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2017-02-23

Piano Duo Recital: Boaz Sharon and Pavel Nersessian, February 23, 2017

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February 23-26

Boston University Opera: Emmeline
Huntington Theatre

Saturday, February 25, 8pm

Klaudia Szlachta Faculty Recital
Concert Hall

Monday, February 27, 8pm

Student Composers Concert
Concert Hall

Tuesday, February 28, 10am

Master Class: Roger Vignoles, piano
Concert Hall

Tuesday, February 28, 6:30pm

Soloist Competition Finals
Tsai Performance Center

Wednesday, March 1, 8pm

Concert Band
Tsai Performance Center

Marsh Chapel, 735 Commonwealth Avenue
CFA Concert Hall, 855 Commonwealth Avenue
Boston University Theatre, 264 Huntington Avenue
Boston Symphony Hall, 301 Massachusetts Avenue
Tsai Performance Center, 685 Commonwealth Avenue



Boston University College of Fine Arts School of Music



Piano Duo Recital Boaz Sharon and Pavel Nersessian

Thursday, February 23, 2017 8pm

Tsai Performance Center

Boston University College of Fine Arts
School of Music

February 23, 2017
Tsai Performance Center

Fantasy D 940

Franz Peter Schubert
(1797-1828)
arr. Harold Bauer

Les Préludes S 97

Franz Liszt
(1811-1886)
arr. by the composer

Fêtes from Nocturnes

Claude Debussy
(1862-1918)
arr. Maurice Ravel

Intermission

Fragments from the ballet "Cinderella"

Sergei Prokofiev
(1891-1953)
arr. Mikhail Vasilievich Pletnev

An American in Paris

George Gershwin
(1898-1937)
arr. by the composer

Thanks to Falcetti Pianos of Natick for providing the two Yamaha CFX Concert Grands used in tonight's performance.

Boston University College of Fine Arts
School of Music

STRINGS

Steven Ansell *viola* *
Edwin Barker *double bass* *
Heather Braun *violin*
Lynn Chang *violin*
Hye Min Choi *viola*
Carolyn Davis Fryer *double bass*
Daniel Doña
pedagogy, chamber *
Rachel Fagerburg *viola*
Franziska Huhn *harp*
Mihail Jojatu *cello*
Bayla Keyes *violin* *
Hyun-Ji Kwon *cello*
Michelle LaCourse *viola* * ++
Warren Levenson *guitar*
Benjamin Levy *double bass*
Lucia Lin *violin* *
Malcolm Lowe *violin*
Dana Mazurkevich *violin*
Yuri Mazurkevich *violin* *
Ikuko Mizuno *violin*
James Orleans *double bass*
Michael Reynolds *cello* *
Rhonda Rider *cello*
Todd Seeber *double bass*
John Stovall *double bass*
Klaudia Szlachta *violin*
Lawrence Wolfe *double bass*
Michael Zaretsky *viola*
Peter Zazofsky *violin* *
Jessica Zhou *harp*

PIANO

Victor Cayres
Gila Goldstein *
Linda Jiorle-Nagy *
Michael Lewin
Pavel Nersesyan *
Konstantinos Papadakis
Roberto Plano *
Boaz Sharon * ++

COLLABORATIVE PIANO

Javier Arrebola * ++
Shiela Kibbe *
Melinda Lee Masur
Robert Merfeld

ORGAN

Peter Sykes * ++

VOICE

Michelle Alexander *
Penelope Bitzas *
Sharon Daniels *
James Demler *
Matthew DiBattista
Lynn Eustis *
Phyllis Hoffman * ++
Betsy Polatin SOT
Jerrold Pope * SAB II
Tara Stadelman-Cohen
Kevin Wilson

WOODWINDS, BRASS, and PERCUSSION

Ken Amis *tuba*
Jennifer Bill *saxophone*
Kyle Brightwell *percussion*
Geraldyn Coticone *flute*
Terry Everson *trumpet* *
John Ferrillo *oboe*
Timothy Genis *percussion*
Nancy Goeres *basoon*
Bruce Hall *trumpet*
Ronald Haroutunian *basoon*
John Heiss *flute*
Renee Krimsier *flute*
Gabriel Langfur
tenor/bass trombone
Kai-Yun Lu *clarinet*
Don Lucas
tuba/euphonium * ++
David Martins *clarinet* *
Mark McEwen *oboe*
Toby Oft *trombone*
Elizabeth Ostling *flute*
Margaret Phillips *basoon*
Andrew Price *oboe*
Kenneth Radnofsky
saxophone
Thomas Rolfs *trumpet*
Mike Roylance
tuba/euphonium
Eric Ruske *horn* *
Robert Sheena *English horn*
Thomas Siders *trumpet*
Ethan Sloane *clarinet* * LOA
Jason Snider *horn*
Samuel Solomon *percussion*
James Sommerville *horn*
Richard Stoltzman *clarinet*
Linda Toote *flute* *

