

*Debut United States Tour*

# Tchaikovsky Piano Trio

Konstantin Bogino, piano  
Alexandre Brussilovsky, violin  
Anatole Liebermann, cello

Saturday Evening, January 15, 1994, at 8:00  
Rackham Auditorium, Ann Arbor, Michigan

## PROGRAM

- Divertimento in B-flat Major, K. 254 . . . . . Mozart  
Allegro assai  
Adagio  
Rondeau-tempo de menuetto
- Piano Trio in G minor, Op. 15 . . . . . Smetana  
Moderato assai  
Allegro ma non agitato  
Finale presto

## INTERMISSION

- Piano Trio No. 2, in E minor, Op. 67 . . . . . Shostakovich  
Andante  
Allegro non troppo  
Largo  
Allegretto (attaca)

Large print programs are available upon request.

## ABOUT THE ARTISTS



The **Tchaikovsky Trio** was founded in 1975 in Moscow with violinist P. Vernikov at the Tchaikovsky Conservatory. All three members won the first prize of excellence both as soloists and chamber musicians.

The Trio had great success in many cities in the Soviet Union where they gave approximately 180 concerts from 1975 to 1978. They participated in important events in the Soviet musical world such as the celebration of Shostakovich's 70th birthday as well as playing Beethoven's Triple Concerto numerous times with some of the Soviet Union's best orchestras.

By 1981 all members of this ensemble had left the Soviet Union. From then on their concertizing brought them to such prestigious international festivals as Menton and Sully (France), Santander (Spain), Nantali and Kuhmo (Finland), Brechia-Bergamo and Torino (Italy), Kitakyushu (Japan), as well as to some of Europe's most important music series: Paris' Salle Gaveau, London's Wigmore Hall, Milan's Teatro la Scala, Florence's Teatro de la Pergola, and Amsterdam's Concertgebouw. They also took part in many radio and television programs and have made numerous recordings. The members of this Trio are often asked to be part of the jury of important international competitions. In 1991 the Trio returned to their native land at the invitation of Sviatoslav Richter to participate in his festival at the Pushkin Museum in Moscow. The Tchaikovsky Piano Trio marks their 1994 U.S. debut tour with concerts in Ann Arbor, San Francisco, and New York.

As soloists, with orchestra and in different chamber music formations, they perform with such musicians as C. Zimmerman, A. Pay, N. Gutman, Y. Bashmet and O. Kagan. They were founders and artistic directors of the International Academy and festivals in Portogruaro, Italy; Bormes-les-Mimosas, France and Dubrovnik, Yugoslavia. Konstantin

played it at his concerts. He wrote home to his father from Munich that an important violinist there lost his place during a performance of the slow movement – despite the fact that the accompanying instruments do little more than double the part of the piano, which could actually play the whole work quite satisfactorily without them. While he was away, his sister played it with some distinguished visiting musicians who wanted to hear some of his work. They heard music that gives great pleasure without breaking new ground. The *Divertimento*'s three movements are a fresh and appealing *Allegro assai*, an expressive *Adagio* and a graceful rondo-finale in *Tempo di menuetto*.

### Piano Trio in G minor, Op. 15

Bedrich Smetana (Born March 2, 1824, in Litomysl, Bohemia; died, May 12, 1884, in Prague)

The Czechs revere the memory of Smetana, the man who created a place in the opera house and concert hall for music that expressed the character of their people, described their countryside and preserved their songs and dances. Smetana's parents resisted his inclination to the arts, but his compulsion to compose was a powerful one. He wrote his first little piano piece when he was only eight years old, and at fifteen he composed a string quartet. When he was nineteen, his father withdrew his active opposition to a career in music, but the son refused to accept further support from his family and left for the capital, Prague, determined to become a pianist as great as Liszt and a composer as great as Mozart. He never reached those heights, but he attained a place of great honor in the history of music nevertheless.

Among his works are three pieces of chamber music—two string quartets and this trio—two of which are direct reflections of his personal history. The First Quartet is an autobiographical work he described as “a tone-picture of my life,” and the Trio reflects his experience of tragedy. In June, 1854, he was greatly saddened by the death of his two-year old daughter, and then in September, 1855, her four-year old sister succumbed to scarlet fever. She was a gifted child, her father's favorite, “an angel whom Death has stolen from us,” he wrote in his diary, and within two months he had composed this Trio as a musical memorial to her.

Smetana played the piano part in its first performance, on December 3, 1855, as the opening work on a program of chamber music that continued with Schubert's String Quintet, which had been published only two years earlier, and Schumann's Piano Quintet, which was almost twelve years old but was still a piece of difficult modern music. Smetana's Trio was not a success. “The critics condemned it harshly,” he later wrote in a letter to a friend, “but a year afterward, when he played it at our home for Liszt, he embraced me.” When Smetana spent ten days with Liszt in Weimar, in 1859, his host honored him by taking the piano part in a performance of the work.

