

VOLUME FIVE
RUSSIAN JEWISH CLASSICS



Alexander KREIN

CHAMBER MUSIC

JEWISH SKETCHES FOR CLARINET AND STRING QUARTET
LYRIC FRAGMENT FOR FOUR CELLOS, OP. 1A
WORKS FOR VIOLIN AND PIANO
WORKS FOR CELLO AND PIANO
ELEGY FOR PIANO TRIO, OP. 16
ARR. **BENDIX-BALGLEY** AND **HEIFETZ**
DANCES, OP. 50: NOS. 2, 4, 5, 6, 10

David Krakauer, clarinet
Noah Bendix-Balgley, violin
Aron Zelkowitz, cello
Rodrigo Ojeda, piano

Musicians of the Pittsburgh Jewish Music Festival

INCLUDES FIRST RECORDINGS

ALEXANDER KREIN Chamber Music

<i>Jewish Sketches No. 1, Op. 12, for clarinet and string quartet (1909)</i>	10:47
1 I <i>Lento – Più mosso</i>	4:09
2 II <i>Andante con anima – Allegretto grazioso</i>	3:00
3 III <i>Allegro moderato</i>	3:38
4 <i>Lyric Fragment, Op. 1a, for four cellos (publ. 1901)**</i>	3:30
5 <i>Caprice hébraïque, Op. 24, for violin and piano (1917)</i>	5:41
6 <i>Elegy, Op. 16, for violin, cello and piano (1913)</i>	5:17
7 <i>Aria, Op. 41, for violin and piano (1927)</i>	8:12
<i>Three Ornaments, Op. 42, for violin and piano (1924–27)***</i>	6:38
8 No. 1 <i>Andante</i>	2:24
9 No. 2 <i>Andante</i>	2:07
10 No. 3 <i>Andante</i>	2:07
11 <i>Jewish Melody, Op. 43, for cello and piano (1927)</i>	3:17
<i>Dances, Op. 50, for piano (1937), arr. for violin and piano (1941/2018)</i>	9:21
12 No. 2 <i>Andantino non troppo</i> , arr. Bendix-Balgley***	1:24
13 No. 4 <i>Allegretto</i> , arr. Heifetz	1:28
14 No. 5 <i>Allegro non troppo</i> , arr. Bendix-Balgley***	2:09
15 No. 6 <i>Andantino grazioso</i>	1:24
16 No. 10 <i>Vivo</i>	2:47
17 <i>Poème, Op. 10, for cello and piano (1907–10)*</i>	7:35

***Jewish Sketches No. 2, Op. 13, for clarinet and string quartet* (1910)**

18 I *Andante con moto*

19 II *Allegro non troppo*

9:05

4:41

4:24

TT 69:24

David Krakauer, clarinet **1**–**3** **18**–**19**

Noah Bendix-Balgley, violin **5**–**10** **12**–**16**

Aron Zelkowicz, cello **1**–**3** **4** **6** **11** **17** **18**–**19**

Rodrigo Ojeda, piano **5**–**17**

* FIRST RECORDING

** LIVE RECORDING

*** FIRST RECORDING OF THIS VERSION

Musicians of the Pittsburgh Jewish Music Festival

Jennifer Orchard, violin **1**–**3** **18**–**19**

Dennis O'Boyle, violin **1**–**3** **18**–**19**

Marylène Gingras-Roy, viola **1**–**3** **18**–**19**

Mikhail Istomin, cello **4**

Michael Lipman, cello **4**

David Premo, cello **4**

ALEXANDER KREIN: FOLKLORIST, MODERNIST, SKRYABINIST

by Jonathan Powell

Alexander (or Aleksandr) Krein was perhaps the most prominent of a number of composers who, during the first three decades of the twentieth century, not only embraced contemporary Russian trends but also strove to create an art that was essentially Jewish. The group included Alexander's brother Grigory, as well as Joseph Achron, Mikhail Gnesin, Alexander Veprik and others. They were linked in an approach that, broadly speaking, combined Russian-European modernist styles (which contained late-Romantic and Impressionist elements) with Jewish secular and sacred musical motifs.

Alexander's family background almost pre-ordained him for a life in music. His father, Abram Gershevich Krein, was a klezmer violinist, poet and collector of folklore, all seven of whose sons became musicians. Four were violinists, of whom David (1869–1926) was the most illustrious, being leader of the Imperial Orchestra of the Bolshoi Theatre, Professor at the Moscow Conservatoire and one of the founders of the Moscow Trio (after his death in 1926, his son Boris took over). Two others, Grigory and Alexander, both emerged as outstanding modernist composers in the early years of the twentieth century, the latter continuing to find success during the Soviet era, the former falling into obscurity.¹

The decade before Alexander's birth had witnessed a change for the Krein family that had hugely positive consequences: they were able to move outside the Pale of Settlement² to Nizhni-Novgorod (where Alexander was born, on 20 October 1883)

¹ Grigory's son Yulian (1913–96), was a wunderkind of the 1920s, and aged thirteen went to study with Dukas in Paris; when he was fifteen, his *Symphonic Preludes* were performed by Stokowski and the Philadelphia Orchestra. Cortot and Casals also played his music, as did Neuhaus, Gilels and Oistrakh at home. In later life, in the USSR, he too was largely overlooked.

² Черта оседлости, *Cherta odsedlosti* – an area including most of present-day Ukraine, Belarus, eastern Poland, Moldova, Lithuania, some of western Russia and Latvia, created by Catherine the Great in 1791, in which Jews had to live. Those with university education and military careers, and members of certain guilds and craftsmen, were exempted.

because Abram was officially recognised as a piano technician – members of certain professions were then allowed to break from the geographical constraints that had previously prevented free movement of Jews within the Russian empire.

Abram had a lasting influence on Alexander, who later recalled that

by the standards of the time, Abram was well educated. He was conversant with both Jewish and Christian religious teachings, and could speak Estonian, Latvian and German [and, presumably, Russian]. These people were the neighbours to his family, in old Kurlyandiya.³ He was a great story teller, [...] kindhearted but with a fiery temper.⁴

He wrote poetry, which he recited to his children at bedtime. When he died in 1921, he was in his eighties, and still very energetic. Alexander describes him as ‘an unusually gifted man who, like J. S. Bach, created several generations of musicians.’⁵ Alexander’s memoirs state that

I don’t know the year of birth of my mother Chai-Aleskandra [...] she was born in the Kaluga Province [...] she was small and introverted, married at 14 and mother to 9 surviving children (seven boys and two girls).

Alexander was later to use his father’s notebooks containing his notation of Jewish folksong as raw material. Abram and his sons⁶ ‘played in an ensemble at weddings [...] while his solo violin improvisations were accompanied by the cimbalom.’⁷ Perhaps as the youngest, Alexander was spared the rigours of these trips, which involved carrying ‘heavy loads, with gruelling performances through the night, where tired boys had to fall asleep

³ The Курляндская Губерния, *Kurlyandskaya Guberniya* was a historic administrative region (1796–1920) of Russia in present-day Latvia. In 1897, Jews were the third largest ethnic group after Latvians and Germans.

