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PROGRAM

Monday Evening, March 11, 2002, at 7:30

Concert in Memoriam

Gina Bachauer (1913–1976)

Alexandros Kapelis, *Pianist*

Joined by:

Anna Rabinova, *Violin*

Soohyun Kwon, *Violin*

Katherine Greene, *Viola*

Hai-Ye Ni, *Cello*

Jon Deak, *Bass*

Musicians of the New York Philharmonic

JOHANN SEBASTIAN BACH

Klavier Konzert in G minor, BWV 1058

Allegro

Andante

Allegro assai

WOLFGANG AMADEUS MOZART

Piano Concerto in C major, K.415

Allegro

Andante

Allegro

Intermission

SERGEI RACHMANINOFF

Two Études-Tableaux

Étude-Tableau in C minor, Op. 33, No. 3

Étude-Tableau in E-flat minor, Op. 39, No. 5

DMITRI SHOSTAKOVICH

Quintet for Piano and Strings in G minor, Op. 57

Prelude

Fugue

Scherzo

Intermezzo

Finale

Alice Tully Hall

PROGRAM

The Gina Bachauer Memorial Concerts
57 East 95th Street, Suite 1
New York, N.Y. 10128
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Also many thanks to Ms. Elli Antoniadis, Mr. Nicola Bulgari, Ms. Noretta Conci, Mr. Cody Franchetti, Ms. Nada Geroulanos, Ms. Olga Geroulanos, Ms. Vera Lauer, Ms. Antonia Lavanne, Ms. Aliko Perroti, Ms. Lola Salas, Mr. Gregory Shultz, Mr. Harvey Simon, Dr. Michael and Mrs. Beth Stone, and Mr. George Votis.

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A Message from the Gina Bachauer Foundation in Greece

Athens, February 4, 2002

On behalf of the Gina Bachauer Foundation in Greece, we would like to thank you for your participation in the Gina Bachauer 25th memorial anniversary. This inclusion is particularly significant, as Mrs. Bachauer performed very often in the United States throughout her career, and had a special bond with the American public, who was particularly warm and receptive to her work.

Gina Bachauer died on Sunday, August 27, 1976, while visiting Greece, the country where she was born and that she deeply loved. That very day she was expected to give a recital at the Herod Atticus Odeon. The foundation that bears her name was created after her death to promote classical music in Greece and to provide scholarships for young Greek talents to study abroad.

We are very grateful to the organizers and musicians for their effort and their contribution to this cause, and we deeply thank you for joining us in our vision.

Aris Garoufalis, *President, Gina Bachauer Foundation in Greece*
Nada Geroulanos, *Coordinator of the Gina Bachauer 25th Anniversary*

PROGRAM

Notes on the Program

by Cody Franchetti

Gina Bachauer
(1913–1976)



Gina Bachauer (1913–1976), along with Maria Callas and Dimitri Mitropoulos, was one of the greatest classical musicians from Greece in the 20th century. A student of Rachmaninoff and Cortot, Mrs. Bachauer was noted for her balanced musicianship and her commanding technique. She made her debut in Athens in 1935, and during World War II she gave more than 600 concerts for allied troops. She made her London and New York debuts in 1947 and 1950, and played widely in Europe and the United States after that. Particularly impressive in the late-Romantic repertory, she is regarded

as one of the great pianists of the last century.

Gina Bachauer's life exemplifies the rigorous discipline and perseverance required to succeed as a concert soloist. Despite her hectic touring schedule, Mrs. Bachauer consistently found time to teach and encourage developing student pianists. Her depth of human character is remembered by a host of friends and former students and attested by a rich legacy of humanitarian efforts. The American public embraced Gina Bachauer. After her Town Hall debut in 1950 she went on to make her New York Philharmonic debut at Carnegie Hall in 1951 and became a permanent fixture in the New York concert scene until 1975, performing as soloist with the New York Philharmonic for more than ten concert seasons. A gracious lady with the rare gifts of warmth and sincerity, Bachauer won the love and friendship of everyone with whom she came in contact. The *New York Times* paid tribute to her in summing up her great qualities after a recital in 1967:

If Gina Bachauer did not exist, no one could invent her because it would be impossible to imagine the precise combination of physical characteristics, aristocratic stage manner, blazing technical brilliance and remarkable musical insights that make her the woman, pianist and interpretative artist she is. A Bachauer recital is an event that awes and moves and fills the listener with the delight of music at its flamboyant best.

