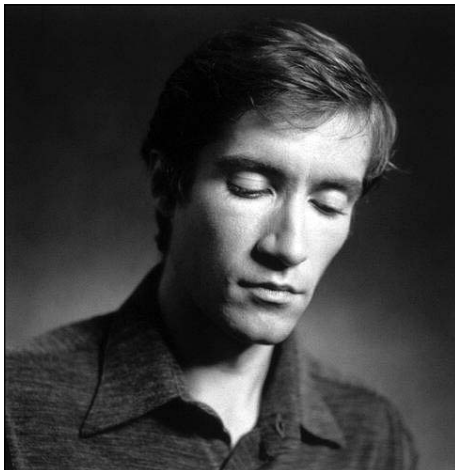


# CAL PERFORMANCES PRESENTS

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Sunday, March 26, 2006, 3pm  
Zellerbach Hall

## Vadim Repin, *violin* Nikolai Lugansky, *piano*



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## PROGRAM

Béla Bartók (1881–1945)

Rhapsody No. 1 for Violin and Piano, “Folk Dances” (1928)

*Lassú*: Moderato

*Fris*: Allegro moderato — Tempo della I. parte

Franz Schubert (1797–1828)

Fantasy for Violin and Piano in C major, D. 934 (1827)

Andante molto — Allegretto — Andantino — Tempo I —  
Allegro vivace — Allegretto — Presto

## INTERMISSION

Arvo Pärt (b. 1935)

*Fratres* for Violin and Piano (1977)

César Franck (1822–1890)

Sonata for Violin and Piano in A major (1886)

Allegro ben marcato

Allegro

Recitativo — Fantasia: Ben moderato

Allegretto poco mosso

Vadim Repin, *violin*  
Nikolai Lugansky, *piano*

**BÉLA BARTÓK (1881–1945)**  
**RHAPSODY NO. 1 FOR VIOLIN AND PIANO,**  
**“FOLK DANCES” (1928)**

*Premiered on November 22, 1929 in Budapest by violinist Joseph Szigeti and the composer.*

In an essay on “The Influence of Peasant Music on Modern Music” that appeared in the periodical *Melos* in 1920, Béla Bartók wrote of the issue central to his creative work. “At the beginning of the 20th century,” he began, “there was a turning point in the history of modern music. The excesses of the romanticists began to be unbearable for many.... Invaluable help was given in this change (or rather let us call it rejuvenation) by a kind of peasant music unknown until then. The right type of peasant music is most varied and perfect in its forms. Its expressive power is amazing, and at the same time it is devoid of all sentimentality and superfluous ornaments. It is simple, sometimes primitive, but never silly. It is the ideal starting point for a musical renaissance, and a composer in search of new ways cannot be led by a better master. What is the best way for a composer to reap the full benefits of his studies in peasant music? It is to assimilate the idiom of peasant music so completely that he is able to forget all about it and use it as his musical mother tongue....

“The question is, what are the ways in which peasant music is taken over and becomes transmuted into modern music? We may, for instance, take over a peasant melody unchanged or only slightly varied, write an accompaniment to it and possibly some opening and concluding phrases. This kind of work would show a certain analogy to Bach’s treatment of chorales.... Another method by which peasant music becomes transmuted into modern music is the following: The composer does not make use of a real peasant melody but invents his own imitation of such melodies.... There is yet a third way in which the influence of peasant music can be traced in a composer’s work. Neither peasant melodies nor imitations of peasant melodies can be found in his music, but it is pervaded by the atmosphere of peasant music.”

Among Bartók’s music most overtly redolent of folk influences are his two *Rhapsodies* for violin, into which he incorporated melodies from Rumania, Hungary and (in No. 2) Ruthenia, the eastern region of Czechoslovakia, bordering Ukraine. Each of these works consists of a pair of movements

whose style and character derive from the Hungarian national dance, the *Czardas*, which alternates (at a sign from the dancer to the players) a slow section—*Lassú*—and a fast one—*Fris*. Bartók settled on the generic title *Rhapsody* for these pieces, a term that Franz Liszt had originally borrowed from literature for his series of works spawned by the *Czardas* to describe their free structure and quick contrasts. Bartók dedicated each of the *Rhapsodies*, composed quickly soon after he had returned from his first American tour early in 1928, to a noted violinist friend. The *Rhapsody* No. 1 was inscribed to the Hungarian virtuoso Joseph Szigeti, who had transcribed some of Bartók’s pieces *For Children* for violin in 1926 so satisfactorily that the composer agreed to give a joint recital with him in Budapest the following year. Bartók and Szigeti remained steadfast musical allies—they performed together on numerous occasions (including a memorable recital at the Library of Congress in 1940, Bartók’s first appearance after emigrating to this country, whose recording remains one of the most important documents of 20th-century music), and the violinist was instrumental in arranging both the 1938 commission from clarinetist Benny Goodman that resulted in *Contrasts* (also inspired by Hungarian folk idioms) and the 1943 commission from the Koussevitzky Foundation that allowed Bartók to compose the *Concerto for Orchestra*.

