

Tuesday, January 13, 2015, 8pm  
First Congregational Church

**Gidon Kremer, *violin***  
**Daniil Trifonov, *piano***

PROGRAM

- Wolfgang Amadeus Mozart (1756–1791) Fantasia for Piano in D minor, K. 397 (1782)
- Mieczysław Weinberg (1919–1996) Sonata No. 5 for Violin and Piano in G minor,  
Op. 53 (1953)  
Andante con moto  
Allegro molto  
Allegro moderato  
Allegro — Andante — Allegretto
- Mozart Sonata for Piano and Violin in E-flat major,  
K. 481 (1785)  
Molto allegro  
Adagio  
Thema con variazioni: Allegretto

INTERMISSION

- Weinberg Sonata No. 3 for Solo Violin, Op. 126 (1978)
- Franz Schubert (1797–1828) Fantasy for Violin and Piano in C major,  
D. 934 (1827)  
Andante molto — Allegretto — Andantino —  
Tempo I — Allegro vivace —  
Allegretto — Presto

*Funded, in part, by the Koret Foundation, this performance is part of Cal Performances' 2014–2015 Koret Recital Series, which brings world-class artists to our community.*

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**Wolfgang Amadeus Mozart (1756–1791)**  
**Fantasia for Piano in D minor, K. 397**

*Composed in 1782.*

In 1782, one year after he had bolted from Salzburg to take up life as a freelance composer and pianist in Vienna, Mozart developed a new, gleaming admiration for the music of Bach, Handel and other masters of the early 18th century. He had been exposed to the works of such Italian Baroque composers as Leo, Caldara, Durante, and Alessandro Scarlatti in Salzburg, where their scores were used for performance and for study, but his interest in Bach grew from his association in Vienna with Baron Gottfried van Swieten, the Court Librarian and musical amateur who had developed a taste for the contrapuntal glories of German music while serving as ambassador to the Prussian court at Berlin. Van Swieten, who is also remembered as the librettist for Haydn's oratorios *The Creation* and *The Seasons*, produced a weekly series of concerts in Vienna devoted to "ancient music," and hired the best available musicians, including Mozart, to perform and arrange the compositions for these events. (Among other projects for van Swieten, Mozart scored Handel's *Messiah* for classical orchestra.) Mozart, perhaps history's greatest adept at absorbing musical styles, learned much about the fine workings of Baroque music from his close involvement with the compositions of Bach and Handel.

In addition to the enriched contrapuntal textures that increasingly figured in his compositions, Mozart also discovered from Bach's preludes, fantasies and toccatas how to fix the evanescence of improvisation into a finished work. He tried out just such a passage of music, seemingly spontaneous broken chords, a technique found often in the preludes of Bach's *The Well-Tempered Clavier*, to begin the Fantasia in D minor that he wrote in Vienna in 1782. For all of its simplicity, this is one of the most deeply moving moments in Mozart's music. These opening gestures are followed by a plaintive, chromatically inflected melody that is indebted less to Johann Sebastian than to that master's Son No. 2, Carl Philipp Emanuel (1714–1788), whose strikingly emotional works were an important catalyst of musical

Romanticism. Repetitions of this sad song are twice interrupted by sweeping cadenza-like eruptions before the Fantasia pauses on an inconclusive harmony, takes a small breath, and trots off with a cheerful D major melody of *opera buffa* jocularity. Mozart, perhaps unsure of how to bring these two vastly different kinds of music into balance, did not finish notating the piece. When the score was published by Breitkopf und Härtel in the 1870s as part of the complete Mozart edition, the editors tacked on a few measures of the *opera buffa* tune to round out the work. A very different effect, chosen by some performers, is achieved by recalling the Bachian strains of the beginning to bring the Fantasia to a solemn close.