The first movement of the Trio, *Moderato assai*, is opened by the violin alone, playing the principal theme, a chromatic melody with a descending line that falls a fifth. This grief-laden motive will be heard again in the second movement and, somewhat disguised, in the third. The second theme, one of tender melancholy, is presented by the cello and then rises high on the violin. The restless musical development, with its chromatic harmony and contrapuntal complexity, reflects the composer's gloomy preoccupation with the recent tragedy.

Next is a polka-scherzo, *Allegro ma non agitato*, the music of a Czech child at serious play. There are two contrasting sections, to which Smetana gave the old name of *alternativi*: a lyrical *Andante* and a grave *Maestoso*. The Finale, *Presto*, is a rondo, a large part of which was originally written nine years earlier for a piano sonata that Smetana withheld from publication during his life time. In this version, it becomes music rich in incident, with contrasting episodes that suggest an elegiac song and a funeral march. At the end the music turns from the minor key to major and closes with optimistic affirmation of life.

Bogino's participation in the ARD competition in Munich and in Florence's Vittorio Gui Competition resulted in first prize and grand prize respectively.

In January of 1993 Alexandre Brussilovsky joined the Tchaikovsky Piano Trio. As of March 1993, this Trio had already performed in Holland, Germany and Spain to stunning reviews and standing ovations. Born in the Ukraine, Alexandre Brussilovsky studied with Professor Yuri Yankelevitch and Leonid Kogan. He emigrated to France in 1989 and has appeared there numerous times on television, in recital and as soloist often under the direction of Yehudi Menuhin. He has performed with such artists as Vladimir Feltzman, Dmitri Sitkovestsky and the Lindsay Quartet. Alexandre Brussilovsky won first prize in the Prague International Competition and the Grand Prize of the Jacques Thibaud Competition in Paris.

Alexandre Brussilovsky plays a Gagliano and Anatole Liebermann, a Giovanni Gancino dated 1712.

"The very talented musicians who form the Tchaikovsky Trio are well known to me since the Soviet Union. I think that the reunion of these remarkable instrumentalists is an exceptional success. They elaborated a unique style of interpretation of chamber music."

— *Mstislav Rostropovich*

**Konstantin Bogino** was born to a family of respected musicians in Moscow whose close friends included the celebrated pianists S. Richter, E. Gilels, A. Rubinstein, and A.B. Michelangeli who greatly influenced the development of the young pianist. Konstantin Bogino's first teacher was his father, Georgij Bogino, the pianist and pedagogue and author of a special piano method as well as numerous books on music.

From 1957 to 1968, Konstantin Bogino was a student in the "Central Music School" where he first performed with orchestra at the age of 11. Following this he studied at the Tchaikovsky Conservatory where he earned a diploma with highest honors in the class of Vera Gornostajeva (equivalent to the Gold Medal).

From 1973 to 1978, Konstantin Bogino was professor at the "Gnessinih" Conservatory of Moscow. During this time he performed in the USSR as soloist and as a member of the Tchaikovsky Trio.

In 1979, (as part of the Vernikov-Bogino duo) Konstantin Bogino won the international competition of Munich and Florence.

As of 1980, he is professor at international conservatories in Italy, Germany, Finland and Japan. He now also teaches at the conservatories of Venice and Portogruaro. His students include winners of numerous international piano and chamber music competitions.

As soloist and chamber musician, Konstantin Bogino has played all over the world. He has performed in such prestigious halls as La Scala and the Verdi Conservatory in Milan, the Gaveau and Chatelet in Paris, Wigmore Hall in London and Bunka Hall in Tokyo. He participates in festivals in Sienna, Bergamo-Brescia, Kuchmo, Nantali, Bremen, Reingau, Menton, Dubrovnik and Portogruaro.

Konstantin Bogino has collaborated with conductors such as Dudarova, Vilkovitch, Bezrodni, Vronski, Forster and Markiz and has recorded for the Dynamic, ADDA, RCA and P.G.P. labels. He also performs for radio and television in Italy, Germany, France, Finland, Russia and throughout Eastern Europe.

**Alexandre Brussilovsky** was born in Ukraine in 1953. He studied music in Moscow, at first at a specialized school for gifted young musicians, then later he entered the Moscow Conservatoire, where he was in the class of Professor Yuri Yankelevitch and Felix Andrijevsky. In 1976 he continued his post-graduate studies with Leonid Kogan.

In 1969 he was awarded the First Prize in the Prague International Competition in Czechoslovakia and later in 1975 he won the Grand Prix of the Jacques Thibaud Competition in Paris, France.

Alexandre Brussilovsky appeared in the major concert halls in the USSR, Hungary, Bulgaria and France but he was prohibited from any further concert tours abroad for eight years. In 1989 he emigrated and settled in France. He has performed several times on French television and regularly appears on the concert platform in France, as well as in Spain, the United Kingdom, Italy, Finland, Germany and the USA. He has appeared as soloist under the direction of Sir Yehudi Menuhin and performed with such artists as Vladimir Feldsman, Dmitri Sitkovestsky and the Lindsay Quartet.