The scalar tune given above a drone-like accompaniment that serves as the main theme of the first movement (*Lassú*) of the *Rhapsody* No. 1 exhibits a certain Gypsy influence in its sharply dotted rhythms and exotic melodic leadings. The-matic contrast is provided by the mournful strain, marked by snapping short–long figurations, that comprises the central section. The scalar tune returns to round out the movement. The second movement (*Fris*) is a brilliant procession of vibrant dance melodies, often requiring considerable feats of virtuosity from the violinist. The *Rhapsody* ends with the return of the scalar melody that opened the work.

**FRANZ SCHUBERT (1797–1828)**  
**FANTASY FOR VIOLIN AND PIANO IN C MAJOR,**  
**D. 934 (1827)**

On January 31, 1827, Franz Schubert turned 30. He had been following a bohemian existence in Vienna for over a decade, earning only a small amount

from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning; long walks or visits in the afternoon; companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends—he visited Dombach, near the Vienna Woods, for several weeks in the spring of 1827, and Graz in September. A curious dichotomy marked Schubert's personality during those final years of his life, one that suited well the Romantic image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements, and touches indelibly the incomparable series of works—*Winterreise*, the "Great" C major symphony, the last three piano sonatas, the string quintet, the two piano trios, the *Impromptus*, the Fantasy for violin and piano—that he created during the last months of his brief life.

The Fantasy in C major (D. 934), the most important of the small handful of compositions that Schubert wrote for violin, was composed quickly in December 1827 for a concert to be given on January 20, 1828, by the 21-year-old Czech virtuoso Josef Slavik (whom Chopin described as

"the second Paganini"), at which the young violinist also planned to introduce a concerto of his own making. For the program, Slavik enlisted the assistance of a friend of the composer, the pianist Carl Maria von Bocklet (to whom Schubert dedicated both the D major piano sonata, D. 850, of 1825 and this Fantasy), and Schubert conceived the new piece as a display vehicle for these two excellent performers. The program won little praise. The reviewer for the journal *Der Sammler* wrote, "The Fantasy for Violin and Piano by Mr. Franz Schubert somewhat exceeded the duration the Viennese intend to devote to spiritual enjoyment. The hall emptied itself little by little, and the present writer admits that he is unable to say anything about the end of the piece." The *Musical Gazette* of Leipzig reported that "the new Fantasy did not meet with the slightest success. One may thus rightfully assume that the popular composer has composed himself astray." Only the Vienna correspondent for the *London Harmonicon* found that the composition "possesses merit far above the common order." Though there is a certain quotient of merely virtuosic note-spinning in the variations section of the Fantasy (Schubert himself was skilled both as a violinist and pianist), the difficulties encountered by the work's first hearers probably stemmed more from the music's formal originality and harmonic daring than from any deficiencies in its craft.

The Fantasy is arranged in seven continuous sections which bear only a tenuous relation to the traditional layout of the sonata form. The work opens with rustling piano figurations that underpin the lyrical flight of violin melody that prefaces a strongly rhythmic episode in quicker tempo, faintly tinged with Hungarian exoticism. There follows a set of elaborately decorative variations on Schubert's song *Sei mir gegrüsst*, composed to a poem of Friedrich Rückert in 1821. (Schubert similarly used his songs as the bases for instrumental variations in his *Trout* quintet, *Death and the Maiden* quartet and the Variations on "*Trock'ne Blumen*" for flute and piano.) The rustling figurations of the introduction return briefly to serve as the bridge to the "finale," a brilliant showpiece for the participants. A shadow of *Sei mir gegrüsst* passes across the Fantasy before a brief, jubilant coda closes the work.