HISTORICAL PERFORMANCE

Aldo Abreu *recorder*
Sarah Freiberg Ellison *cello*
Greg Ingles *sackbut*
Laura Jeppesen *viola da gamba*
Christopher Krueger
baroque flute
Catherine Liddell *lute*
Douglas Lundeen *natural horn*
Robinson Pyle *natural trumpet*
Marc Schachman *baroque oboe*
Aaron Sheehan *voice*
Jane Starkman
baroque violin/viola
Peter Sykes *harpsichord* * ++

MUSICOLOGY

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Jacquelyn Shoes *
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Jeremy Yudkin *

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Kinh Vu *

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EMERITUS

David Hoose, *conducting*
Ann Howard Jones, *conducting*
Joy McIntyre, *voice*
William McManus, *music education*
George Neikrug, *cello*
Sandra Nicolucci, *music education*

STAFF PIANISTS

Michelle Beaton
Anna Carr
Ja Young Kim
Siu Yan Luk
Brendon Shapiro
Lorena Tecu
Noriko Yasuda

* Full-time faculty
SAB Sabbatical

++ Department Chairs
SOT School of Theatre

LOA Leave of Absence
STH School of Theology

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Program Notes

The **Fantasia in F minor** by Franz Schubert, D.940 (Op. posth. 103), for piano four-hands (two players at one piano), is one of Schubert's most important works for more than one pianist and one of his most important piano works altogether. Schubert composed it in 1828, the last year of his life, and dedicated it to his pupil, Karoline Esterházy. The Fantasia is divided into four movements, that are interconnected and played without pause. A typical performance takes about 20 minutes.

Arrangement for two pianos by Harold Bauer (1928).

Les préludes is the third of Franz Liszt's thirteen symphonic poems. It is listed as S.97 in Humphrey Searle's catalogue of Liszt's music. The music is partly based on Liszt's 1844/5 choral cycle Les quatre éléments (The Four Elements). Its premiere was in 1854, directed by Liszt himself. Les préludes is the earliest example of an orchestral work entitled "symphonic poem". Liszt made his own arrangements for two pianos and for piano duet.

Nocturnes (L. 91), sometimes Trois Nocturnes or Three Nocturnes, is an orchestral composition in three movements by the French composer Claude Debussy. It was completed on 15 December 1899.

"Fêtes" is the second movement of this cycle. Debussy wrote an "introductory note" to the piece as follows:

'Fêtes' gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resistantly the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. The complete work was transcribed for two pianos by Maurice Ravel.

Suite from Cinderella op. 87 (Transcription for two pianos by M. Pletnev) Cinderella Op. 87, is a ballet composed by Sergei Prokofiev to a scenario by Nikolai Volkov. It is one of his most popular and melodious compositions, and has inspired a great many choreographers since its inception. The piece was composed between 1940 and 1944. Cinderella is notable for its jubilant music, lush scenery, and for the comic double-roles of the step-sisters (which can be performed in travesti), more mad than bad in this treatment.

An American in Paris is a jazz-influenced symphonic poem by the American composer George Gershwin, written in 1928. Inspired by the time Gershwin had spent in Paris, it evokes the sights and energy of the French capital in the 1920s and is one of his best-known compositions. Gershwin collaborated on the original program notes with the critic and composer Deems Taylor, noting that: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere." When the tone poem moves into the blues, "our American friend ... has succumbed to a spasm of homesickness." But, "nostalgia is not a fatal disease." The American visitor "once again is an alert spectator of Parisian life" and "the street noises and French atmosphere are triumphant."

From Wikipedia, free encyclopedia

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Pavel Nersessian

“His performance brought a veritable roar of approval from the audience,” wrote the Irish Times, after Pavel Nersessian received the 1st Prize in the GPA Dublin International Piano Competition in 1991. Being one of the most remarkable pianists of his generation in Russia, he is known for his ability to play equally convincingly in the whole palette of the piano repertoire. He won prizes in the Beethoven Competition in Vienna in 1985, the Paloma O’Shea Competition in Santander, and the Tokyo Competition.

Nersessian was a pupil of the famous Central Music School of the Moscow Tchaikovsky Conservatoire, where his teacher was Yu. Levin. Later he was a student of the Conservatoire under Prof. S. Dorensky. Upon graduating from the Conservatoire in 1987 with maximum marks he was invited to join the faculty.

Pavel Nersessian has been touring Russia and surrounding states from the age of eight, and has given performances in London, Glasgow, Edinburgh, New York, Los Angeles, Paris, Cannes, Leipzig, Vienna, Budapest, Madrid, Tokyo, Osaka, Seoul, Dublin, Muenchen, Caracas, Rio de Janeiro, Belgrade, Cairo, Kiev, and many other cities.