**Mieczysław Weinberg (1919–1996)**  
**Sonata No. 5 for Violin and Piano in G minor,**  
**Op. 53**

*Composed in 1953. Premiered on December 30, 1955, in Glinko Concert Hall in Leningrad by violinist Mikhail Vayman and pianist Mariya Karandashova.*

Mieczysław Weinberg occupied one of the most unlikely career niches of any 20th-century musician: a Polish-born Jewish refugee who became one of the Soviet Union's most distinguished composers. Weinberg, born in Warsaw on December 8, 1919 (he is also known by his transliterated Russian name, Moisei Vainberg), came from a musical family and studied piano and composition at the local conservatory. Soon after his graduation in 1939, he fled before the Nazi invasion of Poland to Minsk, where he became a student of Vassily Zolotarev. Weinberg lived in Tashkent from 1941 to 1943 and then settled in Moscow, where he befriended Shostakovich and other leading Soviet musicians and quickly rose to prominence. He managed to escape the 1948 purges that withered the spirits and careers of many eminent Soviet musicians by adhering to a conservative idiom deemed appropriate by the authorities, but he was jailed in 1953 on a trumped-up charge of "Jewish bourgeois nationalism." (Not only had Weinberg been shadowed by the secret police ever since his father-in-law, Solomon Mikhoels, the celebrated Jewish actor and artistic director of the Moscow State Jewish

Theater, was executed on Stalin's order in January 1948, but his wife's uncle, a physician at the Kremlin, had recently been labeled an "enemy of the people.") Shostakovich came to his defense and he was released after 11 weeks in prison. Weinberg lived quietly thereafter in Moscow and composed prolifically until his death in 1996, creating a large catalog of works that contains six operas, four operettas, three ballets, 25 symphonies (many with programmatic associations, including one "In Memory of Dmitri Shostakovich"), numerous concerted compositions, 17 string quartets, much chamber music, songs, choral works, piano pieces, and incidental and film music. "In his music," wrote Russian-born musicologist and lexicographer Nicolas Slonimsky, "he followed the precepts of 'social realism' in its ethnic aspects; according to the subject of the composition, he made use of Jewish, Polish, Moldavian, or Armenian folk *melos*, in tasteful harmonic arrangements devoid of abrasive dissonances."

The Violin Sonata No. 5 was the first work Weinberg composed after being released from prison in 1953; he dedicated the score to Shostakovich for his help in securing his freedom. Sadness and anger, the residues of his incarceration, mingle in the Sonata, though the latter is expressed more often as cynicism than as rage. The Sonata opens with a wistful theme whose modalism and poignant lyricism echo Weinberg's Jewish heritage. The movement becomes more impassioned as it unfolds but returns to its quiet introspection before the close. The second movement is agitated and driving, diminishing its tension only in two brief intervening episodes. The diabolical quality that makes the third movement something of a *scherzo macabre* is countered by a broad violin melody at the center. Reminiscences of the first movement frame the finale and enfold a craggy central fugue and passages on either side based on a long, rhapsodic melody shared by violin and keyboard.

**Mozart**  
**Sonata for Piano and Violin in E-flat major,**  
**K. 481**

*Composed in 1785.*

Mozart's life was hectic during the winter of 1785–1786. He completed the E-flat major

Piano Concerto (K. 482) on December 16, just four days after putting the finishing touches on the Piano and Violin Sonata in the same key (K. 481). He had recently received a commission from Emperor Joseph II for a musical diversion (*The Impresario*) to be given at the *orangerie* of the Schönbrunn Palace in February, and was making revisions and additions to *Idomeneo* for a revival of that opera in March. Work on numerous chamber and vocal pieces was also squeezed into his schedule, as was the tutelage of a sizable group of private students and at least a half-dozen public concerts for which he acted as impresario, publicist, composer, and performer. His main concern at the time, however, was the composition of *The Marriage of Figaro*, which he was readying for production in the spring as soon as the theaters opened following the end of the Lenten prohibition of operatic performances. Mozart's father, Leopold, wrote that his son was "up to his ears" in work during those winter months.

