream (Op. 8, No. 5)
Spring Waters (Op. 14, No. 11)

Anya Fidelia
Milana Strezeva-Bahl

TCHAIKOVSKY

Yeletsky's aria from *The Queen of Spades* (Op. 68)
Ya vas lyublyu bezmerno

Zurab Ninua
Milana Strezeva-Bahl

Lisa's aria from *The Queen of Spades* (Op. 68)
Ach, istomilas ja gore

Anya Fidelia
Milana Strezeva-Bahl

Final Duet from *Evgeny Onegin* (Op. 24)

Anya Fidelia
Zurab Ninua
Milana Strezeva-Bahl

Vocal Recital

About the Performers



Soprano **ANYA FIDELIA** made her debut at the Caramoor International Music Festival singing Verdi songs in the summer of 2005, where she returned during the summer of 2007 covering the role of Leonora in Verdi's *Il Trovatore*, appearing in the scene from Donizetti's *Lucrizia Borgia* in concert, and performing in Rossini's *Petite Messe Solennelle* under the baton of Maestro Will Crutchfield. Other performances this year have included: Leonora in a concert version of *Il Trovatore* on the stages of Yaffo Music and Art Center and the New Israeli Opera, led by Maestro Paul Nadler; Butterfly at the Shuni Theater in Beniaminia, Israel and Mimers Hus – Kungälv, Sweden, with the renowned Dutch pianist Ulrich Stærch and one of the leading Swedish pianists, Bengt-Åke Lundin; a recital for VIP guests at the UN Russian Mission in New York City, hosted by Mayor Bloomberg for the Annual Russian Heritage Festival. Fall 2007 will mark Ms. Fidelia's debut performances with the Art-November Festival in Russia. In Moscow she will be heard in concert with the Hermitage String Chamber Orchestra at the Moscow International Music Center under the leadership of Maestro Ytkin. She also will appear in recital with pianist Michail Arkadiev at the St. Petersburg Philharmonic. Other highlights of the season include a solo recital at the Steinway Hall in New York City, the role of Santuzza with Treasure Coast Opera in Florida.

Past seasons included the soprano's appearances in the title role of Puccini's *Tosca* at the Kimmel Center in Philadelphia; in Stefan Weisman's new opera, *Darkling*, with the American Opera Projects in New York City; and a soundtrack for the renowned Tribeca Film Festival Award Prize Winner documentary, *Jack Smith and the Destruction of Atlantis*. Other performances include Tatyana (*Eugene Onegin*) and Butterfly (*Madama Butterfly*) in Tel Aviv with the International Vocal Arts Institute (IVAI); Lisa and Butterfly at the Gala Concert at the New Israeli Opera and Shuni Theater; Mozart's Donna Anna and Countess at the Kimmel Center with the Center City Opera in Philadelphia, and a tour of France with the New York Opera Society. Ms. Fidelia is a winner of numerous awards and grants, including The Schuyler Foundation for Career Bridges Competition and the Liederkrantz Foundation Award Competition. Ms. Fidelia was a 2005 Finalist in the Lyric Opera of Chicago National Auditions.



ZURAB NINUA, baritone from the Republic of Georgia, made his debut at the Tbilisi State Opera House in 1996 as Yeletsky in *The Queen of Spades*. Germont in *La Traviata* and numerous concerts throughout Georgia followed. His operatic career began with the opening of the Batumi City Opera where he appeared as Tandarukhi in Paliashvili's *Absalom and Eteri* and as Bredo in Lagidze's *Lela*. In 1999 Mr. Ninua moved to the United States. He made his Carnegie Hall debut in the *Mozart Requiem* under the direction of John Rutter. He appeared at the Trinity Church Winter Festival in 2001, at Merkin Hall and at Avery Fisher Hall with the American Symphony Orchestra under the direction of Leon Botstein. As winner of the Opera of the Hamptons "Young Artist Competition," he was selected for the role of Germont in the 2003 production of *La Traviata*, followed in

Vocal Recital

subsequent years by Amonasro in *Aida*, Alfio in *Cavalleria Rusticana*, and Scarpia in *Tosca*. In 2005 he sang Amonasro, and in 2007 the lead in *Rigoletto*, with the Gateway Classical Music Society. He appeared with the VPR Opera as Michele in *Il Tabarro* in 2006 and again in 2007. Mr. Ninua was a finalist in the 2006 Altamura/Caruso International Voice competition. He was a young artist at the 2007 Caramoor International Festival and was the cover for Di Luna in its *Trovatore*.

Mr. Ninua began his musical training as a violinist. He holds two Master's degrees from the Sarajishvili Music Academy (Conservatoire,) one in choral conducting and a second in vocal studies. His career as a vocalist began when he became a soloist in the boys' ensemble Martve under the direction of Anzor Erkomaishvili. Two CDs and two movie appearances resulted. Eventually Mr. Ninua became the conductor of the Martve ensemble. At 16, he joined the prestigious State Academy Ensemble Rustavi as a soloist. The Ensemble toured 29 countries, including the United States and Canada, and recorded a CD of 100 Georgian folk songs.

The Moldovan-born American pianist **MILANA STREZEVA-BAHL** is a 1996 Arts Recognition and Talent Search Awardee. As IBLA Piano Competition winner, she debuted at the Weill Recital Hall at Carnegie Hall in 1998. She is also a winner of the Young Artist Competition in Sarasota, FL, and has appeared as a soloist with The West Coast Symphony Orchestra. She has performed extensively with her mother, the acclaimed "Russian Nightingale" soprano Svetlana Strezeva, in Denmark, China, Ukraine, Germany, Romania, Russia, Italy and Moldova. Ms. Strezeva-Bahl's major chamber music appearances also include performances at Alice Tully Hall (NY), the UN General Assembly Hall (NY), Jordan Hall (Boston), Van Wezel Hall (Sarasota) and Gusman Concert Hall (Miami). The founding member of MME, Ms. Strezeva-Bahl began studying piano at the age of five and received her Bachelor's and Master's degrees from The Juilliard School.