⁴ A. Krein, ‘Наброски к автобиографии’ (‘Sketches for an Autobiography’), in Yu. I. De-Klerk (ed.), *Музыкальная династия Крейн и ко* (‘The Musical Dynasty Krein and Co.’), M. I. Glinka All-Russian Museum Association of Musical Culture, Moscow, 2014, p. 5.

⁵ *Ibid.*, p. 5.

⁶ The other sons were Efraim (1862–1929), the eldest, who became a military *kapellmeister*; Fedor (1869–1933), the third son, was a good flautist and played in provincial opera houses; two other brothers emigrated to England in the early 1900s – Lazar, a trumpeter, and the violinist Yakov (born 1875, who had studied with Auer in the St Petersburg Conservatoire).

⁷ Yu. Krein, ‘Воспоминания об отце’ (‘Reminiscences about my Father’), in De-Klerk, *op. cit.*, p. 7.

next to other people's fur coats'.⁸ However, Alexander made other expeditions with his father – to the houses of the gentry and nobility, where he was tuning instruments – and these were the source of 'many poetic impressions'.⁹

Alexander recorded that his

first childhood attempts at composition (aged 5 or 6) consisted of dance-type pieces for the piano; later (aged 6 to 7) another character appeared – a funeral march inspired by military band music, and floridly ornamented improvisations, inspired by my father's playing. Regular piano practise started at approximately 7 years of age and continued for a short time. Love for reading overtook my love for music. [...] But upon arrival in Moscow musical impressions again awoke in me an attraction to composition.¹⁰

Alexander lived with his brother David when he entered the Moscow Conservatoire in 1897, aged only thirteen. His brother Grigory joined them in 1900. Alexander studied the cello with A. E. von Glehn.¹¹

Even before finishing his Conservatoire studies, Alexander had started to take private composition lessons with Leonid Nikolayev¹² and Boleslav Yavorsky,¹³ but he admitted that the strongest influence came from acquaintance with the music of Skryabin, whom he got to know during these formative years. Their friendship continued until Skryabin's death in 1915, but the influence of Skryabin's harmonic thinking on Krein's work lasted

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ A. Krein, *loc. cit.*, p. 21.

¹¹ Alfred Edmunovich von Glehn (or Glen in Russian) was born in Tallinn in 1858 and died in Berlin in 1927. He studied at the St Petersburg Conservatoire under Konstantin Davidov, then settled in Kharkov, before moving to Moscow, where he taught at the Conservatoire, his students there including Sergei Shirinsky and Gregor Piatigorsky. He performed in piano trios with Taneyev and Auer. He spent his final years teaching in Berlin.

¹² Nikolayev (1878–1942) was a student of Taneyev and a composer of some note (though of slender output); he is best remembered as an influential piano pedagogue in the Leningrad Conservatoire, where his students included Shostakovich, Sofronitsky and Yudina.

¹³ Yavorsky (1877–1942) was a noted theorist now remembered for his ideas about modes (and the insights they give into the late music of Skryabin). He was also a composer and pianist. His students included Vernon Duke, Sergei Protopopov and – on an informal basis – Shostakovich.

much longer.¹⁴ Both von Glehn and David Krein showed Alexander's compositions to Sergey Taneyev, who accepted him into his class. However, Taneyev was soon forced out of the Conservatoire after a quarrel over the 1905 revolution with the director, Vasily Safonov, and so Alexander studied with Taneyev for one further year at the music school attached to the Moscow Philharmonic Society. His first works were published by Jürgenson in 1901.

It seems likely that Alexander's music first received professional public performances at the 'Evenings of Contemporary Music', which began in 1909 and were organised by the critic Vladimir Derzhanovsky and his wife, the singer E. V. Koposova. His works were met with mostly favourable reactions, and from around 1910 he gradually began to play a more noticeable role in Moscow musical life. His and Grigory's compositions were supported in Derzhanovsky's periodical *Muzika* and articles appeared about both brothers' work in this and other journals, by writers including Boris Asaf'yev and Nikolai Myaskovsky (appearing under the pseudonyms Igor Glebov and Mizantrop respectively).

From the start of his musical life, a number of seemingly disparate musical personae were at play in Alexander's creative consciousness: the secular folklore of his father and his earliest years; the Russian Romanticism and classicism of his training at the Conservatoire; his closeness to Skryabin, whose modernist late music deeply impressed him; and his interest in archaic sacred Jewish music. These influences did not neatly follow one another, with one phase moving onto another, but overlapped and combined, only to reappear, assimilated into his striking voice.

Alexander became a member of the St Petersburg Society for Jewish Folk Music (1908–18) during its early years; the organisation commissioned two sets of *Jewish Sketches*, which met with much success. In the early years of its existence, the Society had a purely ethnographical nature; only later did its members organise concerts and publish works of contemporary music (in addition to their established activity of publishing collections of Jewish traditional songs). The Moscow offshoot of the Society

¹⁴ For an in-depth analysis, cf. my doctoral thesis: *After Scriabin: Six Composers and the Development of Russian Music 1910–30*, University of Cambridge, 1999.

continued to provide Muscovites with opportunities to hear the music of the Krein brothers, Mikhail Gnesin, Alexander Veprik and many others until 1928, in their series of chamber concerts.

Another early milestone was an event which united Alexander and Grigory with three of the rising stars of non-Jewish Russian modernist music: on 2 March 1914 a concert took place in the Small Hall¹⁵ of the Moscow Conservatoire, organised by the journal *Maski*, consisting of music by Alexander and Grigory Krein, Yevgeny Gunst, Leonid Sabaneyev and Aleksey Stanchinsky;¹⁶ issue No. 171 of the journal *Muzika* (1 March 1914) published a group photo of the participants, replete with biographical information. The Kreins' mother told her sons that Skryabin came to the concert and bought a programme from her.

An equally important influence, analogous to Alexander's grouping with Russian modernist Skryabinists like Sabaneyev, was that of the poet Alexander Blok, as is evident not only in a series of romances written to his poetry but in the symphonic fragments to the drama *The Rose and Cross*, Op. 26 (1915–16). In 1916 Alexander's orchestral music was heard for the first time, with a performance of the symphonic poem *Salomeya* ('Salomé'; 1914) after Oscar Wilde, who was a key figure for the Russian Symbolists, Blok included. It was performed by Koussevitzky alongside Skryabin's *Prometheus*.

Yulian Krein later regarded his brother's use of Jewish melodies in the two suites of *Jewish Sketches* suites as timid, but he also considered that it was over the course of the 1910s that Alexander integrated this material with his sophisticated modernist harmony in a more coherent manner.¹⁷ This development reached a peak with two song-cycles, *From the Song of Songs* (1918) and *Ghazels and Songs* (1918–20), and the oratorio *Kaddish* (1921). Written in memory of his parents, *Kaddish* has a background permeated with 'ancient funerary chants, [...] man's protest against otherworldly consolations',

¹⁵ By usual standards, the name 'Small Hall' is slightly misleading, as the venue accommodates an audience of nearly 500.