#### ARVO PÄRT (b. 1935)

##### FRATRES FOR VIOLIN AND PIANO (1977)

Arvo Pärt, born on September 11, 1935 in Paide, Estonia, 50 miles southeast of Tallinn, graduated from the Tallinn Conservatory in 1963 while working as a recording director in the music division of the Estonian Radio. A year before leaving the Conservatory, he won first prize in the All-Union Young Composers' Competition for a children's cantata and an oratorio. In 1980, he emigrated to Vienna, where he took Austrian citizenship; since 1982, he has made his home in West Berlin. Pärt's many distinctions include the Artistic Award of the Estonian Society in Stockholm, Scholarship Award of the Musagetis Society in Zurich, honorary memberships in the Royal Swedish Academy of Music, American Academy of Arts and Letters, and Belgium's Royal Academy of Arts, five Grammy Award nominations, honorary doctorates from the universities of Sydney, Tartu, Durham and the Music Academy of Tallinn, Order of the Estonian State Second Class, Herder Award conferred by the University of Vienna, and recognition as a Commandeur de l'Ordre des Arts et des Lettres de la République Française.

Pärt's earliest works show the influence of the Soviet music of Prokofiev and Shostakovich, but beginning in 1960 with *Necrology* for Orchestra, he adopted the serial principles of Schoenberg. This procedure quickly exhausted its interest for him, however, and, for a fruitful period in the mid-1960s, during which he produced a cello concerto, the Second Symphony and the *Collage on BACH* for Orchestra, he explored the techniques of collage and quotation. Criticized by government authorities for the religious content of several of his works and still dissatisfied with the stylistic basis of his music, he abandoned creative work for several years, during which time he devoted himself to the study of the music of such Medieval and Renaissance composers as Machaut, Ockeghem, Obrecht and Josquin. Guided by the spirit and method of those ancient masters, Pärt broke his compositional silence in 1976 with the small piano piece *Für Alina*, which utilizes quiet dynamics, rhythmic stasis and open-interval and triadic harmonies to create a thoughtful mood of mystical introspection reflecting the composer's personal piety. His subsequent works, all of which eschew electronic tone produc-

tion in favor of traditional instruments and voices, have been written in this pristine, otherworldly style inspired by Gregorian chant and Renaissance polyphony, and seek to unite ancient and modern ages in music that seems rapt out of time.

Pärt calls his manner of composition "tintinnabulation," from the Latin word for bells. "Tintinnabulation," the composer explains, "is an area I sometimes wander into when I am searching for answers—in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises—and everything that is unimportant falls away. Tintinnabulation is like this. Here, I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comfort me. I work with very few elements—with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it tintinnabulation."

*Fratres* was composed in 1977 for string quintet and wind quintet, and first performed by the Estonian early music ensemble "Hortus musicus." Pärt has subsequently adapted the work for many other solo and ensemble combinations of strings, winds and percussion. *Fratres* is based on the repetitions of an austere, hymnal theme played above a continuous drone on the interval of an open fifth. The repetitions (eight in the original version), separated by notes played as or simulating drum taps, are transposed downward a minor or major third on each appearance, so that the sonority grows lower and richer as *Fratres* unfolds. The dynamic peak is reached in the middle of the work, after which the music is gradually overtaken by silence to end in a state of hushed spirituality. The work's title—"Brothers"—seems to indicate that this music was inspired by the vision of a solemn procession of Medieval monks, wending their way by flickering candlelight along the ambulatory to the abbey's chapels for another of the endless succession of services that regulated their monastic lives. The version of *Fratres* for violin and piano retains the work's formal and harmonic framework, but

allows the violin to soar around it and comment upon it in a sort of musical exegesis that reflects new light upon these somber strains.

**CÉSAR FRANCK (1822–1890)**  
**SONATA FOR VIOLIN AND PIANO IN A MAJOR**  
 (1886)

*Premiered on December 16, 1886, in Brussels by violinist Eugene Ysaÿe and pianist Léontine Bordes-Pène.*