Special thanks:

- For their generous financial support, to:

Tatiana B. Copeland Caroline B. Michalelles

David Franks Natalia Wanamaker-Javier (as of September 12, 2007)

- To James Steeber and Magdalena Baczewska of Yamaha Artists Services Inc., for their hospitality on September 22nd.
- To Joseph Patrych of Patrych Sound Studios, Recording Producer, for recording all the concerts at Yamaha Artists Services Inc.
- To The Juilliard School, for their collaboration and cooperation with the Rachmaninoff Society for making the Ashkenazy at Juilliard event a reality on September 23rd, particularly: Joseph Polisi, President; Yoheved Kaplinsky, Chair of the Piano Department; Ara Guzelimian, Provost and Dean; and Christopher Mossey, Associate Vice President for Artistic and Strategic Planning
- To the members of the Spirit of Orthodoxy Choir, directed by Aleksei Shipovalnikov and Fr. Joseph Lickwar from Sts. Peter and Paul Orthodox Church, Jersey City, NJ, for their participation in the memorial service at the Kensico gravesite of Rachmaninoff and family on September 21st.

Vocal Recital

Seven songs by Rachmaninoff

Она, как полдень, хороша,
Она загадочней полночи.
У ней неплакавшие очи
И нестрадавшая душа.

А мне, чья жизнь борьба и горе,
По ней томиться суждено. О:
Так вечно плачущее море
В безмолвный берег влюблено.

О, нет, молю, не уходи:
Вся боль ничто перед разлукой,
Я слишком счастлив
Этой мукой,
Сильней прижми меня к груди,
Скажи люблю.

Пришёл я вновь,
Больной, измученный и бледный.
Смотри, какой я слабый, бедный
Как мне нужна твоя любовь...

Мучений новых впереди
Я жду как ласку, как поцелуя,
И об одном молю, тоскуя:
О, будь со мной, не уходи:
О, будь со мной, не уходи:

О, долго буду я,
в молчаньи ночи тайной,
Коварный лепет твой, улыбку,
взор, взор случайный,
Перстам послушную волос,
волос твоих густую прядь,
Из мыслей изгонять,
и снова призывать;
Шептать и поправлять
былые выраженья
Речей моих с тобой,
исполненных смущенья,
И в оьяненьи, наперекор уму,
Заветным именем будить :
ночную тьму.
Заветным именем будить :
ночную тьму.
О, долго буду я,
в молчаньи ночи тайной
Заветным именем
будить ночную тьму.

She is as beautiful as noon,
She has more enigma than midnight.
Her eyes have never filled with tears,
Her soul has never suffered.

And I, whose life is the one
of struggle and sorrow,
I'm destined to long for her. Oh!
So ever the roaring sea
Is in love with the silent shore.

Nikolai Minsky (1855-1937)

Transl. © Yuri Mitelman

O, no, I beg you, do not leave!
All my pains are nothing
compared to separation
I am only too fortunate
with that torment,
Press me tightly to your bosom
and say you love me.

I came anew
full of pain, pale and exhausted.
See how poor and weak I am,
how I need your love...

The new torments ahead
I await like a caress or kiss,
and again I beg you in anguish:
O stay with me, do not leave!
O stay with me, do not leave!

Dmitry Merezhkovsky (1865-1941)

Transl. © Anton Bepalov

In the silence of the mysterious night,
your alluring babble, smiles and glances,
your fleeting glances, the locks of your rich
hair, locks pliant under your fingertips -
I will long be trying to get rid of the images
only to call them back again;
I will be repeating and correcting in a whisper
the words I've told you,
the words full of awkwardness,
and, drunk with love, contrary to reason,
I will be awakening the night's darkness with
a cherished name.
I will be awakening the night's darkness
with a cherished name.
Oh, for a long time, in the silence
of the mysterious night,
I will be awakening the night's darkness with
a cherished name.

Afanasy Fet (1820-1892), publ. 1844

Transl. © Yuri Mitelman

Vocal Recital

Не пой, красавица, при мне
Ты песен Грузии печальной;
Напоминают мне [они]¹
Другую жизнь и берег дальний.

Увы, напоминают мне
Твои жестокие напевы
И степь, и ночь, и при луне
Черты далекой, бедной девы:

Я [призрак]² милый, роковой,
Тебя увидев, забываю;
Но ты поёшь, и предо мной
Его я вновь воображаю.]³

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

Alas, They remind me,
your cruel melodies,
of the steppe, the night and moonlit
features of a poor, distant maiden!

That sweet and fateful apparition
I forget when you appear;
but you sing, and before me
I picture that image anew.

*Aleksandr Pushkin (1799-1837),
publ. 1829
Transl. © Anton Bespalov*

Полюбила я
на печаль свою
Сиротинушку
бесталанного.
Уж такая [мне
доля]¹ выпала.

Разлучили нас
люди сильные;
Увезли его,
дали в рекруты...

И солдаткой я,
одинокой я,
Знать в чужой избе
и состареюсь.
Уж такая [мне
доля]¹ выпала.

The Soldier's Wife

For a life of pain I have given my love.
He, the orphan boy, is no longer mine.
And my load is heavy and hard to bear.
Cruel hands have broken our wedding tie.
To the wars he went, and returns no more.
As a soldier's wife I am left alone.
In a foreign land to await my end.
Ah! my load is heavy and hard to bear. Ah!