¹⁶ Yevgeny Gunst (1877–1950) and Leonid Sabaneyev (1881–1968) were both close to Skryabin in the latter years of his life, and both emigrated to and died in France; Stanchinsky (1888–1914) was a prodigy who produced a handful of remarkable piano compositions notable for their use of complex polyphony, rhythmic originality and modal ingenuity. He suffered from schizophrenia and drowned in a river in the west of Russia.

¹⁷ Yu. Krein and N. Rogozhina, *Alexander Krein*, Muzika, Moscow, 1964, p. 13.

and the 'agile mastery of the new style [in this piece] found its way into the Sonata op. 34', another early work of the 1920s. Written for Heinrich Neuhaus, it was also played by Yelena Bekman-Shcherbina and Alexander Goldenweiser. Krein showed it to the then student Aram Khachaturian, who admitted some time later that it exerted a strong influence on him.¹⁸ The First Symphony, Op. 35, also continues this line of development. It was first performed at the Large Hall of the Moscow Conservatoire by the orchestra of the Bolshoi Theatre under Nikolay Malko on 16 May 1923, in a programme that consisted only of recent orchestral music: Stravinsky's *Fireworks*, the Scherzo and March from Prokofiev's *The Love for Three Oranges* and Myaskovsky's Symphony No. 7.

Starting in the mid-1920s, Alexander wrote music for two important Jewish theatres in Moscow – the Habimah (or Gabima) and GOSET (the Gosudarstvenny yevreyskiy teatr, or State Jewish Theatre), the latter founded in 1919 and directed by Solomon Mikhoels and closed down by the authorities in 1948.¹⁹ The most successful of his collaborations was probably *Bay nakht oyfn altn mark* ('Night in the Old Marketplace'), a play by Itzhok Lejb Peretz (1851–1915), in which Mikhoels played a leading role. Krein by now used modern-day and archaic Jewish musical materials side-by-side, with the musicologist Yevgeny Braudo describing the score 'as one of the most exceptional aspects' of the spectacle.²⁰ The music for these productions often recalls the *Jewish Sketches* – going back a decade-and-a-half, and thus underlining Krein's tendency to move effortlessly between one source or another without compromising his underlying style.

¹⁸ *Ibid.*, p. 37.

¹⁹ On 13 January 1948, while in Belarus, Mikhoels was murdered by agents of the Ministry of State Security. Although officials initially tried to pass off the reason for his death as an accident with a lorry, the involvement of the government and of Stalin himself has long since been confirmed. Mikhoels was initially eulogised extensively, and the Moscow State Yiddish Theatre was renamed in his honour. Beginning in 1952, however, he was falsely accused of having been engaged in anti-Soviet activity in collaboration with foreign governments. The murder of Mikhoels is usually considered to be a major turning point in the history of Soviet Jewry, marking the transition to a policy of unofficial anti-Semitism. His death was followed by the arrest of numerous leading Jewish public figures and the closure of most Jewish institutions in the Soviet Union.

²⁰ Source unknown, quoted in De-Klerk, *op. cit.*, p. 30.

According to Yulian – who was commenting during the Soviet period – Alexander regarded the 1917 Revolution as a ‘huge, joyful occurrence. He unconditionally became one of the creators of new socialist culture.’²¹ The idea of overthrowing the Tsarist regime was attractive to many members of the Jewish intelligentsia because of the oppression of non-Russian nations within the Russian Empire. The pogroms of the Russian Civil War (1920–22) had rallied many Jews to the Red Army and the Soviet regime. Furthermore, in the years that followed, the Soviet government outlawed expressions of anti-Semitism, with the public use of the ethnic slur *жид* (‘Yid’) being punished by up to one year of imprisonment.²² Although Alexander had started to teach at the Moscow Conservatoire as early as 1912, soon after the 1917 Revolution he was fully active in the new Soviet arts organisations: he was appointed secretary of the artistic section of Muzo-Narkompros;²³ he later served as the secretary of the academic and ethnographical sections of that organisation. From 1922 he held a post as a jury member of the State Publishing House.

At least two of Krein’s works undoubtedly speak of his enthusiasm for the new order: *USSR – Shock Brigade of the World Proletariat*, a symphonic dithyramb for orator, bass choir, collective declamation and large orchestra, commissioned by the radio for the fifteenth anniversary of the Revolution in 1932, and the earlier *Funeral Ode* (1925–26) in memory of Lenin, for orchestra with wordless chorus. The latter piece was performed often during the 1920s, not only at orchestral concerts, but also at annual events held in the Bolshoi Theatre commemorating Lenin’s death on 21 January. Perhaps more remarkably, though, it was played by the Philadelphia Orchestra under Stokowski in the USA in 1927.

In 1928 Alexander received his most prestigious commission to date: to write an opera for the Bolshoi Theatre based on the play *Zagmuk* by Anatoly Glebov, which deals with the rebellion of the Jewish slaves in ancient Babylon. Krein tried

²¹ Quoted in De-Klerk, *op. cit.*, p. 32.

²² Karel C. Berkhoff, *Harvest of Despair: Life and Death in Ukraine under Nazi Rule*, Belknap Press, Cambridge (Mass.), 2004, p. 60.

²³ Narkompros was the state body responsible for the arts, initially under the benign, tolerant and enlightened leadership of Anatoly Lunacharsky.

to realise a form of drama which would be viable in our Soviet sphere of activity [and ...] considered that one of the most important factors at play for the listener is the melodic character and singability of the vocal parts. [...] In the music of *Zagmuk* there had to be the birth of a new orientalism, of new colours and ornaments for the contemporary expression of the revolutionary East.²⁴

When it was staged in 1930, it was met with respect rather than warm enthusiasm – there had been, after all, very few new Soviet operas produced by that point. His next theatrical commission, on the other hand, was an instant winner: the ballet *Laurencia*, of 1939. Requested by the Bolshoi Ballet on the subject of Lope de Vega's drama *Fuente Ovejuna*, it received numerous performances in the USSR and abroad, but various circumstances prevented its staging in Moscow until as late as 1956 – five years after the composer's death – when the leading role was danced by Maya Plisetskaya.

In 1941 Krein, like many other Soviet musicians, was evacuated to Nal'chik, a town in the south of Russia approximately 80 km from the border with Georgia. There he lived for some time, alongside Prokofiev, Samuil Feinberg and Myaskovsky, until the front approached the Caucasus mountains and they were moved to Tbilisi. Later he ended up in Kuybishev, where the company of the Bolshoi had been stationed. On his return to Moscow in 1944 he started to work on his Second Symphony, which he eventually came to regard as his best work. Again, a work close to his heart was overshadowed by another success on a Lope de Vega work, this time music for the play *The Dancing Master*, commissioned by the Central Theatre of the Soviet Army, a score that lived on in the guise of a suite which became a favourite on Soviet radio. Krein died on 20 April 1951 while working on his Second String Quartet. He is buried in the Novodevichy Cemetery.