César Franck first considered writing a violin sonata in 1859, when he offered to compose such a piece for Cosima von Bülow (*née* Liszt, later Wagner) in appreciation for some kind things she had said about his vocal music. He was, however, just then thoroughly absorbed with his new position as organist at Ste-Clotilde, and was able to compose nothing that year except a short organ piece and a hymn. (His application to his duties had its reward—he occupied the prestigious post at Ste-Clotilde until his death 31 years later.) No evidence of any work on the proposed sonata for Cosima has ever come to light, and it was not until 20 years later that he first entered the realm of chamber music with his Piano Quintet of 1879. Franck's next foray into the chamber genres came seven years after the Quintet with his Sonata for Violin and Piano, which was composed as a wedding gift for his friend and Belgian compatriot, the dazzling Eugene Ysaÿe, who had been living in Paris since 1883 and befriending most of the leading French musicians; Ysaÿe first played the piece privately at the wedding ceremony on September 28, 1886. (Chausson and Debussy also composed pieces for Ysaÿe.) In tailoring the Sonata to the warm lyricism for which Ysaÿe's violin playing was known, Franck created a work which won immediate and enduring approval, and which was instrumental in spreading the appreciation for his music beyond his formerly limited coterie of students and local devotees. The formal premiere, given by Ysaÿe and pianist Léontine Bordes-Pène at the Musée Moderne de Peinture in Brussels on December 16, 1886, was an extraordinary event, of which Franck's pupil Vincent d'Indy left the following account: "It was already growing dark as the Sonata began. After the first Allegretto, the players could hardly read their music. Unfortunately, museum regulations forbade any artificial light whatever in rooms containing paintings; the

mere striking of a match would have been an offense. The audience was about to be asked to leave but, brimful of enthusiasm, they refused to budge. At this point, Ysaÿe struck his music stand with his bow, demanding, 'Let's go on!' Then, wonder of wonders, amid darkness which now rendered them virtually invisible, the two artists played the last three movements from memory with a fire and passion the more astonishing in that there was a total lack of the usual visible externals that enhance a concert performance. Music, wondrous and alone, held sovereign sway in the blackness of night. The miracle will never be forgotten by those present."

The Sonata excited the enthusiasm not only of musicians, but also inspired other artists to capture its essence in their particular media. Under the work's influence, the sculptor Victor Rousseau created a statue titled *Ecstasy*, in which two figures reach upwards in thankfulness for the divine music issuing from the heavens. Camille Mauclair's novel *The City of Light* contains a vivid description of Ysaÿe and Chausson performing the Sonata in Rodin's studio. The most famous literary passage prompted by Franck's Sonata, however, appears in the first volume of Marcel Proust's *Remembrance of Things Past*. Of the interplay of the instruments at the work's beginning, Proust wrote, "At first, the piano complained alone, like a bird deserted by its mate; the violin heard and answered it, as from a neighboring tree. It was as at the first beginning of the world, as if there were not yet but these twain upon the earth, or rather in this world closed against all the rest, so fashioned by the logic of its creator that in it there should never be any but themselves, the world of this Sonata."

The quality of verdant lyricism that dominates Franck's Sonata is broken only by the anticipatory music of the second movement and the heroic passion that erupts near the end of the finale. The work opens in a mood of twilight tenderness with a main theme built largely from rising and falling thirds, an intervallic germ from which later thematic material is derived to help unify the overall structure of the Sonata. The piano alone plays the second theme, a broad melody given above an arpeggiated accompaniment which is never shared with the violin. The movement's short central section, hardly a true development at all, consists only of a modified version of the main theme played in dialogue between violin and piano. The reca-

pitulation of the principal and secondary subjects (*dolcissima...semper dolcissima...molto dolcissima—“sweetly...always sweetly...very sweetly,”* cautions the score repeatedly) rounds out the form of the lovely opening movement. The quick-tempo second movement fulfills the function of a scherzo in the Sonata, though its music is more in the nature of an impetuous intermezzo. Two strains alternate to produce the movement's form. One ("scherzo") is anxious and unsettled, though it is more troubled than tragic; the other ("trio") is subdued and rhapsodic. They are disposed in a pattern that yields a fine balance of styles and emotions: scherzo—trio—scherzo—trio—scherzo. The third movement (*Recitativo—Fantasia*) begins with a cyclical reference to the third-based germ motive that opened the Sonata. The violin's long, winding line in the Recitativo section is succeeded by the

Grecian purity of the following *Fantasia*, one of the most chaste and moving passages in the entire duet literature. The main theme of the finale is so richly lyrical that its rigorous treatment as a precise canon at the octave is charming rather than pedantic. When the piano and violin do eventually take off on their own paths, it is so that the keyboard may recall the chaste melody of the preceding *Fantasia*. Other reminiscences are woven into the movement—a hint of the third-based germ motive in one episode, another phrase from the *Fantasia*—which unfolds as a free rondo around the reiterations of its main theme in a variety of keys. The Sonata is brought to a stirring climax by a grand motive that strides across the closing measures in heroic stepwise motion.