*Aleksey Pleshcheyev (1825-1893)
Transl. Edward Agate*

И у меня был край родной;
Прекрасен он:
Там ель качалась надо мной...
Но то был сон:
Семья друзей жива была.
Со всех сторон
Звучали мне любви слова...
Но то был сон:

A Dream

Once I had a wonderful homeland.
The oak grew there so high,
and the violets nodded kindly.
It was a dream.
There I was kissed in German,
and was told in German
(one can hardly believe how good it sounded)
the words: "I love you!"
It was a dream.

*Aleksey Pleshcheyev (1825-1893)
Based on text by Heinrich Heine (1797-1856)
Transl. © Emily Ezust*

Vocal Recital

Ещё в полях белеет снег,
А воды уж весной шумят,
Бегут и будят сонный брег,
Бегут и блещут, и гласят.

Они гласят во все концы:
«Весна идет,
Весна идет:
Мы молодой весны гонцы,
Она нас выслала вперёд.
Весна идет,
Весна идет:»
И тихих, теплых майских дней
Румяный, светлый хоровод
Толпится весело за ней.

Spring Waters

The fields are still covered with white snow.
But the streams are already
rolling in a spring mood,
Running and awakening the sleepy shore,
Running and glittering and announcing loudly.

They are announcing loudly to every corner:
"Spring is coming,
Spring is coming!
We are the messengers of young Spring,
She has sent us to come forward,
Spring is coming,
Spring is coming!"
And the quiet, warm May days
Follow her, merrily crowded
Into the rosy, bright dancing circle.

Fyodor Ivanovich Tyutchev (1803-1873)
Transl. © Yuri Mitelman

Ya vas lyublyu bezmerno (I love you beyond measure)

Prince Yeletsy's aria from Act II, Scene 1, Pikovaya dama (The Queen of Spades)
Libretto by Modest Tchaikovsky, based on story by Pushkin (premiere, 1890)

I love you dear, beyond all measure.
I think of you by day and night,
For you my life I'd lay down gladly, for you against the world I'd fight,
Yet hear me, child, your heart shall keep its freedom
Your life to mine I will never chain
I could renounce you, for your own sake,
And trample down my jealous pain.
For you, for you, all things were easy.
Not only as my wife I'd love you,
Of your least wish I'd be the slave,
I long to be your friend and guardian, tender to cherish and to save!
I think my eyes for love of you were blinded,
But now at last, the truth is clear,
To you I seem a kindly stranger,
You would not have me draw too near!
O, let me break these cruel barriers, I feel for you with all my heart,
But yet no comfort can I give you,
while thus you grieve and weep apart.
O, let me break these cruel barriers, I feel for you with all my heart.
I love you, dear, beyond all measure.
I think of you by day and night.
For you my life I'd lay down gladly,
For you against the world I'd fight!
O dearest heart, confide in me!

Vocal Recital

Ach, istomilas ja gorem

*Lisa's aria from Act III, Scene 2, Pikovaya dama (The Queen of Spades)
Libretto by Modest Tchaikovsky, based on story by Pushkin. (premiere, 1890)*

Recitativo

Already the midnight is approaching,
But Herman is still not here,
still not here!

I know he will come
and melt away the doubt.
He is a victim of chance,
and a crime he cannot commit!
Oh, exhausted, tormented am I!

Aria

I am so tormented by the grief.
Night or day, all I think about is him!
Ah! I have torn myself apart with these
thoughts!

Where are you,
happiness from earlier days?
Oh, I am so exhausted, so tormented!

Life promised only happiness.
A dark cloud cast over the sky
and brought a storm,
and broke everything
I ever loved in my life,
It took away happiness and hopes.
I am so tormented by the grief.
Night and day all I think about is him!
Ah I have torn myself apart
with these thoughts.

Where are you,
happiness from earlier days?
A dark cloud cast over the sky and
brought a storm, and took away
happiness and hopes.
Oh, I am so exhausted, so tormented!
Grief is eating me up alive.

Film: Memories of John Browning



SALOME RAMRAS ARKATOV's 2006 film celebrates the career of the brilliant concert pianist **JOHN BROWNING** (1933-2002). As a youth, Browning studied with legendary pianist and master teacher Rosina Lhevinne, absorbing her philosophy and the principles of the old "Russian school," a rigorous set of pianistic standards which he eloquently speaks of – and eloquently demonstrates – in this film.

Browning gained worldwide acclaim through his solo, orchestral and chamber music performances and as a teacher at the Juilliard School, The Manhattan School of Music and master classes throughout the country. his musical legacy continues, most decidedly, in his very impressive discography.

The film also reveals Browning's charm and charisma, as he is remembered in intimate interviews with his sister, Elizabeth, students, colleagues, and friends, including Martin Canin, David Dubal, Marilyn Horne, Steven Mayer, Leonard Slatkin, and John Williams. The film features rare photos, archival footage and private recordings. In addition, Browning's artistry is on display close-up, as he gives full and ravishingly beautiful performances of works by Rachmaninoff and Chopin.

Vocal Recital

Final duet from Evgeny Onegin

*Libretto by Konstantin Shilovsky and the composer, based on the novel in verse by Pushkin.
(premiere, 1879) Translation © Decca Records/1975*

TATYANA: Oh, how distressing this is for me! Again Onegin stands in my path, like a relentless apparition! He, with his fiery gaze, has troubled my soul; my dormant passion he has resurrected so vividly! As if once more I had become a young girl; as if from him nothing had parted me!

(She weeps. Onegin appears at the door, gazing passionately at her. He swiftly approaches and falls on his knees before her. Tatyana looks at him, displaying neither surprise nor anger.)

Enough! Rise! I must talk to you frankly. Onegin, do you remember that hour when in the garden, in the avenue, fate brought us together and so meekly I heard out your lesson?

ONEGIN: O, have pity! Have pity on me! I was so mistaken! I have been so punished!