Jewish Sketches, Suite No. 1, Op. 12

Writing about Krein and the initial stages of his development, his first biographer, the composer and critic Leonid Sabaneyev, commented 'at that time, his contemporaries were either mystics or philosophers in music [...]. Krein, to whom this "hieratical"

²⁴ A. Krein, 'O muzike Zagmuka', quoted in De-Klerk, *op. cit.*, p. 35.

mood was alien, bravely goes along the path of national [narodny] art, towards the art of his nation.²⁵

Krein wrote that ‘in 1909, at the suggestion of Yuly Engel I wrote my first suite [*Jewish Sketches*, Op. 12 ...] and for material I went to my father’s notebooks. The forms were improvisatory [...] the two suites (op. 12 and 13) are the first of my compositions which featured Jewish melos.’²⁶ The suite is dedicated to Engel, and the writing, with its direct allusion to Jewish domestic music, vividly recreates the sounds which must have filled the Krein household when Alexander was growing up.

The suite is in three movements. The first is the most complex and commences *Lento*, with a serious chorale in the strings underpinned by chromatic harmonies [1]. This chorale acts as a refrain for clarinet solos which become increasingly ornamented until the two forces are combined. There follows a *Più mosso* section in triple metre for strings alone, the clarinet joining them at a *Meno mosso* tempo marking. The metre eventually reverts to the initial quadruple one, and the material heard at the outset gradually reasserts itself. The second movement [2] frames a spirited *Allegretto grazioso* with more reflective *Andante con anima* sections; the finale [3] is a playful *Allegro moderato*.

In the *Jewish Sketches*, Krein uses what Sabaneyev refers to as ‘contemporary Jewish melody’,²⁷ which essentially means the klezmer music musicians such as Krein’s father performed. Unlike the other Russian-Jewish composers with modernist leanings, such as Saminsky or Gnesin, Krein was ‘no purist when it came to dealing with the problem of the “domestic” folksong versus the Biblical chant’²⁸ – an issue which gave rise to heated polemic among the members of the Society for Jewish Folksong.²⁹

²⁵ Sabaneyev, A. *Krein*, Muzgiz, Moscow, 1928, p. 7.

²⁶ ‘Наброски к автобиографии’, *loc. cit.*, p. 25.

²⁷ *Op. cit.*, p. 8.

²⁸ Albert Weisser, *The Modern Renaissance of Jewish Music*, Da Capo Press, New York, 1954, p. 116.

²⁹ This discussion occurred in 1915, with Saminsky claiming that

a good deal of the ‘domestic’ folksongs which the Society had collected until that date were a ‘motley collection...’ (i.e. of native Russian, Ukrainian and Polish origin) and [Saminsky] pointed approvingly to those members of the Society who had begun to take an interest and experiment with old Biblical chants.

Ibid., p. 62, and Saminsky, *Music of Our Day: Essentials and Prophecies*, Thomas Y. Crowell, New York, 1939., p. 228.

Cf. also the booklet for Rosowsky: *Chamber Music and Yiddish Songs* (Toccata Classics TOCC 0479).

Lyric Fragment, Op. 1a, for four cellos

This brief single-movement work [4] appeared in print in 1901 from the leading Muscovite publishing house, Jürgenson, alongside Krein's Two Pieces for violin and piano, Op. 1. It must have been written during that year or very shortly before, making the composer scarcely eighteen years old. Its instrumentation strongly suggests it was written for performance by Krein and his fellow cello students in von Glehn's class at the Conservatoire. The form is ternary (ABA) and the musical material of the first and last sections consists of a repeated figure one bar in length, which is followed by an arch-like linking passage over two further bars. The descending chromatic voice leading in the inner parts is highly suggestive of Grieg, whom Yulian Krein considered an important influence on Alexander's early compositions, although the climactic point on a bass A flat leads one to suspect the young composer was already aware of Skryabin's work, especially the Third Symphony, which he later cited as a key influence. The central section uses a single rhythmic figuration, superimposed on a descending sequential melody.

Caprice hébraïque, Op. 24, for violin and piano

Written in 1917 but not published (by the State Music Publishers, which had usurped Jürgenson) until 1922, the *Caprice hébraïque* [5] is dedicated to the violinist Adolf Metz (1888–1943), who had been a student of Auer in St Petersburg and then of Ysayë in Belgium. He taught at the Music School of the Moscow Philharmonic Society in 1914–22, and it must have been during this period that he came into contact with Krein. He later founded the string department at the Riga Conservatoire, where he was the only Jewish professor. He appeared at the London Proms concerts performing Mendelssohn's Concerto on 21 October 1913 with the New Queen's Hall Orchestra under Henry Wood. In 1943 he was murdered by the Nazis after a period of forced labour. The work is cast in two main sections (slow, then faster), but where a reminiscence of the first appears as an episode towards the end of the second. Metz gave the first performance of this work.

***Elegy*, Op. 16, for violin, cello and piano**

The *Elegy* [6] is in part not distant in mood from the slow movements of the major Russian piano trios of the late nineteenth century – Tchaikovsky, Arensky and Rachmaninov in particular – with its expressive fervour, harmonic lushness and nostalgic intensity. But as the work progresses, the mood shifts and a different world presents itself, one of recitative underpinned by daring, highly coloured harmonies. As with many works of Krein's earlier period, a slowish triple metre is articulated by chromatic voice-leading between harmonies, and melodies alternate between chorale-like motifs and arpeggiated fragments.

Dated 1913 in the published score, the *Elegy* is dedicated to David Shor, the pianist of the Moscow Piano Trio, in which Alexander's brother David was violinist. Shor was prominent in the Moscow branch of the Society for Jewish Folk Music, a leading Russian Zionist and, after emigration in 1925, the first professor of music in the Hebrew University. His demands that Jewish music should be integrated into Russian traditions and yet remain distinctive³⁰ is brought to life in Krein's *Elegiya*, in which the more traditional Russian elements (heard at the beginning and in subsequent reprises) are contrasted with and reworked with the declamatory, highly chromatic sections that are very close in substance to Krein's contemporaneous settings of Jewish poetry. The shift between these two worlds is sometimes sudden, at other times gradual.

***Aria*, Op. 41, for violin and piano**

The *Aria*, subtitled 'in memory of the great artist David Sergeyevich Krein', was written in 1927 – the composer's brother had died the previous year. 'David', Larry Sitsky relates, 'apparently committed suicide, unable to bear the resurgence of anti-semitism',³¹ but regrettably he fails to provide any source or reference for this startling information. The music itself [7] is derived from Krein's major theatrical success of 1924, *Night in the Old Market Place*, and throughout is mostly terse and darkly declamatory. The tessitura of the violin melody slowly travels up the whole usual range

³⁰ Yu. Matveyeva (ed.), *David Shor. Vospominaniya* ('Reminiscences'), Gesharin/Mosti kul'turi, Jerusalem/Moscow, 2001, p. 15.

