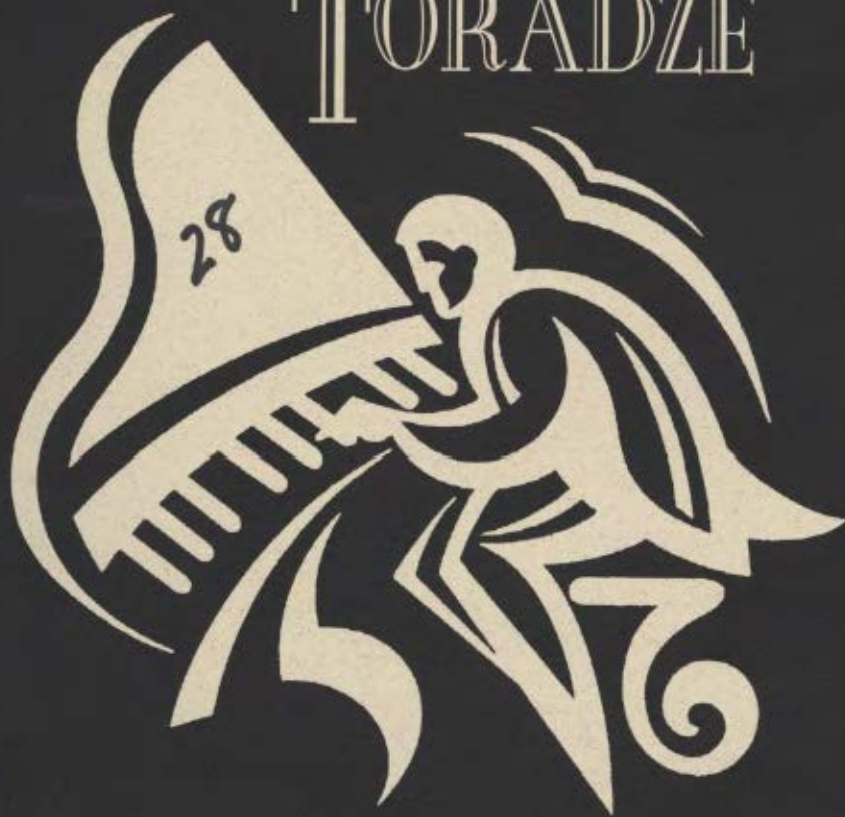



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An Evening with IUSB's world famous

# ALEXANDER TORADZE



8:00 PM, Wednesday, March 19, 1997  
Campus Auditorium  
Indiana University South Bend

Robert W. Demaree, Jr., Dean  
Division of the Arts



**T**his concert concludes the presentation of Sergi Prokofiev's five piano concertos. In last year's concert, Mr. Toradze performed concertos #3, #4, and #5 with pianists from the Martin endowed Toradze Piano Studio, Ivana Bukvic, Svetlana Smolina, and Vakhtang Kodanashvili on the second piano. This concert presents concertos #1 and #2, accompanied by Ms. Smolina and Maxim Mogilevsky.

Recordings of the entire cycle are in the concluding stages on *Phillips Classics* label with the Kirov Orchestra, under the direction of Valery Gergiev. The first release, concertos #2 and #5 are expected in the spring, to be followed by concertos #1, #3 and #4 in the fall.

# ALEXANDER TORADZE

## Program

### Piano Concerto No. 2 in G-minor Op. 16

Prokofiev

Adantino

Vivace

Allegro Moderato

Allegro Tempestoso

*Second piano*-Maxim Mogilevsky

*Intermission*

### Piano Sonata in G-minor, Hob. XVI:44

Haydn

Moderato

Allegretto

### Piano Concerto No. 1 in D-flat Major, Op. 10

Prokofiev

Allegro Briosso-Andante Assai- Allegro Scherzando

*Second piano*-Svetlana Smolina

# Thoughts about Prokofiev...

## Piano Concerto No. 2 in G-minor Op. 16

One of Prokofiev's most personal statements, the second piano concerto is dedicated along with other works from the same period, to the pianist Maximilian Schmitgoff. This flamboyant and precocious musician was Prokofiev's closest friend between 1909 and 1913 ---- the two were soulmates. Particularly for his brilliant intelligence, but also for his chic attire and social behavior, Schmitgoff was a role model for young Prokofiev. The composer was later to write to Schmitgoff's sister, Ekaterina, that during their friendship he was not fully himself, he was "half Max".

In April 1913 Prokofiev received a letter from his friend, who had gone on vacation to the Gulf of Finland: "Dear Serjoza, informing you of the latest news --- I just shot myself..." Even though it was Prokofiev who aspired to be like Schmitgoff, Schmitgoff (whose depressions were influenced by his fascination with Schopenhauer) may have experienced an inferiority complex as a result of Prokofiev's growing success as a composer and a pianist. Prokofiev was undone by this tragic event. Though he had already sketched some ideas for a future concerto, and shared them with Maximilian, it was the shock of Schmitgoff's death which shaped this piece in its agonizing final form.