*Notes by Richard Rodda*

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A critic wrote of **VADIM REPIN**: “He can master the most dangerous challenges with an almost provocative serenity.” Fiery passion with impeccable technique, poetry and sensitivity are Repin’s trademarks, and his name has rapidly become synonymous with the violin.

Born in Siberia in 1971, Mr. Repin started to play violin at the age of five, and six months later gave his first stage performance. At only 11, he won the gold medal in all age categories in the Wienawski Competition and gave his recital debuts in Moscow and St. Petersburg. In 1985, at 14, he made his debuts in Tokyo, Munich, Berlin and Helsinki, followed by Carnegie Hall a year later. In 1987, Mr. Repin was the youngest-ever winner of the most prestigious and demanding violin competition in the world, the Reine Elisabeth Concours. Since then, he has appeared with the world’s greatest orchestras, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Orchestra Filarmonica della Scala, the Los Angeles and New York philharmonics, the Orchestre de Paris, the Royal Concertgebouw Orchestra of Amsterdam, the San Francisco Symphony, the Orchestre de la Suisse Romande and the St. Petersburg Philharmonic. He has performed under the baton of such leading conductors as Pierre Boulez, Semyon Bychkov, Riccardo Chailly, James Conlon, Christoph von Dohnányi, Charles Dutoit, Christoph Eschenbach, Valery Gergiev, Mariss Jansons, Neeme and Paavo Järvi, Emmanuel Krivine, James Levine, Fabio Luisi, Neville Marriner, Kurt Masur, Zubin Mehta, Riccardo Muti, Kent Nagano, Sir Simon Rattle, Mstislav Rostropovich, Gennady Rozhdestvensky, Yuri Temirkanov and David Zinman.

An advocate of new music, Mr. Repin has received international accolades for his performances of John Adams’ violin concerto and Gubaidulina’s *Offertorium*, and last season premiered a new concerto by Daniel Brewbaker with the Baltimore Symphony.

Mr. Repin has been a frequent guest at the Hollywood Bowl, Tanglewood, Ravinia, Rheingau and Verbier festivals at and the BBC Proms. His “Carte Blanche” invitation to the Louvre in Paris resulted in a prize-winning live recording of music

performed with colleagues, including the gypsy violinist Roby Lakatos. His chamber music partners have included Martha Argerich, Yuri Bashmet, Evgeny Kissin, Nikolai Lugansky, Mischa Maisky and Mikhail Pletnev. In the 2005–2006 season, Mr. Repin will appear with Mr. Lugansky for recitals in Brazil and the United States. Mr. Repin’s other North American engagements include a gala performance with Plácido Domingo for Washington National Opera’s 50th anniversary, a Carnegie Hall appearance with the Orpheus Chamber Orchestra and concerto dates with the Montreal Symphony and the National Arts Centre Orchestra.

Highlights of Mr. Repin’s recent performances include galas with Mstislav Rostropovich to celebrate the centenary of the London Symphony Orchestra; a unique recital in Genoa on Paganini’s own violin, the legendary “*Cannone*”; a concert with the Bavarian Radio Symphony under Jansons for an audience of 8,000 on Munich’s Odeonsplatz; a concert to mark the opening of the Olympic Games in Athens; and benefit galas for the children’s charity Amadé Mondiale, in the presence of its president, Princess Caroline of Monaco, and for Amnesty International with Masur and the Orchestre National de France. Mr. Repin marked the centenary of Dvořák’s death with numerous performances of the composer’s violin concerto, culminating in concerts with the Berlin Philharmonic under Jansons.

Mr. Repin’s prize-winning recordings on the Warner Classics label include Shostakovich’s Violin Concerto No. 1 and Prokofiev’s Violin Concerto No. 2 with the Hallé Orchestra under Nagano and the Tchaikovsky and Sibelius concerti with the London Symphony under Krivine. With pianist Boris Berezovsky, he has recorded Prokofiev’s Violin Sonatas Nos. 1 and 2 and *Five Melodies* (which won the Diapason d’Or), the Ravel sonata and Medtner’s *Sonata Epica*, and works by Stravinsky, Richard Strauss and Bartók. His recording of the Mozart violin concerti with the Vienna Chamber Orchestra under Yehudi Menuhin won him the 1999 Echo Klassik Instrumentalist of the Year award, and *Tutta Bravura*, a collection of virtuoso pieces, and Lalo’s *Symphonie Espagnole* have each received international acclaim. On the Philips la-

bel, the violin concerti of Tchaikovsky and Myaskovsky with the Kirov Orchestra under Gergiev mark Repin’s long association with the conductor; a disc of Taneyev’s chamber music has recently been released on the Deutsche Grammophon label.