³¹ *Music of the Repressed Russian Avant Garde 1900–1929*, Greenwood, Westport (Conn.), 1994, p. 220.

of the instrument through the first section, soon after which the opening is restated in octaves, with the piano far more dissonant than previously. The music then begins a slow descent.

Ornaments, Op. 42, for violin and piano

Written over the course of four years (1924–27), Krein's *Ornamentī* were originally intended to be performed as vocalises (wordless compositions for voice and piano), but the music lends itself to performance as idiomatic violin pieces, as here. The first [8] (they are not named or otherwise labelled in the score) is dedicated to Leonid Sabaneyev,³² whose monograph on Krein was to appear the following year; both Sabaneyev and Krein were in the small circle of close friends of Skryabin in the years up until his death in 1915.³³ The second [9] is dedicated to Mme Tamara Kuznetsov-Sabaneyeva (perhaps Leonid's wife) and the third [10] to Anna M. Krein (maybe Alexander's wife, or a sister-in-law). The vocalise as a genre had become known in Russia during this period as a result of Rachmaninov's eponymous work, Op. 34, No. 14, which was published in 1912. Grigory Krein had written four vocalises in 1918 collectively entitled *Pesni bez slov* ('Songs without Words'),³⁴ and it may be that Alexander had been wanting to try his hand at this genre since hearing his brother's compositions.

Melody (or Jewish Melody), Op. 43, for cello and piano

This short, emotionally direct and immediately appealing work [11] was written in 1927 and is a continuous cantilena in the cello with pulsating chordal accompaniment. In the list of works in Sabaneyev's 1928 book, it appears with the title *Yevreyskaya melodiya*. It

³² Sabaneyev (1881–1968) became a *persona non grata* with the Soviet government after his emigration in 1926. His work on Krein appeared, though, in 1928, so that his fall from grace appears to have been by no means immediate. However, in the 'Short Bibliography' at the end of the Rogozhina/Krein 1964 monograph, the earliest item is an article by B. Levik on 'The Creative Path of A. Krein' published in *Sovetskaya Muzika*, 1934, No. 1; no mention is made of Sabaneyev's work nor, indeed, of Sabaneyev in the book as a whole.

³³ Other composers in this group included Alexander Goldenweiser, Yevgeny Gunst and Anatoly Drozdov, while Skryabin's poet friends included Konstantin Bal'mont, Vyacheslav Ivanov and Jurgis Baltrušaitis.

³⁴ The work is still in manuscript; despite the overall title (which is given on a list of Grigory's works by the State Publishers), each song bears the title *Vokaliz*.

seems to have not been published until 1941,³⁵ during a period of deep uncertainty for Russia's Jews, when it bears the title *Melodiya*.³⁶

Dances, Op. 50

These arrangements of five dances come from Krein's set of ten *Dances* (Пляски – *Plyaski*) for piano, Op. 50, written in 1937 and published in 1939. Although they appear without the word 'Jewish' in the title, their origin is scarcely concealed in the music: the inspiration is immediately recognisable, even if Krein's treatment of the material has moved on considerably since the days of the *Jewish Sketches*. They are all up-tempo (only three are marked to be performed more slowly than *allegretto*), with melodies and rhythms of clearly klezmer origin underpinned by inventive and piquant chromatic harmonies.

On 14 April 1915, at a concert hosted by the Society for Jewish Folk Music in Petrograd, the teenage Jascha Heifetz performed music by Achron and Saminsky. One of the suites of Krein's *Jewish Sketches* was performed on the same occasion, and so it is highly likely that they met at this event, if not before.³⁷ Heifetz's arrangement of the fourth dance, marked *Allegretto* [13], is far more technically demanding than the original piano piece, involving a good deal of double- and even triple-stopping, *pizzicati*, *glissandi* and harmonics. At several points the melody – in semiquavers – moves between piano and violin in quick succession. It's not hard to see why it became a popular encore. Heifetz completed it on 1 November 1941 at Harbor Island, California, not long after the work had been published in Moscow.

Noah Bendix-Balgley's arrangements of *Dances* Nos. 2, 5, 6 and 10 continue the Heifetz tradition of using *pizzicati*, harmonics, octaves and extra voices to add virtuosity

³⁵ It bears plate number 17192; for comparison, Shebalin's Third String Quartet, known to have been published in 1941, bears plate number 17075, and Prokofiev's *10 Pieces from Cinderella*, Op. 97, appeared in 1944 with plate number 18074.

³⁶ In Rogozhina/Krein, *op. cit.*, the work appears again as *Yevreyskaya melodiya*. In an interesting parallel, the *Jewish Songs*, Op. 17 (1944), of Mieczysław Weinberg (1919–96) were published after the composer's death and so retained their original title; the songs in Weinberg's Op. 13 (1943), no less Jewish in subject-matter and style, are labelled *Children's Songs*, since they were published shortly after they were composed, when an explicit labelling as Jewish was hardly advisable.

³⁷ Cf. Kopytova, *Jascha Heifetz: Early Years in Russia*, Indiana University Press, Bloomington, 2013, p. 312.

to the original piano pieces. *Dance No. 2*, marked *Andantino non troppo* [12], is sombre in character. The fifth dance, marked *Allegro non troppo* [14], has some of the most striking chromatic harmony, and is also notable for the presence of triplet rhythms which give the melody a vocal intensity. The sixth dance [15] occupies firmer harmonic ground and is marked *Andantino grazioso*. The robust tenth dance, *Vivo* [16], is the only one to start in the lowest register and again is harmonically ambiguous with pedal points almost omnipresent. As the son of a dance teacher who specialises in eastern European folk-dancing, Bendix-Balgley is an accomplished klezmer musician in his own right and premiered his own klezmer violin concerto, *Fidl-Fantazye*, with the Pittsburgh Symphony Orchestra in 2016.

Poème, Op. 10, for cello and piano

The *Poème* [17] was dedicated to Pablo Casals, who had first visited Russia in 1905, performing in St Petersburg but apparently then also establishing links with musicians in Moscow. He returned many times (but decided never to return after 1917) and in the course of these visits became friendly with Skryabin, through whom he may have met Krein. Originally conceived as a work for cello and orchestra, the *Poème*, Op. 10³⁸ (1907–10), is firmly rooted in Russian Romanticism, although it also exhibits many traits in common with the progressive wing of Moscow composers and Skryabin in particular. Richly chromatic harmonies are present throughout, and tend to be either of the *Tristan*-chord variety, or of the type of extended dominant chord favoured by Skryabin. It is cast in a ternary (ABA) form plus a short coda; the outer sections are marked *Lento*, and they frame a more restless section in the minor key marked *Andantino quasi allegretto*. The work receives its first recording here.