The second Concerto was premiered on 23 August 1913 in Pavlovsk, outside St. Petersburg. Despite a violently negative public reception, many recognized the concerto as the composer's most important score to date. But when in the wake of the Russian revolution, Prokofiev went to the United States in 1918, he left this music behind among a pile of papers. During a period of fuel shortages, the occupants of Prokofiev's apartment burned the papers to keep warm and to cook their meals. Prokofiev felt strongly enough about his concerto and its personal associations to undertake a reconstruction from memory, at the same time revising and expanding it. This 1923 version was premiered in Paris in 1924 under Serge Koussevitzky.

On a number of occasions throughout his life, Prokofiev identified the Second Piano Concerto as the dearest of his compositions. I believe its personal meanings are clearly suggested -- that one can actually trace the Schmitgoff story in every move-



ment. In the opening bars, the strings pizzicato pulsate like a fragile and uncertain heartbeat. Then Prokofiev begins the story-- the score is marked "narrante". This leads to a theme for piano (*caloroso con gran espressione*) in which the feeling of tragedy is made explicit. In contrast, the ensuing *allegretto* theme is light-hearted, like two friends on an adventure. This reminiscence is short; a transitional passage prepares a vast cadenza. Uniquely, this serves as the movement's structural development. It contains markings like "con affeto", "colossale", "ff precipitato" "con tutta forze" (and Prokofiev was conservative and precise in his markings). In these pages Prokofiev reaches the limits of what he is able to express through the piano alone, a state of anguish that cannot be sustained. After seven and a half grueling pages the soloist ( I speak for myself) is exhausted -- he must be rescued by the orchestra. At this moment, the brass, above a tremendous timpani roll, recollect the " heartbeat" theme fortissimo. Thus does the fragile heartbeat of an individual, of Prokofiev, become universal. This tremendous episode says that you cannot grieve by yourself -- without sharing sorrow and pain.

Prokofiev begins the scherzo with a flourish in the flutes evoking a coachman lashing his horses; the composer dashes away from the tragedy. Throughout this movement the piano part is written in two-voice unison. (I cannot resist a comparison to the unison of voices in the finale of Chopin's "Funeral March" Sonata: Chopin stays in the cemetery while Prokofiev tries to flee.) The concerto's intermezzo, on the other hand, returns to real life in all its facets. Alongside grotesqueries, sarcasm, and irony, we encounter great lyrical beauty. The finale moves into an heroic mode: the composer breaking through to strength and maturity. Then there is an abrupt break; a distant bell, followed by a lullaby with a Russian folk element, introduced by the soloist. Like the lullabies of other cultures, this one resembles a funeral song -- a personal farewell. In another attempted "escape" from tragedy, Prokofiev attempts a "false ending", as if unwilling to face the final journey of his friend. Bells are heard. A slow cadenza leads to a processional joined by the orchestra with the distant "marching" of the tambourine. The movement's themes jointly culminate after which rapidly descending keyboard cascades plunge deep into the bass, suggesting a burial. Then the lullaby returns above an eerie tremolo in the cellos. Shorn of its rhythmic profile, the lullaby theme finally dissolves into a series of repeated G's -- the key of the concerto. Here the bells become a death knell. The work ends with a final blast of energy, recapitulating the movement's opening pages.

Prokofiev's Second Concerto is an exceptional human document which traces a scenario of sorrow, escape, disenchantment, and mature growth through a final farewell to a beloved friend.

*Alexander Toradze*

## Piano Sonata in G minor, Hob. XVI: 44-Franz Joseph Haydn

It is curious that Haydn, who was not a pianist, would come to compose more than fifty piano sonatas as well as numerous pieces for the instrument. Throughout his life, he experimented a great deal with the genre of the piano sonata, far more than Mozart did, for example. Before Haydn, it was Carl Phillip Emanuel Bach who systematized the work of their predecessors in establishing a more structured solo keyboard sonata form through his 150 sonatas. Bach's efforts, in turn, exerted a definite influence upon Haydn, in whose hands the form gradually grew into larger proportions. Haydn's first keyboard works were generally entitled "divertimento" or "partita" and were written for his harpsichord pupils. They were simple, spirited compositions, usually in three short movements. Subsequently, over a thirty-year period of sonata writing, Haydn transformed this graceful and courtly conception of the form into works more expressive of his individual temperament. He modified the structure, varied the number of movements and arranged them in diverse order. Particularly in his latter sonatas, the keyboard writing is highly imaginative and effective, heightened by a more far-ranging harmonic usage and animated style. It is not known when Haydn wrote the *Sonata in G minor, Hob. XVI:44*; musicologists believe that it was composed between 1771 and 1773. The present sonata is unusual in that it only contains two movements, a graceful *Moderato*, followed by a robust and joyful *Allegretto*.

