



Chamber Music Maryland

BORIS GILTBURG, PIANO

Saturday, March 15, 2025, 7:30 pm
Smith Theatre, Horowitz Visual and Performing Arts Center
Howard Community College

This performance is sponsored by Paul Hassoun

SERGEI RACHMANINOV (1873-1943)

- 10 Preludes, Op. 23
 - No 1. in f sharp minor: Largo
 - No 2. in B flat Major: Maestoso
 - No 3. in d minor: Tempo di Minuetto
 - No 4. in D Major: Andante Cantabile
 - No 5. in g minor: Alla Marcia
 - No 6. in E flat Major: Andante
 - No 7. in c minor: Allegro
 - No 8. in A flat Major: Allegro Vivace
 - No 9. in e flat minor: Presto
 - No 10. in G flat Major: Largo

---intermission---

ROBERT SCHUMANN (1810-1856)

- Papillons, Op. 2
 - Introduction in D Major: Moderato
 - No 1. Waltz in D Major
 - No 2. Waltz, Prestissimo in E flat Major
 - No 3. Waltz in f sharp minor
 - No 4. Waltz in A Major
 - No 5. Polonaise in B flat Major
 - No 6. Waltz in d minor
 - No 7. Waltz, Semplice in f minor
 - No 8. Waltz in c sharp minor
 - No 9. Waltz, Prestissimo in b flat minor
 - No 10. Waltz, Vivo in C Major
 - No 11. Polonaise in D Major
 - No 12. Finale in D Major

FRANZ LISZT (1811-1886)

- Sonata in b minor
 - Lento Assai, Allegro Energico, Grandioso, Recitativo
 - Andante Sostenuto
 - Allegro Energico
 - Andante Sostenuto, Lento Assai

*Boris Gilzburg appears by arrangement with intermusica |
www.borisgilzburg.com*

Flowers in memory of David Peter Chadwick

PROGRAM NOTES

10 Preludes, Op. 23

SERGEI RACHMANINOV (1873-1943)



Composed in 1901 and 1903, the ten preludes of Rachmaninov's Opus 23 are steps toward completing one of his goals as a composer, which was to match J. S. Bach's achievement in writing preludes for a keyboard instrument in all possible keys. Rachmaninov

had begun the project with his famous Prelude in C-sharp Minor, Opus 3, No. 2 and completed it in 1910 with his Thirteen Preludes, Opus 32. He was frustrated throughout his subsequent career by the overwhelming popular success of the C-sharp Minor Prelude - his audiences consistently clamored for it as a compulsory encore - as he considered the other preludes to be far superior to it. Early editions of the preludes contained dynamic and tempo markings that some pianists suspected were not placed by the composer, but because his heirs kept tight control over the manuscripts, a truly authentic edition of the preludes, based on careful study of the originals, did not appear until 1992.

Papillons, Op. 2

ROBERT SCHUMANN (1810-1856)



When he composed Papillons in 1831, twenty-one year-old Robert Schumann was already well read. One of the novels that affected him deeply was Jean Paul's *Die Flegeljahre* (The Awkward Age). Inspired by one of the pivotal scenes in the novel, Schumann came up with

a musical representation of a masked ball in the form of a suite of short waltzes and polonaises that he titled Papillons (Butterflies). The dances are framed by a brief *Introduzione* and a *Finale*. The latter movement reintroduces the theme from the first waltz and signals the end of the ball by ringing a bell.

Sonata in B minor

FRANZ LISZT (1811-1886)



The historical account of Franz Liszt's life and work, like that of many composers, is divided into periods. In Liszt's case, there are his youthful years as a superstar traveling pianist (1830s and 1840s), his period of teaching and composing in Weimar, Germany, (1848-1860),

his adoption of the monastic life in Rome (1861-1869) and his final years as a godlike figure in the world of music, when he moved frequently from Rome to Budapest to Weimar and was active as a lecturer and advisor in those cities and in many other settings. The B Minor Sonata comes from his Weimar period and is dedicated to Robert Schumann, but when the manuscript arrived at Schumann's home in May 1854, Schumann had just been committed to Redenich Sanatorium, never to play the piano again. His wife Clara, a great pianist in her own right, declined to perform the Liszt sonata in her husband's stead, writing that she found it "merely a bland noise." The work likewise received a cold response from the likes of Johannes Brahms and Anton Rubenstein and did not become a part of standard concert repertoire until the early twentieth century. One reason for this may be that by then it was no longer fashionable to look for allegorical meaning in every piece of Liszt's music, and pianists came to appreciate the sonata as an expressive and forceful concert piece with no hidden meanings. Beginning with a two-piano four hands transcription by Camille Saint-Saens (1914), the sonata has intrigued musicians in many genres who have transcribed it for full orchestra, organ, string quartet, and even solo cello.

TONIGHT'S ARTISTS



Boris Giltburg is a Moscow-born, Israeli pianist known for his sensitive and compelling interpretations. Critics have praised his "singing line, variety of touch, and broad dynamic palette" (Washington Post) and his "gripping interplay of spiritual calm and emphatic engagement" (Sddeutsche Zeitung).

In recent years, he has focused on major composers, particularly Beethoven, Ravel, and Rachmaninov. To mark the Beethoven anniversary in 2020, he recorded all 32 piano sonatas, receiving acclaim for his interpretations (BBC Music Magazine). He also recorded the complete concertos with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra and appeared in the BBC TV series "Being Beethoven."

From 2021-2023, Giltburg explored Ravel's works, performing his solo pieces and concertos across Europe. He is widely recognized as a leading interpreter of Rachmaninov, with his recordings of Rachmaninov's solo works and concertos earning praise from Gramophone.

Giltburg regularly performs at prestigious venues like the Amsterdam Concertgebouw, Carnegie Hall, and the Wiener Konzerthaus. He has collaborated with top orchestras worldwide, including the Philharmonia Orchestra, London Philharmonic, and Czech Philharmonic.

As a recording artist, Giltburg has been exclusive to Naxos since 2015, winning multiple awards, including the Opus Klassik for Rachmaninov concertos and a Diapason d'Or for his Shostakovich recordings. He engages audiences beyond the concert hall through his blog, "Classical music for all," and has streamed live performances and masterclasses, reaching over 1 million views during the 2020 lockdown.