Jewish Sketches No. 2, Op. 13, for clarinet and string quartet

The second set of *Jewish Sketches* was commissioned by Engel in 1910 as a result of the success of the first; Krein dedicated it to his parents. The second set of *Jewish Sketches* is cast in two movements; the use of the folk material is again generally straightforward

³⁸ The work was published as a reduction for cello and piano; the full score remains in manuscript.

and undergoes little development, either melodic nor formal. This uncomplicated attitude to composition has been described as ‘delicate stylisation’³⁹ of the material.

The decoratively melismatic clarinet cadenza at the end of the first movement, *Andante con moto* [18], heralds the appearance of the exotic element which is a major characteristic of the tone poem *Salome* (of circa 1915), the second movement of the Symphony, the *Ornamenti* and much of the writing of *Zagmuk*. The second movement, marked *Allegro non troppo* [19], is, like the finale of the first suite, a vigorous dance.

Jonathan Powell is a pianist and composer. He studied the piano with Denis Matthews and Sulamita Aronovsky. After concentrating on composition during the 1990s, he then established an international career as a soloist. His doctorate, undertaken at Cambridge University, examined the music of the post-Skryabin ‘Silver Age’ in Russia, and his articles on many aspects of Russian music appear in the New Grove Dictionary of Music. He has a particular interest in contemporary music and composers of the early twentieth century, in particular the music of Skryabin and other Russian modernists, as well as Busoni, Ives, Szymanowski and others. His recordings encompass the works of Felix Blumenfeld, Georgiy Conus, Issay Dobrowen, Konstantin Eiges, Alexander Goldenweiser, Egon Kornauth, Alexander Krein, Jānis Medīnš, Joseph Marx, Leonid Sabaneyev, Alexander Skryabin, Jean Sibelius, Kaikhosru Sorabji and others. His website can be found at jonathanpowell.wordpress.com.

First Concertmaster of the Berliner Philharmoniker, **Noah Bendix-Balgley** has thrilled and moved audiences around the world with his performances. Since becoming a Laureate of the 2009 Queen Elisabeth Competition in Brussels and gathering top prizes at further international competitions, he has appeared as a soloist with the Pittsburgh Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Orchestre National de Belgique, the Utah Symphony, the Auckland Philharmonia and the Nagoya Philharmonic. In 2016, he performed the world premiere of his own klezmer violin concerto, *Fidl-Fantazye*, with the Pittsburgh Symphony, conducted by Manfred Honeck. Recent and forthcoming highlights include his concerto debut with the Berliner Philharmoniker in January 2018, recital tours in Taiwan,

³⁹ Saminsky, *op. cit.*, p. 133.

China and Europe, and performances of his klezmer concerto with orchestras in the USA and with the China Philharmonic, as well as his period-instrument debut, performing the Beethoven Violin Concerto with the Apollo's Fire Orchestra in Cleveland.

From 2011 until 2015 he was Concertmaster of the Pittsburgh Symphony Orchestra. His Pittsburgh debut recital in January 2012 was named the 'Best Classical Concert of 2012' by the *Pittsburgh Post-Gazette*. Noah also performed his own version of 'The Star-Spangled Banner' for solo violin in front of 39,000 fans at the 2013 Pittsburgh Pirates Opening Day at PNC Park.

Noah Bendix-Balgley is a passionate and experienced chamber musician. He currently performs as a member of the multigenre septet Philharmonix, which features members of both the Berlin and Vienna Philharmonic Orchestras, and released a Deutsche Grammophon album, *The Vienna Berlin Music Club, Vol. 1*, in early 2018. He also performs in a piano trio with the cellist Peter Wiley and pianist Robert Levin, frequently appearing at music festivals in Europe, North America and Asia, among them the Aspen Festival, Seattle Chamber Music Society, the Sarasota Festival, ChamberFest Cleveland, Domaine Forget, the Zermatt Festival and the Le Pont Festival in Japan.

Born in Asheville, North Carolina, Noah began playing violin at age four. At age nine, he played for Yehudi, Lord Menuhin, in Switzerland. He graduated from the Indiana University Jacobs School of Music and the Munich Hochschule, where his principal teachers were Mauricio Fuks, Christoph Poppen and Ana Chumachenco.

In his spare time, he enjoys playing klezmer music. He has played with world-renowned klezmer groups such as Brave Old World, and has taught klezmer violin at workshops in Europe and in the United States. He performs on a Cremonese violin made in 1732 by Carlo Bergonzi.
www.noahbendixbalgley.com



Photograph: Nikolaj Land

Widely considered one of the finest clarinetists on the planet, **David Krakauer** has been praised as a major innovator in modern klezmer as well as an important voice in classical music. In 2015 he received a Grammy nomination in the Chamber Music/Small Ensemble category as soloist with the conductorless orchestra A Far Cry, and a Juno nomination for the album *Akoka* with the cellist Matt Haimovitz. Over the past decade he has emerged as an electrifying symphonic soloist who brings his singular sound and powerful approach to the concert stage. He has appeared with the world's finest orchestras, including the Amsterdam Sinfonietta, Baltimore Symphony, Brooklyn Philharmonic, Detroit Symphony, the Weimar Staatskapelle, the Orchestre de Lyon, the Phoenix Symphony, the Dresdener Philharmonie and the Seattle Symphony.



Photograph: Jon Fisher

Highlights of his career include performances with the Kronos, Emerson, Tokyo, Orion and Miró String Quartets; performing during the inaugural season of Zankel Hall in Carnegie Hall with the renowned jazz pianist Uri Caine; an eight-year tenure with the Naumburg Award-winning Aspen Wind Quintet tours; recordings with Abraham Inc, which he co-leads with Socalled and Fred Wesley; and performing in the International Emmy Award-winning BBC documentary *Holocaust, A Music Memorial from Auschwitz*.

His discography contains some of the most important clarinet recordings of recent decades, among them *The Dreams and Prayers of Isaac the Blind* (Osvaldo Golijov and the Kronos Quartet/Nonesuch), which received a Diapason d'Or in France, *The Twelve Tribes* (Label Bleu), designated album of the year in the jazz category for the Preis der Deutschen Schallplattenkritik, and Paul Moravec's Pulitzer Prize-winning composition *Tempest Fantasy* (Naxos). He has also recorded with the violinist Itzhak Perlman/The Klezmatics (Angel) and Dawn Upshaw/Osvaldo Golijov (Deutsche Grammophon). His unique sound can be heard in Danny Elfman's score for the Ang Lee film *Taking Woodstock* and throughout Sally Potter's *The Tango Lesson*. Recent releases include his 2015 album *Checkpoint* with his band Ancestral Groove (Label Bleu), Paul Moravec's Clarinet Concerto with The Boston Modern Orchestra Project (BMOP/sound) and *The Big Picture* on his own label, Table Pounding Records, in 2014.