## Piano Concerto No.1 in D-flat Major, Op. 10: Prokofiev

The year 1910 marked a turning point in Prokofiev's life: on the death of his father the nineteen-year-old Sergi had to make his own way financially. This personal tragedy was shortly followed by good fortune in his career. In 1911, for the first time, a public symphony concert of his music was held in Moscow. This was in July, when his symphonic tableaux titled *Dreams* and *Autumn Sketch*, for small orchestra, received their first performances.

Also in that year he wrote his first piano concerto, which he considered to be his first "more or less mature composition, both as regards the conception and its fulfillment," as he later wrote. Initially conceived as a concertino for piano and orchestra, which would be financially feasible and which he could play himself, it was lengthened into a single-movement piece of brilliance and virtuosic work

for the soloist. A pianist at the St. Petersburg Conservatory, Prokofiev coveted the Rubenstein prize, for which he chose to compose in an unorthodox manner; instead of playing the traditional classical composition, he performed his own first piano concerto – and won. This was in April of 1911.

Although the concerto was written in sonata-allegro form, an *andante* is interjected between the exposition and development; this *andante* passage is a scherzo, giving the piece the element of three movements united into one. There is, in addition, an introduction which is repeated after the exposition (after a formula already applied by Beethoven in the "Pathetique" Sonata), and again once at the conclusion of the concerto. This triple repetition provides a unity in this incisive work.

*Edgar Colon-Fernandez*



# Alexander Toradze

Alexander Toradze is internationally recognized by musicians, critics and audiences alike as a masterful keyboard virtuoso in the grand Romantic tradition. He has enriched the great Russian pianistic heritage with unorthodox interpretive conceptions, deeply poetic lyricism, and visceral excitement.



Mr. Toradze opened his 1996-97 season by appearing in London's "Proms" at Royal Albert Hall. London's Sunday Times (Sept. 15, 1996) called his performance "Truly Colossal" His tour continued in Birmingham (England), Athens, Rotterdam, and Rome.

During the past winter, Mr. Toradze performed with the orchestras of Toronto, Stockholm, Milan, Saabruken (Germany), Seattle and Indianapolis. He also appeared in a recital series in the Netherlands and Italy.

Next week, Mr. Toradze will be performing Rachmaninoff's *Third Piano Concerto* with the Detroit Symphony. Future performances include appearances in the U.S.A., Canada, England, Germany, Finland, Russia, the Netherlands, and Sweden.

This summer Mr. Toradze is participating in numerous festivals, performing himself as well as presenting the members of the Toradze Piano studio; most notably, at the Edinburgh Festival (Scotland) from August 15 through the 25th.

## Ms. Svetlana Smolina

Svetlana Smolina was born in Novgorod in 1977. Starting her musical schooling at age seven, by 1992 she had twice won the National Piano Competition, which led to numerous appearances with orchestras and on television as well as solo recitals. In August, 1993, she won the International Piano Competition "Citta di Senigallia" in Italy, which was followed by successful tours of Denmark and Italy. Svetlana is proud to have been invited to perform in the international festival dedicated to the memory of Andrei Sakharov, where her fellow participants included such luminaries as Mstislav Rostropovich, Yriy Bashmet and Dimitri Bashkirov. Svetlana is pursuing a Bachelor's Degree at IUSB.



## Mr. Maxim Mogilevsky

An accomplished pianist on the world scene, Maxim Mogilevsky debuted at the age of thirteen with the Moscow Philharmonic Orchestra under Dmitri Kitaenko. After studying with prominent Soviet teachers and scoring prizes in international competitions in Japan and South Africa, Maxim performed recitals and appeared with orchestras in Japan, France, Belgium and Australia. His American debut was a recital in the "Gold Medal Series" in Los Angeles in 1992, for which he received a strong and enthusiastic response from the L.A. Times. Since then he has performed twice under the baton of Seiji Ozawa, played a tour of South Korea, and performed recitals in Italy, Moscow and Dallas, among other places.

Other engagements included appearances with Valery Gergiev at the "White Nights" festival in St. Petersburg and a Tchaikovsky Concerto with the Seattle Symphony in Seattle, Washington and the Fargo Symphony Orchestra in North Dakota. In fall of 1995 he won top prize at Porto International Piano Competition in Portugal.

Maxim is currently an adjunct professor of piano and assistant to professor Alexander Toradze at Indiana University South Bend.



As a courtesy to the artists and to other members of the audience, latecomers will be seated at an appropriate time. For the same reasons return to seating following intermission should be prompt. Attendance by children under the age of responsible behavior is discouraged. Audio and video recording equipment and cameras may not be used at a performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend.

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at Ravinia

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