(Tatyana dries her tears and motions Onegin not to interrupt her.)

TATYANA: Onegin! Then I was younger, I was a better person, I think, and I loved you, but what, then, what in your heart did I find? What answer? Only severity! Isn't it true that for you it was no novelty, a meek young girl's love? And now, O God, my blood runs cold as soon as I recall that cold look and that sermon! But I do not blame you! At that terrible hour you behaved with nobility; you were correct towards me. Then is it not true, in the wilds, far from vain, social gossip, I was not to your liking. Why, then, now do you pursue me? Why am I now the object of your attentions? Is it not because in the highest society now I have to appear? Because I am rich and of the nobility? Because my husband has been maimed in battle, and for that reason the court is kindly disposed to us? Is it not because my disgrace now would be noticed by all and could in company bring you a seductive reputation?

ONEGIN:

Ah! O God! Can it be, can it be that in my humble plea your cold gaze will see the devious schemes of contemptible cunning? Your reproach torments me! if only you knew how terrible it is to be parched with the thirst for love, to have to endure and with one's reason constantly to subdue the agitation in one's blood, to long to clasp your knees and, bursting into sobs at your feet, to pour out my prayers, avowals, complaints, everything, everything that I could express!

TATYANA: I weep!

ONEGIN: Weep on! These tears are more precious than all the treasures in the world!

TATYANA: Ah! Happiness was so possible, so close, so close!

ONEGIN: Ah!

TATYANA, ONEGIN: Happiness was so possible, so close, so close!

TATYANA: But my fate has already been decided, and irrevocably! I am married: you must, I beg you, leave me!

ONEGIN: Leave? Leave! What, leave you? No! No! Every minute to see you, everywhere to follow you; the smile of your lips, your movements, your gaze; to seek to catch them with enamored eyes; to listen to you at length, to comprehend in my soul all your perfection, before you in passionate torments to freeze, to turn pale and sink into oblivion: that is bliss; that is my only longing, my one and only bliss!

turn page quietly

Vocal Recital

TATYANA: Onegin, in your heart are both pride and real, straightforward honor!

ONEGIN: I cannot leave you.

TATYANA: Eugene, you must, I beg you, leave me!

ONEGIN: Oh, take pity!

TATYANA: Why conceal it, why dissemble? Ah! I love you!...

(Carried away with her avowal, Tatyana buries her head in Onegin's chest. he embraces her. But then she, coming to her senses, swiftly frees herself from his arms.)

ONEGIN: What do I hear? What word did you speak? Oh joy! My life! You have become the Tatyana of former days!

TATYANA: No! No! There's no bringing back the past! I am given now to another; my fate has already been decided; I shall be forever true to him.

ONEGIN: Oh, do not drive me away! you love me and I'll not leave you! Your life to no purpose you'll destroy! It is the will of Heaven: you are mine! All your life has been a pledge of your union with me! And know this: to you I have been sent by God; till the grave I am your keeper! You cannot reject me! For me you must forsake this hateful house and the hubbub of society; for you there is no other way!

TATYANA: Onegin! I shall remain firm...

ONEGIN: No, you cannot reject me!
You must forsake everything! everything!
This hateful house and the hubbub of
society, for you there is no other way!
Oh, do not drive me away, I implore you...
you love me...
your life to no purpose
you'll destroy; you're mine, forever mine!

TATYANA: ...by fate to another...I have been
given; with him I will live and will not part
from him...no, no my vows I must remember!
Deep into my heart does it penetrate,
his desperate appeal...
but the criminal flame of passion having
been suppressed, honor's duty...severe ...
and sacred...triumphs over one's emotions!

TATYANA: ...I depart from you.

ONEGIN: No! No! No! No!

TATYANA: Enough!

ONEGIN: Oh, I beseech you, don't go!

TATYANA: No I shall remain firm!

ONEGIN: I love you! I love you!

TATYANA: Leave me!

ONEGIN: I love you!

TATYANA: Forever, farewell!

ONEGIN: You're mine!...Ignominy! Anguish! O, my pitiful fate!

Photo credits:

Rachmaninoff at the Amsterdam Concertgebouw, 1936, by Aart Klein;
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Members' Recital

Saturday, September 22, 2007 at 3 pm

Yamaha Artists Services (YASI)

RACHMANINOFF

Prelude in G Major (Op. 32, No. 5)

Prelude in C Minor (Op. 23, No. 7)

Prelude in D Minor (Op. 23, No. 3)

Prelude in E Major (Op. 32, No. 3)

Prelude in D Major (Op. 23, No. 4)

Prelude in B-flat Major (Op. 23, No. 2)

Alexei Tartakovski, piano

SCRIABIN

Prelude (Op. 11, No. 11)

BORTKIEWICZ

Lyrical Nova (Op. 59, No. 3)

RACHMANINOFF

In the Silence of the Mysterious Night (Op. 4, No. 3)

Transcribed by Ronald Stevenson (see page 7)

Dr. Neil McKelvie, piano

TBA

Surprise guest artist

MEDTNER

Sonata Reminiscenza (Op. 38, No. 1)

Amitai Schlair, piano

RACHMANINOFF

Symphonic Dances (Op. 45)

Arranged for Two Pianos

Dr. Michael Errico & Rita Anthoine, piano

About the Performers



ALEXEI TARTAKOVSKI was born in Moscow in 1989 and moved to America with his family as an infant. At the age of six he began piano lessons in Gainesville, FL. His first professional teachers were Eleanor Sokoloff and Marcantonio Barone in Philadelphia. Later, he studied with renowned pianist and pedagogue Nina Lelchuk. In 2005, he entered the Juilliard Pre-College Division to study piano with Julian Martin and conducting with Julien Benichou. A year later, he was accepted to The Juilliard School. Mr. Tartakovski has given numerous solo and chamber music recitals all over the East

Coast, including appearances with the Old York Road Symphony Orchestra, at the International Council of Fine Arts Deans Convention in Philadelphia, and at the Composers' Union Concert Hall in St. Petersburg, Russia, during the International Academy of Music. In June of 2006, he won third prize at the prestigious national New York Piano Competition and was consequently engaged in solo concerts in New York City, the New York area, and Washington, D.C. In March of 2007, being by far the youngest contestant, he won third prize in the first Rolf and Brigitte Gardey International Piano Competition in Daytona Beach, FL, and performed with the Jacksonville Symphony. As a winner of the American Fine Arts Festival, he was chosen to perform in Weill Recital Hall in June 2007. He received the First Prize in the Piano Category for that performance.

