

CONCERT SERIES 2021-2022

IMPORTANT NOTICE FOR ATTENDEES

COVID-19 has been declared a worldwide pandemic by the World Health Organization and is known to be extremely contagious. The virus is believed to spread from person-to-person contact and/or by contact with contaminated surfaces or objects, and/or through the air. People can be infected and show no symptoms and therefore spread the disease. Although it will endeavor to apply all reasonable health protocols, the Peace Memorial Concert Series cannot guarantee you will not become exposed to or contract COVID-19 while attending one of our performances. Therefore, if you choose to attend our performance, you acknowledge and accept the risk that you may be exposing yourself to and/or increasing your risk of contracting COVID-19, and you release and waive any claim and any right to bring suit against the Peace Memorial Presbyterian Church of Clearwater in Florida and its trustees, agents, employees, or other representatives for any harm, injury or damage arising therefrom.

In keeping with our mission to present live artists to our community, the Peace Memorial Presbyterian Church joins other arts organizations in the Tampa Bay area and the United States in efforts to reduce the spread of the highly transmissible COVID-19 Delta variant.

Peace Memorial Concerts recognizes the safety of our patrons, musicians, staff, and volunteers. Therefore, anyone attending our concerts will be required to show proof of full COVID-19 immunization (at least 14 days since the final dose) or a COVID-19 PCR negative test result within 72-hours prior, or a negative COVID-19 antigen test result within 6-hours prior. Furthermore, all patrons regardless of immunization status music wear a mask over their nose and mouth at all times.

For help in navigating these new procedures, telephone Timothy Belk, Director of Music Ministries and Organist at 800 | 479-8846.



Con Brio Piano String Quintet

Marina Lenau, violin; Valentin Mansurov, violin;
David Pedraza, viola; Aziz Sapaev, cello
Valeria Polunina, piano

PEACE MEMORIAL PRESBYTERIAN CHURCH

110 S. Fort Harrison Avenue ■ Clearwater, Florida 33756

Our Lord's Day – October 10, 2021
Three o'clock in the Afternoon

The Program

String Quartet No. 1 in D Major, Op. 11. . Pyotr Ilyich Tchaikovsky
1840-1893

Moderato e semplice

Andante Cantabile

Scherzo. Allegro non tanto e con fuoco

Finale. Allegro giusto

Tchaikovsky was a professor at the Moscow Conservatory when he composed his first string quartet in 1871. Barely making a living from his duties at the Conservatory, Tchaikovsky managed to put together a concert of his own music which included songs, piano pieces, and the String Quartet No. 1 in D major, written especially for the occasion. Since then the quartet has become the audience-favorite among Tchaikovsky's three essays in the genre.

The first movement, *Moderato e semplice*, is crafted as a tradition sonata and is one his finer examples of the form, featuring an expansive and thrilling development section. Juxtaposing two lyrical themes in a relaxed compound meter, the movement abounds in the tunefulness and emotive power one would expect to find in the composer's orchestral music. Following the lyrical first movement is the beautiful *Andante cantabile* in B-flat major. An intensely emotional movement, it is believed the movement's main tune is a folksong Tchaikovsky heard whistled by a house painter in Kamenka. The movement's second theme, one the other hand, is wholly original, yet maintains the folk-like character, and is heard over a chromatic bass in the cello. Even in this beloved quartet, the *Andante* has garnered its own fame. It is often heard in an arrangement for string orchestra as well as many other instrumental combinations.

The *Scherzo* third movement (*Allegro non tanto e con fuoco*) begins forcefully in D minor but nonetheless skips to a lively dance-like rhythm. The Trio section, returning to the key of the *Andante*, presents a playful tune over impish half-step oscillations in the cello. Lastly, the *Allegro giusto* finale starts off with a lighthearted and joyous tune in D major answered by a lyrical second subject that appears first in the viola. Another sonata form, the movement drives through an energetic development to a restatement of its two themes, the latter of which returns unexpectedly in the tonic minor. Quickening into an *Allegro vivace*, Tchaikovsky ends the quartet in a conclusive flurry of notes and triumphal tonic chords.

– Joseph DuBose

Piano Quintet in G Minor, Op. 57 Dmitri Shostakovich
1906-1975

Prelude. Lent - Poco più mosso - Lento

Fugue. Adagio

Scherzo. Allegretto

Intermezzo. Lento - Appassionato

Finale. Allegretto

For Shostakovich, life as an artist in Soviet Russia was harrowing. He found himself praised one day, condemned the next, and publicly humiliated. Shostakovich's early rise to fame had been swift. While still a student at the Leningrad Conservatory he made a triumphant public debut with his First Symphony, written when he was eighteen. Success reached a peak in 1934 with his opera *Lady Macbeth of the Mzensk District*, which was a sensation both in Moscow and abroad. Then in 1936 Stalin attended a performance. Two days later an article in *Pravda* denounced the opera for pandering to the decadent tastes of the bourgeois West and warned, "This is a game... that may end very badly." As Shostakovich's biographer Laurel Fay wrote, "For Shostakovich, who was cast down overnight from the summit as the brightest star among young Soviet composers to the abyss as pernicious purveyor of cultural depravity, things would never again be the same." Shaken, Shostakovich withdrew his Fourth Symphony from its scheduled premiere and began the work that would redeem him: the Fifth Symphony of 1937. Three years later, as a further sign of renewed official approval, his Piano Quintet was awarded the hundred-thousand-ruble Stalin Prize.

