

Ilya Yakushev

Piano



PROGRAM

- Sonata in D major, Hob.XVI/37 Joseph Haydn
Allegro con brio (1732-1809)
Largo e sostenuto
Finale: Presto ma non troppo
- Adagio in B minor, K.540 Wolfgang Amadeus Mozart
(1756-1791)
- Sonata in C-sharp minor, Op. 27, No. 2,
Quasi una fantasia ("Moonlight Sonata") Ludwig van Beethoven
Adagio sostenuto (1770-1827)
Allegretto
Presto agitato

INTERMISSION

- Vallée d'Obermann (from *Années de pèlerinage*) Franz Liszt
Mephisto Waltz No.1 (1811-1886)
- Sentimental Waltz, Op.510 No.6Pyotr I. Tchaikovsky
(1840-1893)
- Rhapsody in Blue.....George Gershwin
(1898-1937)



Ilya Yakushev appears by arrangement with Lisa Sapinkopf Artists
www.chambermuse.com

*With grateful thanks to the family and many friends of the late Carol Tambyln Carlson.
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23rd March 2019
8:00 p.m.

Saint Martin's Abbey
Lacey, Washington

About the Artist

Russian pianist **Ilya Yakushev**, with many awards and honors to his credit, continues to astound and mesmerize audiences at major venues on three continents.

Ilya Yakushev's 2018-19 season includes concerts in over 30 U.S. cities, as well as in Mexico and Russia. Last season, he appeared as piano soloist with the symphony orchestras of New Haven (CT), El Paso (TX), Dubuque (IA), La Crosse (WI), Lake Forest (IL); and Glacier Symphony (MT), in addition to recitals in New Jersey, Connecticut, Massachusetts, Tennessee, and Washington. He will also play recitals in Texas, Louisiana, Connecticut, New Jersey, and New York.

Highlights of Yakushev's 2017-18 season included return appearances with the St. Petersburg Philharmonic, Edmonton Symphony, Las Cruces Symphony, and Reading Symphony, as well as performances with Decatur Symphony and Johnstown Symphony.

In February 2014, British label Nimbus Records published "Prokofiev Sonatas Vol. 1" CD. American Record Guide wrote "Yakushev is one of the very best young pianists before the public today, and it doesn't seem to matter what repertoire he plays – it is all of the highest caliber." Volume 2 was published in January 2017, as well as an all-Russian repertoire CD in September 2017. In past seasons, he has performed in various prestigious venues worldwide, including Glinka Philharmonic Hall (St. Petersburg), Victoria Hall (Singapore), Weill Recital Hall at Carnegie Hall (New York), Davies Symphony Hall (San Francisco), and Sejong Performing Arts Center (Seoul, Korea). His performances with orchestras include those with the Mariinsky Theatre Orchestra, San Francisco Symphony, BBC Concert Orchestra, Boston Pops, Rochester Philharmonic, Utah Symphony and many others.

Winner of the 2005 World Piano Competition which took place in Cincinnati, OH, Mr. Yakushev received his first award at age 12 as a prizewinner of the Young Artists Concerto Competition in his native St. Petersburg. In 1997, he received the Mayor of St. Petersburg's Young Talents award, and in both 1997 and 1998, he won First Prize at the Donostia Hiria International Piano Competition in San Sebastian, Spain. In 1998, he received a national honor, The Award for Excellence in Performance, presented to him by the Minister of Culture of the Russian Federation in Moscow. Most recently, Mr. Yakushev became a recipient of the prestigious Gawon International Music Society's Award in Seoul, Korea. Mr. Yakushev attended the Rimsky-Korsakov College of Music in his native St. Petersburg, Russia, and subsequently came to New York City to attend Mannes College of Music, where he studied with legendary pianist Vladimir Feltsman.

Mr. Yakushev is a Yamaha artist.

Program Notes

Haydn

One of Haydn's few pre-London sonatas to have entered the popular repertoire is the D major, No 37, from the set of six published by the Viennese firm of Artaria in 1780. The sonatas were dedicated to the talented sisters Franziska and Maria Katherina von Auenbrugger, whose playing in aristocratic salons drew the admiration of both Leopold Mozart—never one to dish out compliments lightly—and Haydn himself.