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THURSDAY EVENING, NOVEMBER 8, 1951, at 8:45
FRIDAY AFTERNOON, NOVEMBER 9, 1951, at 2:30

Under the Direction of
DIMITRI MITROPOULOS

Assisting Artist: GINA BACHAUER, Pianist

ROSSINI Overture, *La Scala di Sete*

HAYDN Symphony in D major (B. & H. No. 104)
I. Adagio—Allegro
II. Andante
III. Menuetto: Allegro
IV. Allegro spiritoso

MILLS Theme and Variations, Op. 81
(First performances)
Intermission

RACHMANINOFF Concerto for Piano and Orchestra
in D minor, No. 3, Op. 30
I. Allegro ma non tanto
II. Intermezzo
III. Finale

Gina Bachauer
Mme. Bachauer plays the Steinway Piano

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Program page from Mrs. Bachauer's Carnegie Hall debut with the New York Philharmonic in 1951.

Klavierkonzert in G minor, BWV 1058

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach

Died July 28, 1750, in Leipzig

It may surprise some to hear Bach played in a piano quintet format. In fact such an ensemble would not have been conceived of during the first half of the 18th century, let alone by Bach himself, who was considered a retrograde composer by his contemporaries. It is our contention that such arrangements are not only interesting but also particularly revealing of a fundamental characteristic of Bach's music.

The philological mania that has invested classical music in the last 30 years has had a dualistic effect on performance practices. Our overall musical culture has been expanded by a number of studies on aspects ranging from performance, rhythm, tempo, and ornamentation to a greater understanding of how composers felt about music in their time. Fundamental studies have also appeared that have given us a far greater understanding of figured bass realizations and their harmonic implications. Furthermore, of capital importance when dealing with Baroque music, we now understand the connotation of "affect" in music in its historical setting. Unfortunately the less than admirable effects of this movement are still today hampering performances as well as recordings. Inexplicably a handful of Northern-European musicians have invested themselves with exclusive right of being

the detainees of credible historical performances. The result has been grim indeed: aphonic voices diluting ardent melodies into stagnant laments, sibilating strings too flagging to render any rhythmic impetus, lame ornamental articulation, inexpressive phrasing, and more. What is most disheartening is that these performances have not remained on the sidelines, but have become in many cases mainstream causing the public taste to be corrupted in the name of authenticity. Even the "historical performance" movement has been dogmatic to the point of claiming that it only can do justice to Baroque music. "Emotional identification" with the past, as Walter Benjamin referred to it, seems to be misleading these pseudo-historians, who disguise mere impressionable curiosity under the name of method. There are far too many examples in Bach's music pointing to the fact that he was more interested in structure and form than in questions of sonority. Therefore, due to the inexhaustible material of his music, certain sonorities and instrumental configurations not yet discovered during his time might be as revealing—if not more so—of its essence.

Bach's concertos were in all probability written in the 1730s in Leipzig during his tenure as Kantor at the Thomasschule. Not one of his concertos is dated. Their original solo instrument is not always clear. However, this is not of fundamental concern, since Bach arranged his concertos indifferently according to the occasion. The Concerto in G minor, BWV 1058 is better known in its violin version. It is remarkable to see Bach's stroke of genius as he adapted the solo violin figurations into eminently virtuosic keyboard passages. The opening *Allegro*, with its vigorous opening statement, follows closely the *concerto grosso* scheme. The second movement, a free aria, is one of the high points of the Baroque in its poignant dialogue between strings and soloist. The last movement shows Bach's virtuosic vein and mastery of counterpoint and fugue techniques.

Piano Concerto in C major, K.415

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Despite their perfection, Mozart's piano concertos are rarely appreciated as an experimental effort of a new medium. In fact, we should not forget that the pianoforte was still quite rare well until the last quarter of the 18th century and that Mozart's concertos flourished also as an exhaustive application of the new possibilities of sonority, keyboard technique, and form, which arose from this happy combination.

The Piano Concerto in C major, K.415, was the last of a new series of concertos Mozart wrote in the latter part of 1782 to be published the following year as a subscription series (K.413, 414, 415). In fact, to make them more easily available, he offered the possibility of having these concertos performed in piano quintet arrangement ("a quattro").

Mozart had not written a concerto for the pianoforte since his pivotal work in E-flat major, K.271, of 1777. While K.271 belongs to the aesthetics of the *Sturm und Drang* period, as his "little" G-minor Symphony, the new concertos mark the beginning of a new phase of the medium. Mozart himself remarked about them:

The concertos are a midpoint between too easy and too difficult, they are very brilliant, pleasant to the ear without being empty; here and

there the experts will be satisfied but in a way that also those who aren't will derive pleasure without knowing why.