Shostakovich wrote the Quintet for the Beethoven String Quartet. He later told a friend that he wrote the piano part for himself so that when the group took the Quintet on tour, they would have to take him along. The Quintet is a work of beguiling charm, directness, and vitality. It begins dramatically with a grand Prelude and Fugue that looks back to Bach and forward to Shostakovich's own 24 Preludes and Fugues. In the Prelude a solemn theme, introduced by the piano and picked up by the strings, surrounds a lighter, livelier middle section. The polyphony-rich Fugue starts gently and quietly, one instrument at a time, then slowly builds to a peak of great tension before the music recedes and finally melts away.

Nothing could be further from the grandeur of the Fugue than the boisterous Scherzo. Here the Shostakovich who was known for irony and irrepressible wit puts in an appearance, as the piano romps over earnest strings, then introduces the trio with what appear to be wrong notes. Tranquility returns with the soulful Intermezzo, a lyrical movement that is striking for its long melodic lines and an underlying poignancy. This movement leads without pause to an upbeat Finale that is rich in distinctive themes, and that has a surprisingly whimsical ending.

– Barbara Leish ©2017

About the Artists

Marina Lenau, Ukrainian-born American violinist, began performing internationally as a soloist and chamber musician at an early age. She holds numerous awards in concerto and chamber music competitions. Marina has performed recitals in Russia, Ukraine, Europe and the United States, and has had solo appearances with Kiev Youth Symphony, Treasure Coast Symphony, Lynn University Philharmonia, South Florida Philharmonic, Atlantic Classical Orchestra, and Lagrange Symphony. She recently graduated from the studio of Elmar Oliveira at Lynn University Conservatory of Music and is currently completing a Doctorate of Musical Arts degree at University of Southern California Thornton School of Music, studying with the world-renowned violinist Glenn Dicterow.

Violinist **Valentin Mansurov** has been engaged in solo and orchestral concerts throughout Germany, France, Greece, Spain, Canada, the United States, and Turkey. Valentin has had an honor to perform for George and Barbara Bush and Jean Chretien (Canadian prime minister). Valentin began violin studies at the age of seven at Uspenskiy's School for Musically Gifted Children in Uzbekistan. Undergraduate and graduate studies include Bilkent University in Turkey; National Conservatory of Music in Toulouse, France; Victoria Conservatory of Music, and Mount Royal College in Canada. Active as a soloist and chamber musician, Mr. Mansurov has been a featured performer of the Greater Victoria Festival, and Kiwanis Music Festival.

Born in Tashkent, Uzbekistan into a family of musicians, **Aziz Sapaev** was introduced to classical music at an early age and began studying cello at Uspenskiy's School for Musically Gifted Children. He was first prize winner of the First International Young Musicians' competition held in Turkey, first prize winner in the National Cello Competition in Edirne, Turkey, and third prize winner in the 5th International Young Musical Talents competition held in Sofia Bulgaria. During his years at school he was engaged in solo, chamber music and orchestral concerts in various cities of Turkey. Aziz has performed in masterclasses with worldwide famous teachers such as Orlando Cole, Peter Wiley, Arnold Steinhardt and Tobias Kühne. He performed the World Premiere of Bruce Polay's String Quartet commissioned by Lynn University and as a member of the Palm Trio, he became a finalist in the prestigious Coleman Competition.

Violist **David Pedraza** began his musical studies at age 14 in the OCJM under Jose Vazquez. Later he received a full scholarship to pursue a Bachelor of Music at Shenandoah Conservatory. From 2003-05 he was in the Youth Orchestra of the Americas under Placido Domingo, Carlos Prieto and Gustavo Dudamel. David holds a Professional Performance Certificate from Lynn University Conservatory where he earned a Master's of Music. Recently he performed the Bartok Viola Concerto with the Orquesta Sinfonica de la UAT. David has performed in Mexico, Bahamas, Dominican Republic, Costa Rica, Panama, Ecuador, Colombia, Venezuela, Brazil, Uruguay, Argentina, Peru, Spain, France, Switzerland and the UK. He is principal viola with the Symphony of the Americas.

Pianist **Valeria Polunina** has collaborated with some of the world's leading organizations, including the Mariinsky Foundation of America, The Metropolitan Opera, and The Bolshoi Theatre. Raised in Moscow, Ms. Polunina has won national and international competitions, played in prestigious halls of Asia, Europe, and the United States, and has participated in prestigious festivals and courses including Tel-Hai International Piano Festival and the Solti Peretti Répétiteurs course, where she performed under the baton of Richard Bonyne. She has recently appeared in recital at Théâtre du Châtelet in Paris, the XV International Tchaikovsky Competition First Prize Winners' Recital at Carnegie Hall hosted by Valeriy Gergiev, and on Good Morning America, accompanying the Metropolitan Opera star Pretty Yende.