Mr. Nersessian, by special invitation from the Kirov and the Perm Ballet, performed solo part in Balanchine’s Ballet Imperial based on the music of Tchaikovsky’s 2nd Piano Concerto with performances in the Kirov, Bolshoi, Chatelet and Covent Garden. He also played a solo part in J. Robbins’ ballet “The concert, or The Perils of Everybody” on the music of F. Chopin.

He is known for his collaboration with chamber music groups and other musicians, such as Borodin and Glinka Quartets, National Symphony Orchestra in Russia, Thomas Sanderling, Tugan Sokhiev, Eri Klas, Saulius Sondeckis, Alexander Lazarev, Ken-David Mazur, Pavel Kogan, Alexandre Chernushenko, Mikhail Agrest, Pascal Moragues, Julius Milkis, Evgeny Petrov, Abel Pereira, Benjamin Schmid, Stepan Yakovich, Ani Kavafian, Andrei Gridchuk, Alena Baeva, Philippe Cassard, Yana Ivanilova, Nina Kogan, Mikhail Bereznitsky and many others. He has recorded numerous disks with the compositions of Chopin, Schumann, Schubert, Brahms, Tchaikovsky, Beethoven, Shostakovich, and he has given masterclasses in the USA, Russia, Estonia, Kazakhstan, Ireland, Germany, Spain, Italy, Korea, Brazil, and Japan.

Pavel Nersessian has been working as an assistant in a class of a famous professor S. Dorensky since 1987. Many famous students graduated from this studio during these years: N. Lugansky, V. Rudenko, D. Matsuev, O. Kern, A. Shtarkman, P. Kolesnikov, G. Tchaidze, A. Dossin, F. Kopachevsky, T. Tessman and many others.

In 2005 he became a merited artist of the Russian Federation.

<http://www.nersessian.com/en>

Boaz Sharon

Boaz Sharon is Professor of Piano and Chair of Piano at Boston University and Director of the Young Artists Piano Program at the Boston University Tanglewood Institute. Born in Tel Aviv, Israel, Boaz Sharon studied from the age of 13 with Stefan Askenase – famed interpreter of Chopin and Mozart – in Brussels, Belgium. He later pursued his piano studies in the US with Leonard Shure.

Sharon, who is first prize winner and gold medalist of the Jaen International Piano Competition, is an international recording artist for Nonesuch, Hyperion, Arcobaleno and Unicorn-Kanchana Records. His recording release on Nonesuch/Asylum/Warner Bros. was cited as among the best recordings of the year by Newsweek Magazine and was cited by the New York Times as “beautifully recorded and played”.

Among concerts given have been performances in the Taipei National Performing Arts Center, Taiwan; Steinway Celebrity Series, London; Phillips Collection and National Gallery, Washington, D.C.; Liszt International Piano Festival, Rio de Janeiro; the Chapelle Historique Piano Series, Montreal; and the Gasteig Hall, Munich.

Boaz Sharon was formerly Pianist-in-Residence at Duke University and Professor of Piano at the University of Florida. He is a frequent judge at competitions including the Rudolf Firkusny International Piano Competition, Prague; the Liszt International Piano Competition, Moscow; the Jaen International Piano Competition, Spain; and the “Composers of Spain” International Competition, Madrid.

Having founded and then directed the Prague International Piano Masterclasses for 13 years, he is also on the artist faculty of the Ruza International Piano Festival in Russia, and was co-founder and on the faculty of the International Certificate for Piano Artists (sponsored by the Ecole Normale de Musique Alfred Cortot, Paris).

Sharon is Honorary Fellow at Charles University, Prague. In 2009 he was appointed Visiting Professor at the China Conservatory in Beijing.

In recent years Sharon has given a recital and orchestral tour of 13 concerts in Russia from the Far East to Moscow, which included several performances with the Ural State Philharmonic. He was on the artist faculty of the International Piano Academy at Seoul National University, appeared on MBC-TV in South Korea, and presented recitals at the Beijing Concert Hall, Shanghai Concert Hall, Ruza International Piano Festival in Russia, the Nordic Piano Festival in Sweden, Yamaha Hall in New York City, Yamaha Hall in Seoul, and at the Bergamo International Festival in Italy.

In the 2012-13 year Sharon gave concerts in Tel Aviv, Israel; London, England; and at the Sichuan International Piano Festival, China for which he is Artistic Director. Sharon also gave a masterclass at the Royal College of Music in London and was in residency at the Middle School attached to the Central Conservatory of Music, Beijing.

In the 2014-15 year Sharon gave concerts in Seoul (Mozart Hall), New York City (Harvard Club), Moscow, St. Petersburg, Rio de Janeiro, and San Paulo. He served on the jury of the Jaen International Competition in Spain and at the Second International Youth Competition, Kaufman Center, New York City.

In 2016 Boaz Sharon was on the artist/faculty of the San Juan International Piano Masterclasses.