Despite the commissions, the grand plans, and the facility with which he worked, however, Mozart was troubled. Always something of a spendthrift, he was sinking into a difficult, debt-ridden financial situation from which he never did extricate himself. The first of what became a steady stream of letters to friends begging for money was sent to Franz Anton Hoffmeister, his publisher, on November 20, 1785. "I take refuge with you, and ask you to assist me with some money, which I very much need at this moment," Mozart pleaded. Hoffmeister responded, either with a loan or an advance against future publications. Mozart's health, like his finances, was also showing signs of deterioration. Though not yet 30, he was often seriously ill, and was already plagued by thoughts of his own death. A few months after his letter to Hoffmeister, he wrote, "I never lie down at night without reflecting that—young as I am—I may not live to see another day." Many of the works of 1785 reflect his growing seriousness of mind: the D minor Concerto (K. 466), the last two of the "Haydn" Quartets (K. 464 and K. 465), the C minor Piano Fantasia (K. 475), the G minor Piano Quartet (K. 478, published in October by an anxious Hoffmeister, who asked him if he couldn't "write more popularly"), and the *Masonic Funeral Music* (K. 477). It was just such music that bemused the fickle Viennese public. These probing compositions were not the simple

little ditties and pretty musical bonbons they relished, but creations which puzzled them, and perhaps touched an emotional chord that they felt was as well left undisturbed on a pleasant evening after a tasty supper. The audience that Mozart had built during his first five years in Vienna began to slip away, and this E-flat Sonata, more *gallant* in style and closer to the popular taste than most of its neighbors (though with a surprisingly Romantic slow movement), was probably an attempt to appeal to the taste of his past patrons.

The occasion for which the E-flat Piano and Violin Sonata was written is unknown; it was completed on December 12, 1785. It seems most likely that the work was intended to repay Hoffmeister's loan (advance?) of October, a situation that would explain its conservative musical style and its limited technical difficulties, nicely tailored to the achievements of amateur performers. Hoffmeister issued the score during the following year, and some time later a critic for the German journal *Musikalische Real-Zeitung* made some remarkably shrewd observations about the piece, which still stand as a reasoned evaluation of the work: "This Sonata by Herr Mozart, thanks to the pleasing manner in which it is written, will be popular with lovers of art. It were to be wished, though, that Herr Mozart did not allow himself to be captivated so much by the modish taste of our times. His works would thereby gain an even more general, and at the same time more durable, value. And this work, as well as several others we know, assures us that Herr Mozart is not so lacking in sound principles of harmony, nor in wealth of imagination, as to be unable to serve us stronger fare." Though the reviewer's words are appropriate for the sonata-form opening movement (which Alfred Einstein praised for "its combination of the lovable with the thoroughly masculine") and the variations finale (which lacks the usual minor-mode episode and closes with a light-hearted 6/8 *galop* to the finish), they do not speak of the daring harmonic peregrinations of the central *Adagio*, whose advanced modulatory practices inspired John N. Burk to call it "Romantic 19th-century music before its time." Though the E-flat Sonata does not scale the heights of expression reached by many of Mozart's works from the surrounding months, it is music imbued with the characteristic grace, elegance and impeccable good taste that make

him the most delightful and inexplicable of all musical geniuses.

**Weinberg**  
**Sonata No. 3 for Solo Violin, Op. 126**

*Composed in 1978.*

Weinberg composed his Sonata No. 3 for Solo Violin in 1978 and dedicated the score to the memory of his father. In 2014, violinist Gidon Kremer released a significant two-CD set of Weinberg's chamber and orchestral music for strings on the ECM label that included the 22-minute Sonata No. 3. Though the work is continuous, it comprises several distinct sections, around which Kremer wove an imaginative scenario that grew from the music's familial association: "I. *Portrait of the father*: restless repetitive rhythms that barely slow down in brief, sustained double stops. II. *Portrait of the mother*: intimate, lyrical song in the high register, linear texture devoid of distinct rhythmic accents. III. *Self-portrait of the composer as a child*: dance-like, sometimes randomly disruptive staccato. IV. *Transitional cadenza*: extended double-stop texture. V. *Flight, running amok*: furious melodic lines, combinations of trills—what might be called a modern *caccia* [an Italian Renaissance vocal genre in exact imitation; its name means 'hunt']. VI. *Reminiscence in solitude*: brief tranquil motifs, sustained notes, contemplation. VII. *Fantastic dance/Dialogue with Eternity*: pallid sounds without constant rhythmic accentuation, unreal pizzicatos, vanishing tone."