Members' Recital



NEIL MCKELVIE was born in December 1930 in Welwyn Garden City, England. In September 1940 he was sent to live with his mother's sister in Lakewood, NJ, where he had his first piano lessons with a local Russian, David Alchansky, and his wife. In 1945, he returned to school in England and studied piano with several teachers, ending with Manuel Frankell, who was on the composition faculty of the Royal Academy of Music (and had a framed letter from Rachmaninoff praising his playing of the *Second Piano Concerto*). After required Army service, Dr. McKelvie won a scholarship to study math and science at Queens College, Cambridge, graduating with a degree in Chemistry. He returned to the United States to obtain in succession a wife (who died in Oct 2004) and, in 1961, a PhD from Columbia University. He joined the faculty of the City University PhD program and of the City College in 1962, after a year at Yale University. He became Emeritus Professor last February. Dr McKelvie is also a chessmaster, at one time among the top 20 players in the United States. After 45 years, he decided to take his piano playing more seriously, and has been working with Seymour Bernstein for the past few years. He has won awards for both "Best performance of Romantic Music" and "Best Programming" from each of the Boston and Washington Amateur Piano Competitions in the past two years.



After scratching and banging his way through violin/viola and percussion, respectively, **AMITAI SCHLAIR** eventually found his way to the piano at age 10, when he sat down, improvised, and then asked to take lessons. His eagerness to play serious music, combined with strongly formed tastes, an improvisational bent, and an aversion to technical work, tested his teachers' ingenuity. For instance, cleverly inserted among several of Debussy's Images and over half the Preludes was the finger-exercise satire that is the first movement of Children's Corner. (Of course, he now realizes he was outsmarted: it's a finger exercise in its own right.) He also played several pieces by Ravel -- one memorably scary high-school recital included *Le Gibet* from *Gaspard de la Nuit* -- and a handful of Beethoven, Chopin, Brahms, and Rachmaninoff. A variety of minor circumstances resulted in eight strange years almost entirely away from the instrument. Discovering Medtner forced him to take action. Mr. Schlair is happy to have finally returned in 2005 to music and to his beloved piano. He has worked as a software developer and IT consultant and is currently a full-time university student in New York. His Web site is www.schmonz.com.



MICHAEL ERRICO is an Orthopedic Surgeon practicing full time in Manhasset, NY. He began piano studies at age four, studying with Gilda Sant Ambrogio and, later, Isabel Sant Ambrogio at Steinway Hall in New York City. He also studied music theory at Manhattan School of Music with Ludmilla Ulehla. He majored in Theory and Composition of Music at Yale University and then went on to medical school, discontinuing formal training for 35 years. He continued at the piano in jazz and cabaret for those years, ultimately writing and performing a cabaret show at Manhattan's Algonquin Hotel with Alex Bennett Kahn, a show which ran for eight years. In 1995, he returned to serious classical music study at Juilliard with Eva Kovalik and at the same time trained with

Members' Recital

Anna Maria Trenchi de Bottazzi. He also receives coaching periodically from Paul Schenly of the Cleveland Institute of Music. In addition to solo work, he played in a duo piano team for five years with B.J. Bradbury. They gave several recitals at Steinway Hall and in Santa Margherita, Italy. In 2004, he performed a solo recital at Lincoln Center Institute and then appeared in multiple venues including the New York Piano Society and The Ivory League. He entered the New York Amateur International Piano Competition in 2004 (semi-finalist), 2005 (finalist) and 2006 (Bronze medal). In 2006, he received the award for best performance of a Romantic piece. This year, he was a semi-finalist in the Washington Amateur International Competition.

While working as a volunteer surgeon with Health Volunteers Overseas in Costa Rica, his alter ego was revealed, and in July of this year, he gave two recitals at the Museum of Costa Rican Art to raise funds for a children's clinic in San Jose. He is a board member of the Pianofest of the Hamptons, a summer training program for brilliant up-and-coming pianists run by Paul Schenly in East Hampton, NY.



RITA ANTHOINE is a Rachmaninoff Society committee member and the Director of its 2007 NYC Events. She holds an MBA from New York University's Stern School of Business and has been a professional investment strategist and money manager for over 25 years at major Wall Street firms including Merrill Lynch Global Markets and Smith Barney, a member of Citigroup. She recently launched her own firm, Margarita Anthoine Registered Investment Adviser, LLC <www.mariallc.com>.

She has studied classical piano works since childhood with artist teachers and considers herself to be a home-schooled pianist. In recent years, she has been invited to perform and/or lecture at New York City's Bosendorfer Piano Salon, Klavierhaus and Steinway Hall. Internationally, she has performed in a benefit recital at The Rareties of the Piano Literature Festival in Husum, Germany (2006), and for the Rachmaninoff Society – at Cristofori Piano Salon in Amsterdam on Easter Sunday 2006, at Goldsmith's College in London in 2005, and on the 60th death anniversary (2003) of the composer at Bosendorfer Salle in Vienna, Austria. On December 8, 2007, she will play for the New York Chopin Society's Amateur Recital.