An avid educator, David Krakauer is on the clarinet and chamber-music faculties of the Manhattan School of Music, the Mannes College at the New School and the Bard Conservatory. www.davidkrakauer.com

The Venezuelan-born pianist **Rodrigo Ojeda** discovered his passion for music at the very early age of two when his parents made him listen to Carl Orff's *Trionfo di Afrodite* and *Carmina Burana*, but it was not until he was ten that he began to take his first piano lessons. By fifteen he was invited to perform Tchaikovsky's First Piano Concerto with the Gran Mariscal de Ayacucho Orchestra, which was broadcast live on radio and television in Caracas, Venezuela.

A versatile pianist, Rodrigo Ojeda has frequently performed as a soloist, recitalist and chamber musician. He has performed in every prominent concert hall in his native Venezuela, as well as in Ecuador, Mexico, Spain and the USA. He has participated in master-classes with numerous pianists, among them Márta Gulyás, Marek Jablonski, György Sándor and Earl Wild.

With a wide-ranging knowledge of chamber-music repertoire, he has collaborated with countless instrumentalists and vocalists worldwide, recording several albums with various principal members of the Pittsburgh Symphony Orchestra, not least the former concertmasters Andrés Cárdenes and Noah Bendix-Balgley. He recently recorded Stravinsky's Piano Concerto with the Carnegie Mellon Wind Ensemble.

Rodrigo Ojeda received a Bachelor's Degree in Piano Performance at the Instituto Universitario de Estudios Musicales (IUDEM) in Venezuela in 1997 with his mentor and pianist Arnaldo Pizzolante, and then moved in 1999 to the United States, where he received a Master's Degree and an Artist Diploma at Carnegie Mellon University under Enrique Graf in 2003. Currently he is an Assistant Teaching Professor of Coaching and Accompanying at Carnegie Mellon University, as well as a piano faculty member in its Music Preparatory School. He has also been playing with the Pittsburgh Symphony Orchestra since August 2006, and can be heard on the third volume of this series, performing music by Joel Engel (Toccata Classics TOCC 0343).



With a broad career as a cellist, performer, teacher and administrator, **Aron Zelkowitz** has cultivated a repertoire both classical and ethnic, familiar and obscure. He was the Founder of the Pittsburgh Jewish Music Festival, which presents rare and diverse works from Jewish musical traditions, and still serves as its Director. Under his guidance, the Festival has featured renowned ensembles and guest artists from the orchestral, chamber, early-music, rock, and world-music genres in innovative and thematic programmes, for which he oversees every aspect of fundraising, marketing, production and artistic direction. Critics noted his 'impressive' directorial debut of an original, fully staged production of the chamber opera *The Dybbuk* by Ofer Ben-Amots, and dubbed the Festival 'one of the highest quality concert series in town' (*Pittsburgh Tribune-Review*) and a local 'best-kept secret' (*Pittsburgh Post-Gazette*).



Photograph: Jon Fisher and Natasha Komoda

In its thirteen seasons, the Festival has programmed over 160 pieces of classical chamber and orchestral music inspired by Jewish traditions, including several world premieres and commissions.

Aron Zelkowitz serves as the producer for the Festival's ongoing series of albums, 'Russian Jewish Classics', on Toccata Classics, which also features his performances as cellist. These recordings represent a multi-year project devoted to the St Petersburg Society for Jewish Folk Music and its affiliated Russian composers; this is the fifth release, with future albums projected in a series that will shed new light upon these masters of Jewish art-music.

As a cellist, Aron Zelkowitz has performed at the Tanglewood, Banff, Aspen, Sarasota, Chautauqua, Colorado, Cactus Pear and Sunflower festivals, with members of the Emerson and Cleveland Quartets, as Principal Cello of the Miami Symphony Orchestra, with the Toronto Symphony and National Arts Centre Orchestras in Canada, and on national and international tours with the Pittsburgh Symphony Orchestra.

As a teacher and coach to young string-players, he gives master-classes at universities throughout the USA and has served on the faculties of Point Counterpoint Chamber Music Camp, the Brevard Music Center and the North Carolina Governor's School, in addition to coaching work with the Boston Youth Symphony, Harvard College and the New England

Conservatory. Recent solo engagements have included the concertos of Dvořák and Elgar with the Harvard Dudley Orchestra, Connecticut Valley Symphony Orchestra and Edgewood Symphony Orchestra. He is currently active in the Boston area as a freelance cellist, where he is a member of the Boston Lyric Opera Orchestra, Boston Landmarks Orchestra, Rhode Island Philharmonic, ProArte Chamber Orchestra and Springfield Symphony. He plays on a cello made by Giovanni Grancino in 1705.

www.aron-zelkowicz.com

The Canadian violinist **Jennifer Orchard** has travelled the world performing as a chamber musician, soloist and, currently, as a first violinist of the Pittsburgh Symphony Orchestra. Before joining the Pittsburgh Symphony, she was a member of the famous Lark Quartet. During her time with the Quartet she recorded works of Amy Beach, Alexander Borodin, Peter Schickele, Alfred Schnittke, Arnold Schoenberg, Robert Schumann and Alexander Zemlinsky, and the Pulitzer Prize-winning quartet by Aaron Jay Kernis, one of several new works for string quartet that the Lark Quartet commissioned. In 2001 she was invited to join the Pittsburgh Piano Trio. One of the highlights of their career was a tour to the St Petersburg Conservatoire and the Moscow Conservatoire Grand Hall, where the Trio presented the Russian premiere of the Triple Concerto of Paul Juon with the Tchaikovsky State Symphony Orchestra under the direction of Vladimir Fedoseyev. She has recently completed a first recording of Juon's works for violin and piano, released on the Minstrel label. In 2015, she and three other PSO musicians formed the Clarion Quartet, which commits itself to performance and awareness of composers whose lives and careers were destroyed through the atrocities of World War II – composers deemed degenerate by the Nazis and who have been neglected and largely forgotten since the war. The mission of the Clarion Quartet is to break the silence and restore this music to its rightful place on the stages of today. Their recording of three such composers – Korngold, Schulhoff and Ullmann – came out on Klanglogo in 2018 and is available via Naxos. Jennifer Orchard plays an Andreas Guarnerius violin, dated circa 1676. She can be heard on the second volume in this Toccata Classics series, featuring music by Joachim Stutschewsky (TOCC 0314).



Photograph: Todd Rosenberg

Dennis O'Boyle joined the second-violin section of the Pittsburgh Symphony Orchestra in the autumn of 2000 and attained the position of Fourth Chair in 2003. In 2011 he was formally appointed Assistant Principal Second Violin, after serving the previous three years as acting Assistant Principal. Before arriving in Pittsburgh, he spent three years in Florida as a fellow in the New World Symphony in Miami Beach and subsequently as Principal Second Violin of the Florida Orchestra, Tampa Bay. Recent notable appearances include performances of Stravinsky's *L'Histoire du Soldat* with Attack Theatre of Pittsburgh, annual appearances with the Pittsburgh Jewish Music Festival and frequent performances in the Chatham University Chamber Music Series. He also teaches privately and coaches chamber music and sectionals with the Three Rivers Young Peoples Orchestra. During the summers he is a member of the prestigious Grand Teton Music Festival in Wyoming. He performs on a violin made by Gioffredo Cappa in 1690. He can be heard on the first volume in this series, featuring the music of Leo Zeitlin (TOCC 0294).