**Franz Schubert (1797–1828)**  
**Fantasy for Violin and Piano in C major,**  
**Op. 159 (D. 934)**

*Composed in 1827.*

On January 31, 1827, Franz Schubert turned 30. He had been following a bohemian existence in Vienna for over a decade, making only a small amount from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning; long

walks or visits in the afternoon; companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends—he visited Dombach, near the Vienna Woods, for several weeks in the spring of 1827 and Graz in September. A curious dichotomy marked Schubert's personality during those final years of his life, one that suited well the Romantic image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The quality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements, and touches indelibly the incomparable series of works—*Winterreise*, the "Great" C major Symphony, the last three Piano Sonatas, the String Quintet, the two Piano Trios, the *Impromptus*, the Fantasy for Violin and Piano—that he created during the last months of his brief life.

The Fantasy in C major (D. 934), the most important of the small handful of compositions that Schubert wrote for violin, was composed quickly in December 1827 for a concert to be given on January 20th by the 21-year-old Czech virtuoso Josef Slavik (whom Chopin described as "the second Paganini"), at which the young violinist also planned to introduce a concerto of his own making. For the program, Slavik enlisted the assistance of a friend of the

composer, the pianist Carl Maria von Bocklet (to whom Schubert dedicated both the D major Piano Sonata, D. 850, of 1825 and this Fantasy), and Schubert conceived the new piece as a display vehicle for these two excellent performers. The program won little praise. The reviewer for the journal *Der Sammler* wrote, "The Fantasy for Violin and Piano by Mr. Franz Schubert somewhat exceeded the duration the Viennese intend to devote to spiritual enjoyment. The hall emptied itself little by little, and the present writer admits that he is unable to say anything about the end of the piece." The *Musical Gazette* of Leipzig reported that "the new Fantasy did not meet with the slightest success. One may thus rightfully assume that the popular composer has composed himself astray." Only the Vienna correspondent for the London *Harmonicon* found that the composition "possesses merit far above the common order." Though there is a certain quotient of merely virtuosic note-spinning in the variations section of the Fantasy (Schubert himself was skilled both as a violinist and pianist), the difficulties encountered by the work's first hearers probably stemmed more from the music's formal originality and harmonic daring than from any deficiencies in its craft.

The Fantasy is arranged in seven continuous sections that bear only a tenuous relation to the traditional layout of sonata form. The work opens with rustling piano figurations that underpin the lyrical flight of violin melody which prefaces a strongly rhythmic episode in quicker tempo, faintly tinged with Hungarian exoticism. There follows a set of elaborately decorative variations on Schubert's song *Sei mir gegrüsst* ("I Greet You"), composed to a poem of Friedrich Rückert in 1821. (Schubert similarly used his songs as the bases for instrumental variations in his "Trout" Quintet, "Death and the Maiden" Quartet and the Variations on "*Trockne Blumen*" ["Withered Blossoms"] for Flute and Piano.) The rustling figurations of the introduction return briefly to serve as the bridge to the "finale," a brilliant showpiece for the participants. A shadow of *Sei mir gegrüsst* passes across the Fantasy before a brief, jubilant coda closes the work.

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Alberts Linarts

Of all the world's leading violinists, **Gidon Kremer** perhaps has the most unconventional career. Born in Riga, Latvia, he began studying at the age of four with his father and grandfather, who were both distinguished string players. At age seven, he entered Riga Music School. At 16 years old, he was awarded the first Prize of the Latvian Republic, and two years later he began his studies with David Oistrakh at the Moscow Conservatory. He went on to win prestigious awards, including the 1967 Queen Elizabeth Competition and the first prize in both Paganini and Tchaikovsky international competitions.

This success launched Mr. Kremer's distinguished career, in the course of which he has established a worldwide reputation as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America, and he has collaborated with today's foremost conductors.

Mr. Kremer's repertoire is unusually extensive, encompassing all of the standard classical and romantic violin works, as well as music by

such 20th- and 21st-century masters as Henze, Berg, and Stockhausen. He also championed the works of living Russian and Eastern European composers, and has performed many important new compositions, several of which are dedicated to Mr. Kremer himself. He has become associated with such diverse composers as Alfred Schnittke, Arvo Pärt, Giya Kancheli, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Aribert Reimann, Pēteris Vasks, John Adams, Victor Kissine, Michael Nyman, Philip Glass, Leonid Desyatnikov, and Ástor Piazzolla, bringing their music to audiences in a way that respects tradition yet remains contemporary. It would be fair to say that no other soloist of his international stature has done as much for contemporary composers in the past 30 years.