She also directed the first and second-ever NYC and Westchester Rachmaninoff Society Retreats (May 2003 and April 2007), collectively presenting 50 musicians. She is a member of Klavierhaus Ivory League (Business Professionals with Extraordinary Musical Abilities) and performed at the Winter Garden of the World Financial Center for the 2nd Annual Commemoration of 9/11 and for the benefit of Memorial Sloan Kettering Cancer Center at Carnegie Hall's Zankel Hall on December 15, 2005. In October 2005, she gave a workshop on fund-raising in Los Angeles (her hometown) at the World Forum on Music, sponsored by the International Music Council (UNESCO) and the Los Angeles Department of Cultural Affairs.

Mrs. Anthoine often produces concerts in which talented musicians are showcased. In 2004, she directed U.S. fund-raising for the Arthur Rubenstein International Music Society (Tel Aviv). Rita is involved in the philanthropic life of New York City as a past member of the Women's Board of Madison Square Boys and Girls Club and a former trustee of Seamen's Society for Children and Families. Rita is married to Robert Anthoine and has two daughters and a grandson. One of her greatest joys is to share her love of the arts.

ALEXEI TARTAKOVSKI: In my mind, the Rachmaninoff *Preludes* evoke the works of Russian painters such as Levitan, Polenov, Repin, Savrasov, and others. Whether or not Rachmaninoff had these painters (most of whom were his contemporaries) in mind when composing the *Preludes* will ever be known, the *Preludes*, like the works of these painters, are character pieces, each evoking a distinct image or mood. Despite their brevity, the *Preludes* are of such emotional and musical breadth that they seem bigger than they are and convey the same vastness found in these paintings, especially the landscapes. For example: The *Prelude in G major*, with its undulating accompaniment and soaring melody, has always created an image in my mind of that time of year in March when the snow begins to thaw and the hitherto frozen, still landscape awakens with new life. Sure enough, looking through an album of paintings by Isaac Levitan one day, I came across a painting called *March* and realized, "but this is the *G major Prelude*!" Like the *G major Prelude*, each of the six *Preludes* I have selected to play is tied in my imagination to a specific painting: the boisterous *E major Prelude* is a musical painting of *The Taking of a Snow Fortress* by Vasilii Surikov, the vastness of the *D major Prelude* is depicted in one of Levitan's numerous representations of the Volga river.

AMITAI SCHLAIR: Medtner's three sets of *Forgotten Melodies* (*Vergessene Weisen*), Op. 38, Op. 39, and Op.40, are among the composer's most popular works. While his sonatas, concertos, and other large-scale works are the exclusive domain of only the most protean of pianists, these varied pieces are generally more accessible and easier on both the pianist and the listener. Yet, they display all essential hallmarks of Medtner's style: elaborate passagework, counterpoint, multi-voice writing, polyrhythms, and dense chordal writing. They range from relatively simple lyrical character pieces (*Romanza, Primavera*) to one-movement sonatas of tremendous power and impact (*Sonata Reminiscenza, Sonata Tragica*).

NEIL MCKELVIE: Sigismond Thalberg published a set of arrangements entitled *L'Art du Chant Appliqué au Piano* 150 years ago. The Scottish composer and pianist Ronald Stevenson has written a similar set of arrangements, including one on a well-known Rachmaninoff song that is being sung at the conference. Since the piano tone is initially percussive and then comes from a string vibration, the art of producing a singing tone at the piano involves minimizing the initial "impact sounds" and enhancing, with pedal perhaps, the string tones that follow. I have selected three short pieces too. Though Sergei Bortkiewicz was Ukrainian rather than Russian, his musical education and compositional style was entirely Russian. The *Lyrical Nova*, Op. 59, No. 3, has strong echoes of Scriabin; his *Espana* for violin and piano gives an opportunity to try and emulate a violin's singing tone on the piano.

RITA ANTHOINE: Significantly, the *Symphonic Dances*, the Opus 45, was SVR's last, originally for two pianos. Much of it was written on Long Island at Orchard Point, during which time he may well have known he was fatally ill. While **MICHAEL ERRICO** and I have practiced and started performing this challenging work, we have often commented how powerful the rhythms are, with each having a little twist, a little unexpectedness – like life. How deeply sensuous and daring is the middle movement, the waltz – like love. How diabolical are the switches of time signature, here 9/8, next 6/8. How exhaustingly energizing is the experience of playing it! Some parts seem to signify the eternal race against time. What was Rachmaninoff thinking when he wrote the last movement with Russian Easter fervor and vitality "Blagosloven esi, Gosподи" (Blessed art Thou, O Lord), the signature of an otherwise solemnly sung Orthodox chant? For Michael, the 3rd movement is Rachmaninoff's final anger at death – his personal *Dies Irae* – his resignation to Fate always intertwined with passionate memories. For me, I see in the ultimate climax a soul rising in a blazing flash. Rachmaninoff wrote in the column of the original score: "Aleluia – I thank Thee, Lord."