Photograph: Rob Davidson

A native of Quebec City, the violist **Marylène Gingras-Roy** has been a member of the Pittsburgh Symphony Orchestra since 1997. She is an avid chamber-music performer and maintains a full teaching schedule as Adjunct Professor of viola at Duquesne University, at her private home studio and as a viola coach for the Three Rivers Young Peoples Orchestra and the Pittsburgh Youth Symphony. She has featured as a soloist with the Pittsburgh Symphony Orchestra on many occasions, with the Duquesne University Orchestra and with various youth orchestras in Pittsburgh. She has taught at many summer music festivals, including Domaine Forget, Québec, the Interharmony Festival in Germany and Italy, Advanced Chamber Music Seminar in Pittsburgh and the Zodiac Music Festival in France. Other festivals in which she has participated include the Festival dei Due Mondi in Spoleto, Italy, the Solti Project at Carnegie Hall, the Jerusalem Music Festival, the Jeunesses Musicales World Orchestra, Steamboat Springs

in Colorado and Buzzards Bay Musicfest, Massachusetts, the Pittsburgh New Music Ensemble and, since 2000, the Sun Valley Summer Symphony in Idaho. She studied at the Conservatoire de Musique du Québec with Douglas McNabney and François Paradis and graduated in 1993 with unanimous First Prizes in both viola and chamber music. As a recipient of Canada and Québec Arts Councils' Scholarship Grants, she was able to attend the Harid Conservatory with Victoria Chiang and the renowned Curtis Institute of Music with Karen Tuttle and Joseph DePasquale, where she earned an Artist Diploma in 1997. She plays on the first and third volumes in this series, featuring music by Leo Zeitlin and Joel Engel (Toccata Classics rocc 0294 and 0343).



Photograph: Peter Khan

Born and educated in Russia, **Mikhail Istomin** holds a Master of Music degree from the St Petersburg Conservatoire. In 1987, he became the cellist of the Leningrad Conservatoire String Quartet, and in 1989 the group won the grand prize in the National Soviet Union Competition of String Quartets. Later that same year, during a US tour by the Quartet, he defected, and was granted political asylum in the United States. In 1991 he was appointed Principal Cellist of the Pittsburgh Opera and Pittsburgh Ballet Theater orchestras, and the following year he joined the Pittsburgh Symphony Orchestra. He is a winner of both the Passamaneck Award of the Y Music Society and the Pittsburgh Concert Society Major Auditions. He has appeared as a soloist with the Pittsburgh Symphony Orchestra, the Williamsburg Symphonia, the Asheville Symphony, the Knoxville Symphony and others.



Photograph: Todd Rosenberg

In July 1998, Mikhail Istomin returned to St Petersburg to perform in the Second World Cello Congress under the direction of Mstislav Rostropovich. He is a founding member of the Pittsburgh Piano Trio, which has released three albums on the Minstrel label, featuring the music of Cecil Armstrong Gibbs, Frank Bridge and Georgy Sviridov. Frequent guests at major summer music festivals in the USA, Canada and Europe, the Pittsburgh Piano Trio premiered a Triple Concerto by the late-Romantic Russian composer Paul Juon with the Tchaikovsky State Symphony Orchestra under Vladimir Fedoseyev at the Moscow Conservatoire Grand Hall. Mikhail Istomin is a faculty member at Duquesne University and the City Music Center.

Michael Lipman, a cellist in the Pittsburgh Symphony Orchestra, is respected for his versatility as a soloist, recitalist, chamber musician and teacher, receiving enthusiastic notices for his performances with the Pittsburgh Chamber Music Project and for his Pittsburgh recital debut as winner of the Passamaneck Award of the Y Music Society. He has played solo with numerous orchestras, including the Pittsburgh Symphony Orchestra and the Pittsburgh Youth Symphony Orchestra. As an educator, he has taught and coached at Carnegie Mellon and Duquesne Universities, as well as Chatham University and California University of Pennsylvania. An alumnus of Alexander Schneider's New York String Orchestra and Cleveland Chamber Music Seminar, he has performed at the festivals of Aspen, Grand Tetons and Blossom. He was a founding member of the Dalihapa Ensemble, the core members of which performed many important works of the twentieth century. His recording of works by the American composer Ezra Laderman with the Pittsburgh Chamber Music Project can be heard on Albany Records. His cello is the work of Tomasso Balestrieri, Mantua, Italy, 1760.



Photograph: Rob Davidson

The cellist **David Premo** joined the Pittsburgh Symphony Orchestra in 1992 and was awarded the position of Associate Principal in 2001. He came to Pittsburgh from Washington, D.C., where he served as Associate Principal of the Kennedy Center Opera House Orchestra from 1980 until 1991. During his tenure in Washington, he appeared at the Phillips Collection, the Corcoran Gallery and the Library of Congress, and served on numerous occasions as principal cellist with the American Chamber Orchestra, the National Gallery Orchestra and the Wolf Trap Festival Orchestra. His concerts with the National Symphony Orchestra include the Kennedy Center and several US and European tours. Since coming to Pittsburgh, his solo engagements have included Lalo's Concerto and Vivaldi's Double Cello Concerto with the Pittsburgh Symphony, Leonardo Balada's Concerto for Cello and Nine Players (a Naxos release) and Elgar's Concerto with the Edgewood Symphony. He is a winner of the Pittsburgh Concert Society Award as well as the prestigious Passamaneck Award, entitling him to a solo recital, which he gave in Carnegie Music Hall in Pittsburgh. He has been Artist-Lecturer at Carnegie Mellon University since 1994 where he teaches cello, chamber music and orchestral repertoire. His cello was made in approximately 1860 by Jean-Baptiste Vuillaume.



Photograph: Rob Davidson



Recorded on 22 May 2012 (*Jewish Sketches*, Opp. 12 and 13), 28 February and 1 March 2018 (*Elegy*, Op. 16; *Caprice hébraïque*, Op. 24; *Aria*, Op. 41; *Three Ornaments*, Op. 42; *Dances*, Op. 50), 28 June 2018 (*Jewish Melody*, Op. 43) and 9 January 2019 (*Poème*, Op. 10) at Kresge Recital Hall, Carnegie Mellon University; *Lyric Fragment*, Op. 1a, recorded on 17 December 2012 at Rodef Shalom Congregation by Stephen Baum for WQED-fm 'Performance in Pittsburgh'

Recording, editing and mastering: Riccardo Schulz, Pittsburgh Digital Recording and Editing Company
Producer: Aron Zelkowicz

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