The D major's popularity is easy to understand. The first movement, with its irrepressible, chirruping main theme, evokes the spirit of Domenico Scarlatti at his most dashing within the dynamic of the Classical sonata style. At the center of the development, Haydn offsets the prevailing mood of jocularly with a powerful sequence of suspensions. The Largo e sostenuto, in D minor, is especially striking: a grave, sonorously scored sarabande, archaic in flavour, with a suggestion of a Baroque French overture in its dotted rhythms and imitative contrapuntal textures. Like the slow movement of No 24, it leads without a break into the finale, a guileless rondo marked *innocentemente* and built around a fetching tune that could have been whistled on any Viennese street corner.

From notes by Richard Wigmore © 2007

Mozart

Shortly after his father Leopold's death on June 2, 1787, he promised his sister some "new things from me for the clavier." However, a year was to pass before he sent her these pieces, which included the Adagio. It fits what we know of Mozart's thought and action that he should dedicate a piece of music to the memory of his father and allow it to be performed by his sister, the only other person to suffer the same loss as he.

The key of B minor is very rare in Mozart's compositions; it is used in only one other instrumental work, the slow movement from the D Major Flute Quartet. Mozart scholars have frequently referred to it as mysterious and enigmatic; Alfred Einstein called it "one of the most perfect, most deeply felt, and most despairing of all his works." At 57 measures, the length of the piece is largely based on the performer's interpretation, including the decision of whether to do both repeats; it may last between 5½ and 12 minutes.

Liszt

Whenever Liszt, as a boy, was asked what he wanted to be when he grew up, he would point to a portrait of Beethoven and say: "Like him." Liszt gave the first public performance of Beethoven's imposing Hammerklavier sonata. Without Liszt's generosity, a Beethoven monument might never have been unveiled in Bonn. Liszt even possessed the great composer's death mask.

Vallée d'Obermann (Obermann's Valley) is from the first of the three suites that make up Liszt's *Années de pèlerinage* (French for *Years of Pilgrimage*), a collection that is widely considered a masterwork and summation of Liszt's musical style.

It was inspired by Senancour's novel of the same title, set in Switzerland, with a hero overwhelmed and confused by nature, suffering from ennui and longing, finally concluding that only our feelings are true. The captions include one from Byron's *Childe Harold's Pilgrimage* ("Could I embody and unbosom now / That which is most within me,--could I wreak / My thoughts upon expression, and thus throw / Soul--heart--mind--passions--feelings--strong or weak-- / All that I would have sought, and all I seek, / Bear, know, feel--and yet breathe--into one word, / And that one word were Lightning, I would speak; / But as it is, I live and die unheard, / With a most voiceless thought, sheathing it as a sword.") and two from Senancour's *Obermann*, which include the crucial questions, "What do I want? Who am I? What do I ask of nature?"

Mephisto Waltz No. 1, Der Tanz in der Dorfschenke (The Dance in the Village Inn), is the best-known of the four Mephisto Waltzes. Originally written for orchestra and then arranged by the composer for piano, the waltz has been a concert favorite, with its passion, sensuality and dramatics generating an emotional impact.

The Mephisto Waltz No. 1 is a typical example of program music (music that attempts to musically render an extra-musical narrative), taking for its program an episode from Faust, not by Goethe but by the Austrian poet Nikolaus Lenau (1802–1850). The following program note, which Liszt took from Lenau, appears in the printed score:

"There is a wedding feast in progress in the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon out of the room, into the open, away into the woods. The sounds of the fiddle grow softer and softer, and the nightingale warbles his love-laden song."

Tchaikovsky

Tchaikovsky wrote waltzes exploring a wide range of moods throughout his career, including a collection of six piano pieces, op. 51, all dedicated to women. The gently melancholy *Valse sentimentale*, the best known of the set, is dedicated to the governess of friends and has long been a favorite of not only pianists but, thanks to several transcriptions, string players too.