Mr. Repin performs on the magnificent Stradivarius “Ruby” (1708) by kind permission of the Stradivarius Society of Chicago.

**NIKOLAI LUGANSKY** was born in Moscow in 1972 into a family of scientists. He began studying the piano at the age of five, and shortly thereafter enrolled in the class of Tatiana Kestner at the Moscow Central Music School. During his fifth year at the school, Mr. Lugansky became a pupil of Tatiana Nikolaeva, with whom he was to work closely for nine years. In her last interview, Nikolaeva declared that Mr. Lugansky would be “The Next One” in a line of great Russian pianists. He completed his studies at the Moscow Conservatory with another renowned pianist and teacher, Sergei Dorensky.

In 1988, Mr. Lugansky won first prize at the All-Union Competition for Young Musicians in Tbilisi and second prize at the International Bach Competition in Leipzig. He went on to win prizes at the 1990 Rachmaninov Competition in Moscow, the 1992 International Summer Academy “Mozarteum” in Salzburg and the 1994 International Tchaikovsky Competition in Moscow.

Mr. Lugansky’s career has taken him to many of the world’s great concert venues. His repertoire includes more than 40 concertos and a diverse range of solo and chamber works. He has collaborated with such distinguished conductors as Paavo Berglund, Riccardo Chailly, Vladimir Fedoseyev, Valery Gergiev, Yoel Levi, Sir Charles Mackerras, Kurt Masur, Kent Nagano, Michel Plasson, Mikhail Pletnev, Gennady Rozhdestvensky, Leonard Slatkin, Yuri Temirkanov and Edo de Waart.

Highlights Mr. Lugansky’s recent seasons include appearances with the Orchestre de Paris under Christoph Eschenbach, the Dresden Philharmonic under Marek Janowski and the Gothenburg Symphony Orchestra under Neeme Järvi. In June 2001, at the Grieghalle in Bergen, Norway, Mr. Lugansky collaborated with Simone Young

and the Bergen Philharmonic Orchestra in Grieg’s Piano Concerto in A minor, the centerpiece of the closing concert of the Bergen International Piano Festival. In September of that year, he performed with the Philharmonia Orchestra under Pletnev at the opening concert of the London season. At the 2002 Edinburgh Festival, he played Rachmaninov’s *Rhapsody on a Theme of Paganini* with the Tchaikovsky Symphony Orchestra of Moscow Radio under Fedoseyev. He opened the 2003–2004 season of the Orchestre National de France by performing Rachmaninov’s *Rhapsody* under Masur at the Théâtre des Champs Élysées in Paris, a concert which was broadcast live on radio stations throughout France, Belgium, Switzerland and Canada.

Mr. Lugansky records for Warner Classics and for PentaTone Classics. His Warner Classics recordings of Chopin’s etudes and preludes and Rachmaninov’s preludes and *Moments musicaux* have each been awarded a Diapason d’Or. In addition, his Chopin preludes CD was selected as Editor’s Choice by *The Gramophone* and cited as one of the “Top 10 Classical Discs of 2002” by *The Daily Telegraph*.

Mr. Lugansky’s Warner Classics recording of Rachmaninov’s first and third piano concerti, with the City of Birmingham Symphony Orchestra under Sakari Oramo, won the Choc du Monde de la Musique and Preis der deutschen Schallplattenkritik. In February 2004, Lugansky’s PentaTone Classics recording of Tchaikovsky’s Piano Concerto No. 1 with the Russian National Orchestra under Nagano was selected as *The Gramophone*’s Editor’s Choice. Mr. Lugansky’s most recent Warner Classics recording, released in November 2005, is of Beethoven’s piano sonatas Nos. 7, 14 (“Moonlight”), 22 and 23 (“*Appassionata*”).

On October 1, 2005, Mr. Lugansky received the title of “Honored Artist of the Russian Federation.”

In addition to performing, Mr. Lugansky teaches at the Moscow Conservatory, where he is currently an assistant to Professor Dorensky. An avid chess player, Mr. Lugansky resides in Moscow with his wife and two children.