He teaches at the Yehudi Menuhin Music School in London, at the Conservatoire of Versailles in France, in summer academies in Nice and Les Arcs. He is also Artistic Director of the Festival *Suoni e Colori* in Italy and *Divertimenti* in Corfu, Greece.

“Sacha Brussilovsky is a most admired colleague and an excellent musician and violinist . . .” Sir Yehudi Menuhin

**Anatole Liebermann** was born in Moscow in 1948. At the age of 9 he began studying the cello and participated in numerous concerts and competitions. In 1970 he entered the Moscow Conservatoire in the class of Natalia Gutmann. He finished his studies in 1970 with the first prize of excellence.

As soloist he has performed with various orchestras in the Soviet Union and since 1975 has been a member of the Tchaikovsky Piano Trio. As of 1981, Anatole Liebermann lives in Paris. With the Tchaikovsky Trio and as soloist, he performs in important music festivals and series in France, Italy, Germany, Switzerland, Spain, Finland, England and Japan.

Anatole Liebermann was founder and artistic director of the International Academy of music in Portogruaro, Italy and the chamber music festivals of Bormes-les-Mimosas, France and Dubrovnik, Yugoslavia. He conducts master classes throughout Europe and is invited to participate as a jury member in some of the most important International Competitions of chamber music. He plays a Giovanni Grancino dated 1712.

## PROGRAM NOTES

### **Divertimento for Piano, Violin and Cello, in B-Flat, K. 254**

Wolfgang Amadeus Mozart (Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

When Mozart was a young man, ensemble music in which keyboard and string instruments joined was almost invariably written so that the harpsichord or piano part was complete and self-sufficient, and the strings were called the accompaniment. Later in his too short career, he was to write some of the first sonatas in which violin and keyboard were of almost equal importance, but that time was still far ahead of him, in August, 1776, when he composed this trio. He had no apparent reason for calling it “Divertimento,” a name he ordinarily reserved for a very different kind of piece, except perhaps that since it was his first work for this combination of instruments, he did not quite know what name to give it, and chose one that was a kind of catch-all with no specific meaning. Later he used the German *Terzett*, which of course means simply “trio.” This one is the first of his several piano trios, an isolated work written, perhaps, just to test the medium, and it was ten years before he finished another.

Nevertheless, this Trio was highly valued by the Mozarts. When the twenty-one-year-old composer set out on his grand tour of 1777-1779 to look for a better position than the one he held in his hometown of Salzburg, he took a copy of the Divertimento with him and

## Piano Trio No. 2, in E minor, Op. 67

Dmitri Shostakovich (Born September 5, 1906, in Saint Petersburg; died August 8, 1975, in Moscow)

Dmitri Shostakovich, who composed fifteen symphonies and fifteen string quartets, wrote only two trios for violin, cello and piano. The first is a student work that dates from 1923, when he was seventeen years old, and has remained in manuscript. Trio No. 2, written in 1944, is one of his tense, tragic works of the war years, like his Seventh, Eighth and Ninth Symphonies. It is dedicated to the memory of the Soviet wit, scholar and critic Ivan Sollertinsky, one of Shostakovich's close friends and earliest supporters, who died in February, 1944. The work was given its first performance in November, 1944, with the composer as pianist.

The opening movement is an elegiac and lyrical *Andante* that begins quite strikingly, with the cello playing at the top of its range, and the violin in its lower register. About halfway through the movement, the music becomes somewhat more animated, but it keeps its gravely lyrical character. The second movement is a typical Shostakovich scherzo, *Allegro non troppo*, rhythmic and free. The Trio reaches its emotional climax in the third movement, a short and simple but eloquently expressive *Largo*, an "epitaph" in form resembling that of a passacaglia or a chaconne, with the violin and cello weaving continuous variations over the sustained hymnlike chords of the piano. This leads directly into the final *Allegretto*, whose principal theme seems to recall that of the first movement. The character of the music is that of a ceremonial folk dance, war-dance, perhaps, or a grim processional of some kind. The music rises to a grand climax that is suddenly interrupted by the theme of the opening movement, and then begins to recede. The main theme of the finale returns, and then one from the first movement, but at the very end the piano chords from the second movement bring the work to a quiet conclusion.

Shostakovich's friendship with many of his Jewish compatriots, and his special awareness of the problems that they faced in Soviet society are well known. They found their grandest expression in a cycle of eleven songs to texts translated from the Yiddish into Russian, which he composed in 1948 but had to withhold from performance until 1955. The incorporation of the sounds of Russian-Jewish dance music in this Trio has sometimes been misinterpreted as providing light relief in an otherwise serious and dramatic work. In fact, much of the literature on the composer and his works hardly mentions its presence here, but one Soviet-Jewish biographer of the composer dared to write, in a book published in Moscow in 1959, that Shostakovich did not intend this to be amusing at all but wished it to be a tragic dance of death of Jews fated to be slaughtered by invading Nazis.

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