Recital by Ching-Yun Hu, piano

Saturday, September 22, 2007 at 8 pm

Yamaha Artists Services (YASI)

J.S. BACH/SILOTI	Prelude in E major Prelude in B minor, BWV 855a
J.S. BACH	Prelude and Fugue from Wohltemperiertes Klavier
RAVEL	Gaspard de la Nuit <i>intermission</i>
CHOPIN	Chopin Rondo in E-Flat Major, Op. 16
RACHMANINOFF	Piano Sonata No. 2 (Op. 36)

About the Performer



Taiwan-born pianist **CHING-YUN HU** has performed extensively in the United States, Europe, Asia, and Africa to high critical acclaim. Ms. Hu's concert appearances have taken her to such prestigious venues as the Concertgebouw in Amsterdam, Salle Cortot in Paris, Aspen Music Festival, Chopin International Festival (Duszniki-Zdroj, Poland), National Chiang Kai-Shek Performance Hall (Taipei), Osaka Hall (Japan), and various concert halls in Spain, Portugal, Africa, and the United States. She made her solo debut at age 13 with

the Poland Capella Cracoriensis Chamber Orchestra on tour in Japan and Taiwan, and won a Silver Medal at the important Taipei International Piano Competition at age 16. Ms. Hu received First Prizes in the Olga Koussevitzky International Piano Competition and the Seiler International Piano Competition, and top honors at the Chopin Competitions of the Kosciuszko Foundation in New York. In addition, she has appeared with the Philadelphia Orchestra as soloist in the Grieg *Piano Concerto*, and with the Aspen Concert Orchestra, New York Sinfonietta, and Viana do Castelo Festival Orchestra. In her native country, she has been honored with awards and career sponsorships from the National Culture and Education Committees, National Concert Halls, Chi-Mei Music and Art Foundation, and the International Rotary Clubs. Ms. Hu made her Lincoln Center debut at Alice Tully Hall on March, 5, 2007 to a sold out house. In July, 2007, Ms. Hu became the Gold Medalist and First Prize winner at the prestigious World Piano Competition in Cincinnati. She will return to Alice Tully Hall for a recital in 2008, and has forthcoming performances in Carnegie Hall, and recitals and orchestral performances throughout the United States. Ms. Hu received both her Bachelor and Master of Music Degrees from The Juilliard School, studying piano with Herbert Stessin and Oxana Yablonskaya, chamber music with Timothy Eddy, Joseph Kalichstein, and Seymour Lipkin. In addition, she has worked in master classes with Leon Fleisher, Richard Goode and Murray Perahia. She has coached privately with Seymour Bernstein, and continues to matriculate with Sergei Babayan at the Cleveland Institute of Music.

Grand Concert

Sunday, September 23, 2007 at 3:45 pm
Peter Jay Sharp Theater, The Juilliard School
(Open rehearsal with commentary by Maestro Ashkenazy at 2 pm)

THE JULLIARD ORCHESTRA

Hung Xu, *piano*

Vladimir Ashkenazy, *guest conductor*

RACHMANINOFF

Piano Concerto No. 3 in D Minor (Op. 30)

About the Soloist



HONG XU, a Chinese pianist of "technical élan" (Cleveland Plain Dealer) and "a consummate musician with unlimited potential" (Savannah Morning News), has won special recognition at several piano competitions. Xu was noted as a Laureate the 2006 Honens International Piano Competition, the Mozart Prize winner of the the 2005 Cleveland International Piano Competition, and Second Prize Winner of the 2004 Hilton Head International Piano Competition.

In 2007, Xu performs in recital and with orchestras across Canada, the United States, and China, including engagements with the Calgary Philharmonic Orchestra and Orchestre Métropolitain du Grand Montréal, and a debut recital at Weill Recital Hall at Carnegie Hall. He also makes his German debut on a seven-city recital tour. Xu made his debut with orchestra at age 16 in a performance of Sergei Rachmaninoff's *Second Piano Concerto* with the Wuhan Symphony Orchestra. He has since appeared with the Calgary, Hilton Head, Utah, and Rochester Philharmonic Orchestras and with the Syracuse Symphony, and has performed in recital in England, Hong Kong, Japan, the United States, and his native China. In 2005, he made his Kennedy Center recital debut. Xu's performances have been broadcast on BBC, CBC, NPR, and WQXR (New York)

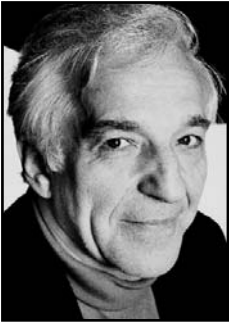
A native of Wuhu, China, he began his studies with Li-Ping Jiang and Zhong Xu at the Wuhan Conservatory. Xu came to the United States at age 17 to take part in the Gina Bachauer International Young Artist Competition (Salt Lake City) where he won Third Prize. He went on to study at the Eastman School of Music (Rochester, NY) with Douglas Humphreys, and, while there, was awarded the Liberace Foundation Scholarship. Today, he is working towards the Master of Music degree with Jerome Lowenthal at The Juilliard School.

About Vladimir Ashkenazy

In the years since **VLADIMIR ASHKENAZY** first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw he has built an extraordinary career, not only as one of the most renowned and revered pianists of our times, but as an artist whose creative life encompasses a vast range of activities and continues to offer inspiration to music-lovers across the world.

Formerly Chief Conductor of the Czech Philharmonic (1998 to 2003), Maestro Ashkenazy became Music Director of NHK Symphony Orchestra in Tokyo in

Grand Concert



2004, and in January 2009 he will take up the position of Principal Conductor and Artistic Advisor to the Sydney Symphony Orchestra. He also has a warm relationship with the Philharmonia Orchestra as their Conductor Laureate, and holds the positions of Music Director of the European Union Youth Orchestra and Conductor Laureate of the Iceland Symphony Orchestra. He maintains strong links with major orchestras including the Cleveland Orchestra (he is former Principal Guest Conductor), San Francisco Symphony and Deutsches Symphonie Orchester Berlin (Chief Conductor and Music Director 1988-96).

While conducting takes up a significant portion of his time each season, Maestro Ashkenazy continues to devote himself to the piano, adding to his extraordinarily comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich *Preludes and Fugues* and his most recent release, Bach's *Wohlt temperierte Klavier*.