An exceptionally prolific recording artist, Mr. Kremer has made more than 120 albums, many of which brought him prestigious international awards and prizes in recognition of his exceptional interpretative powers. These include the Grand Prix du Disque; the Deutscher Schallplattenpreis; the Ernst-von-Siemens Musikpreis (1982); the Bundesverdienstkreuz; the first Accademia Musicale Chigiana Prize (1982); the Triumph Prize (2000); the Unesco Prize (2001); the Saeculum-Glashütte Original-Musikfestspiel-Preis Dresden (2007); the Rolf Schock Prize (2008); a life achievement prize in the Istanbul Music Festival (2010); and the Una Vita Nella Musica/Artur Rubinstein Prize (2011), which is considered by many to be the "Nobel Prize" of music.

In 2001, Mr. Kremer and the Kremerata Baltica were awarded a Grammy Award for the Nonesuch recording *After Mozart* in the category Best Small Ensemble Performance. In fall 2002, the same recording received an ECHO prize in Germany.

In 2009, the EMI Classics CD *The Berlin Recital* with Martha Argerich and works by Schumann and Bartók was released, as well as an album with the complete Mozart violin concertos, a live recording with the label Nonesuch, recorded with Kremerata Baltica at Salzburg Festival 2006. His latest CD, *De Profundis*, was published in September 2010, also with

Nonesuch. Mr. Kremer actively collaborates as well with the ECM label, which released his last recording of J. S. Bach's complete sonatas and partitas. The most recent releases are an album of piano trios with Khatia Buniatishvili and Giedre Dirvanauskaitė and a CD set of Lockenhaus live recordings celebrating the 30 years of the unique Lockenhaus festival, which Mr. Kremer relinquished in 2011.

In 1997, he founded the Kremerata Baltica Chamber Orchestra to foster outstanding young musicians from the three Baltic states. Since then, Mr. Kremer has been touring extensively with the Kremerata Baltica, appearing at the world's most prestigious festivals and concert halls. He has also recorded almost 25 CDs with the Kremerata Baltica for the music labels Teldec, Nonesuch, DG, and ECM. From 2002 to 2006, Mr. Kremer was the artistic leader of Les Muséiques Festival in Basel, Switzerland.

Mr. Kremer plays a Nicola Amati violin, dated from 1641. He is also the author of four books, published in German and translated into many languages, which reflect his artistic pursuits.



Dario Acosta

Russian pianist **Daniil Trifonov** (Dan-eel Tree-fon-ov) has made a spectacular ascent to classical music stardom since winning First Prize at both the Tchaikovsky and Rubinstein

competitions in 2011 at age 20. Combining consummate technique with rare sensitivity and depth, his performances are a perpetual source of awe. "He has everything and more,...tenderness and also the demonic element. I never heard anything like that," stated pianist Martha Argerich, while *The Financial Times* observed, "What makes him such a phenomenon is the ecstatic quality he brings to his performances. ... Small wonder every Western capital is in thrall to him."

Mr. Trifonov launched the 2014–2015 season with the Seattle Symphony, making his début in Tchaikovsky's Piano Concerto No. 1, which is also the vehicle for his upcoming Japanese tour with the Mariinsky Orchestra and Valery Gergiev. For first appearances with the Dallas Symphony and returns to the New York Philharmonic, Chicago Symphony, and London's Philharmonia Orchestra, he performs the first concerto of Rachmaninoff, whose orchestral output continues to figure prominently in the pianist's programming; he also plays the second concerto with the Vienna Symphony; the third with Washington's National Symphony and London's Philharmonia; and the *Rhapsody on a Theme of Paganini* with the Atlanta Symphony, Czech Philharmonic, and for his Toronto Symphony début. Mr. Trifonov joins the Cleveland Orchestra for Shostakovich's first concerto, and plays Chopin on European tours with the Kremerata Baltica and Philharmonia Orchestra. With a solo recital program of Bach, Beethoven, and Liszt, he tours a host of key venues, including London's Royal Festival Hall, the Théâtre des Champs-Élysées in Paris, Tokyo's Opera City, Barcelona's Palau de la Musica, and New York's Carnegie Hall, for the third consecutive year. Mr. Trifonov also returns to the New York venue's main stage as the culmination of a nine-city U.S. duo recital tour in partnership with Grammy Award-winning violinist Gidon Kremer.