The C-major Concerto is the grandest of the three. Throughout, the concerto displays a contrapuntal focus not present in his earlier concertos. The first movement, with its delightful melodies and military aspect, is ineffably suspended between a rococo and classical vein. The second movement is a blooming cantabile in sonata form, with a gestural cadenza. The finale has an unusual structure (A-B-A-C-B-A). Its two highly emotional sectional interludes in C minor foreshadow Pamina's laments. As in it happens with Mozart, vocal and instrumental are miraculously one and indivisible.

Two *Études-Tableaux*

SERGEI RACHMANINOFF

Born April 1, 1873, in Semyonovo

Died March 28, 1842, in Beverly Hills

Rachmaninoff's *Études-Tableaux*, Op. 33 and Op. 39, were written in Russia just before his departure for the United States. These compositions show us a different aspect of the composer, an ostensibly deeper and less virtuosically meandering vein, probably animated by the turgid milieu of pre-Revolutionary Russia. Rachmaninoff withdrew the *Étude-Tableau* in C minor, Op. 33, No. 3, from the original set probably considering it out of reciprocity with the set, and it was thus published posthumously. The *Molto tranquillo* in C major has a rising chromatic melody that satisfied Rachmaninoff with its intense effect of mounting tension, to the point that he quoted it at the end of the second movement of his Fourth Piano Concerto with identical harmonization. The *Étude-Tableau* in E-flat minor, Op. 39, No. 5, needs no introduction as it has been a pianists' warhorse from its inception. Marked simply *Appassionato*, it is an emotional outburst that pushes the chordal sonorities of the piano to its limits.

Quintet for Piano and Strings in G minor, Op. 57

DMITRI SHOSTAKOVICH

Born September 25, 1906, in St. Petersburg

Died August 9, 1975, in Moscow

Dmitri Shostakovich composed the Quintet for Piano and Strings in G minor, Op. 57, in 1940, just before his Seventh Symphony. Both works were greatly successful in Russia and abroad due to the felicitous fusion of both compositional density and eloquent expression. The first movement is a prelude of Handelian flavor, with a sonorous declamatory piano opening and intense string playing, with unusual *tessituras* throughout. The second movement is a sorrowful *Fugue*, quite strict in form and motivically driven. The frenetic *Scherzo* is composed of various heterogeneous themes—from a martial motive in octaves played by the piano to a sinuous melody recalling Paganini's penetrating simplicity. The *Intermezzo* touches on the depths of desolation, to which Shostakovich will capitulate in his Fourteenth Symphony. The *Finale* is in loose sonata form with *bolero*-style figurations. The recapitulation (in G-sharp minor) is twistingly stark but soon slides back into a hushed capricious ending in the original key (G major), recalling the last movements of his Sixth and Eighth Symphonies.

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Meet the Artists

Alexandros Kapelis



Alexandros Kapelis has appeared in recital and as soloist in Europe and the Americas to great critical acclaim. Recognized by the International Press Service (IPS) as "one of the most promising young classical musicians of any nationality today," he has performed repeatedly in Switzerland, Italy, Spain, England, Malta, and Greece, as well as in North and South America. Most recently, he made his debuts in Chicago, at the Deia Festival in Mallorca, at the Athens Megaron, and in Mexico with the Orquesta Sinfónica de Monterrey, as well as his debut as conductor with Handel's opera *Giulio Cesare* at the Ernen Musikdorf Festival in Switzerland.

After he was heard by Vladimir Ashkenazy, Mr. Kapelis was invited to perform a series of concerts with the Philharmonia Orchestra, always under the direction of Mr. Ashkenazy. Upcoming engagements also include solo appearances with the Prague Symphony Orchestra under Anthony Witt and the Orchestra da Camera Italiana under Salvatore Accardo.

His father being a native of Greece and his mother a native of Perú, Alexandros Kapelis grew up with a dual heritage and spent time in both countries during his formative years. He began studying the piano at age five and has since studied with Dimitri Toufexis at the American College of Greece, Diane Walsh and Julius Levine at the Mannes College of Music, and Noretta Conci in London. He also holds the soloist's diploma from the Greek Conservatory, which honored him with its first prize and unanimous distinction.

Anna Rabinova



Born in Moscow, violinist Anna Rabinova studied at the Tchaikovsky Conservatory. She was the winner of the Bach International Competition (Leipzig, Germany), received first prize at the 16th International Competition in Belgrade, and won the 1993 Concerto Competition at The Juilliard School. She has performed with numerous European orchestras and has made solo appearances with U.S. orchestras, including the American Symphony Orchestra. Ms. Rabinova has premiered works by Corigliano and Schnittke. She has performed in recital in Moscow, Berlin, Rome, Leipzig, Belgrade, New York City, and Washington, D.C. Her festival appearances include Tanglewood, Caramoor, and the Berlin Chamber Music Festival.