Beyond his hectic and fulfilling performing schedule, Maestro Ashkenazy continues to be involved in some fascinating TV projects, often inspired by his passionate drive to ensure that serious music continues to have a platform in the mainstream media and is made available to as broad an audience as possible. Many will remember the extraordinary *Ashkenazy in Moscow* programs which marked his first visit in 1989 to the country of his birth since leaving the USSR in the 1960s. More recently he has developed educational programs with NHK TV, including the 1999 *Superteachers* working with inner-city London school children, and in 20034 a documentary based around his 'Prokofiev and Shostakovich Under Stalin' project.

Maestro Ashkenazy is President of The Rachmaninoff Society.

Speakers/Panelists



Apart from his regular activities as conductor, editor of *Pianowereld* magazine, writer on music, broadcaster, and composer, **ELGER NIELS** has been studying Rachmaninoff's music since his early teens. His research has led into tracing the social and cultural background to the appreciation of Rachmaninoff's music and exploring Rachmaninoff's extra-musical sources of inspiration and their encryption in his oeuvre using words and musical quotations, such as the recurring *Dies Irae*. Recent research includes a reconstruction of Dr. Nikolai Dahl's hypnotherapeutic treatment. About all of these aspects he has lectured at various symposia and conferences in the Netherlands, as well as abroad. Mr. Niels's own compositions include song cycles to poetry by Joyce, Marsman, Nabokov, and Rilke, the small scale *Stabat Mater* for female choir (1999) and the large scale *De Profundis* for a cappella choir, oboe, tenor, and soloists (2003). He has also arranged music by Piazzolla, Sibelius, and Villa-Lobos. His transcriptions of Rachmaninoff's vocal compositions include a widely performed version of the *Vocalise* (Op. 34, No.14) (1991), for soprano and a cappella choir.

Speakers/Panelists



IAN FLINT was a semi-finalist in the BBC Young Musician of the Year competition in 1979, in a recital program including the Rachmaninoff *Prelude in Bb Major*. He went on to study piano at the Royal Northern College of Music in Manchester with Sulamita Aronovsky, who in turn had been a student of Rachmaninoff's friend, Alexander Goldenweiser. During his student years, Mr. Flint was a regular recitalist and concerto soloist, mainly around the north of England. Rachmaninoff's music, notably the *Second Sonata*, continued to feature prominently in his repertoire. Meanwhile, Mr. Flint's MusM thesis presented a re-evaluation of the First and Fourth Concertos, works which even today seem bafflingly underrated. Despite the rewards of the music itself, many aspects of the concert pianist's life did not appeal to Mr. Flint, so he opted instead for a career in the commercial sector. He is currently Sales Director of the music publishers, Peters Edition. Other commitments have for long periods restricted the time Mr. Flint has been able to devote to music, but recently there has been some opportunity to reconnect with the piano again. He particularly enjoys exploring the relationship between the harmonic language of 20th century classical music and jazz. Although his musical interests are wide-ranging, nothing has ever been closer to his heart than Rachmaninoff.



Professor **GEOFFREY NORRIS** is Chief Music Critic of *The Daily Telegraph*. He became interested in Russian affairs while still at school, and visited Moscow for the first time as a teenager. At the University of Durham his undergraduate dissertation dealt with aspects of music written by the St. Petersburg group of composers 'The Mighty Handful,' and he went on to pursue research on 18th-century Russian orchestral music at the Institut Teatra, Muzyki i Kinematografii in Leningrad. Much of this material was channelled into entries for *The New Grove Dictionary of Music and Musicians* (1980). His association with Rachmaninoff also dates back from this period, when he wrote an article about Rachmaninoff's student opera *Aleko*. At the same time he looked at the revisions Rachmaninoff made to some of his published scores and wrote a piece for *The Musical Times*. He was commissioned to write a biographical and musical study of the composer for the Master Musician Series in 1976, which has been issued in two editions and is now reprinted by Oxford University Press. Prof. Norris maintains a particular enthusiasm for Rachmaninoff, on whom he has carried out research at the main manuscript repositories in the Library of Congress, the British Library, and the Glinka Museum of Musical Culture in Moscow, as well as studying material at the family's Russian Estate and at the composer's Swiss villa, Senar. He is co-author of *A Catalogue of the Compositions of S. Rachmaninoff*. Aside from his regular contributions to *The Daily Telegraph*, Prof. Norris has written widely on aspects of 18th-, 19th- and 20th-century Russian music: he has lectured in Britain, Russia, Italy, the USA and Canada and has given broadcasts for the BBC World Service and Radio 3. From 1975 to 1977 he was Lecturer in Music History at the Royal Northern College of Music in Manchester. He teaches at Goldsmiths College in the University of London, and is Professor at the Rachmaninoff Institute in Tambov. He is an Honorary Member of the Rachmaninoff Society.



STEPHEN SCHOENBAUM is a physician and amateur pianist. At various times in his career he has been a clinician, epidemiologist, and manager. He is now executive vice president for programs at The Commonwealth Fund, a national foundation with offices in New York City that supports research and policy analysis to improve health care coverage and quality of care. An avid music-lover, he studied piano with Nevarte Adrian, Eleanor Sokoloff, and David Bacon.



THE RACHMANINOFF SOCIETY, a charity registered in the United Kingdom (No. 114932), is an international organization founded in 1990 to encourage and bring into contact all those who appreciate the life and music of the Russian composer, pianist and conductor Sergei Vassilyevich Rachmaninoff (1873-1943).

The aims of the Society are to further research and study of the life and works of Rachmaninoff and to promote greater awareness and appreciation of his music and art. There are absolutely no formal membership requirements. All who are interested in Rachmaninoff, his art and music are welcomed to join. Members need not take any active part in the affairs of the Society, but letters and articles for publication by the Society are always welcomed.

Please visit our Web site: www.rachmaninoff.org

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