Last season saw the release of *Daniil Trifonov: The Carnegie Recital*, the pianist's first recording as an exclusive Deutsche Grammophon artist. Captured live at his

sold-out 2013 Carnegie Hall recital début, which showcased “his uncommon technical gifts and poetic sensibility” (*New York Times*), the album’s release coincided with his return to Carnegie’s main stage one year later. Further recital engagements took the pianist from Chicago to London, Paris, Vienna, Berlin, Amsterdam, Rio de Janeiro, and other international musical hotspots, and he collaborated with 19 of the world’s foremost orchestras, including the Los Angeles Philharmonic and the symphony orchestras of Washington, San Francisco, and London, where his account of Chopin’s F minor concerto prompted *The Times* to hail him as “an artist of breathtaking poise and theatricality.” This past summer the pianist toured with the Israel Philharmonic, and made high-profile festival appearances in Edinburgh, Verbier, and Lucerne.

In 2012–2013, Mr. Trifonov made débuts with all of the “big five” orchestras—the New York Philharmonic, Chicago Symphony, Boston Symphony, Cleveland Orchestra, and Philadelphia Orchestra—and with European ensembles including Rome’s Orchestra dell’Accademia Nazionale di Santa Cecilia, and London’s Royal Philharmonic. He made solo recital débuts at Carnegie Hall, London’s Wigmore Hall, Vienna’s Musikverein, Japan’s Suntory Hall, and the Salle Pleyel in Paris, while summer brought triumphs at the Verbier and Edinburgh festivals and in his BBC Proms début at London’s Royal Albert Hall. In 2013, he was also awarded the prestigious Franco Abbiati Prize for Best Instrumental Soloist by Italy’s foremost music critics.

Recent recitals have also taken Mr. Trifonov to the Kennedy Center in Washington, D.C., Boston’s Celebrity Series, London’s Queen

Elizabeth Hall, Amsterdam’s Concertgebouw (Master Piano Series), Berlin’s Philharmonie (the Kammermusiksaal), Munich’s Herkulessaal, Bavaria’s Schloss Elmau, Zurich’s Tonhalle, the Lucerne Piano Festival, the Palais des Beaux-Arts in Brussels, the Auditorium du Louvre in Paris, and the Seoul Arts Center.

As an exclusive Deutsche Grammophon artist, Mr. Trifonov’s future plans with the label include recording Rachmaninoff’s complete piano concertos. His discography also features a Chopin album for Decca and a recording of Tchaikovsky’s Piano Concerto No. 1 with Mr. Gergiev and the Mariinsky Orchestra on the ensemble’s own label.

It was during the 2010–2011 season that Mr. Trifonov won medals at three of the music world’s most prestigious competitions, taking Third Prize in Warsaw’s Chopin Competition, First Prize in Tel Aviv’s Rubinstein Competition, and both First Prize and Grand Prix—an additional honor bestowed on the best overall competitor in any category—in Moscow’s Tchaikovsky Competition.

Born in Nizhny Novgorod in 1991, Mr. Trifonov began his musical training at the age of five, and went on to attend Moscow’s Gnessin School of Music as a student of Tatiana Zelikman, before pursuing his piano studies with Sergei Babayan at the Cleveland Institute of Music. He has also studied composition and continues to write for piano, chamber ensemble, and orchestra. When he premiered his own piano concerto last spring, *The Cleveland Plain Dealer* marveled: “Even having seen it, one cannot quite believe it. Such is the artistry of pianist-composer Daniil Trifonov.”

This evening’s concert is Mr. Trifonov’s Cal Performances début.