



## Erzhan Kulibaev - violin Ilya Kondratiev - piano

### *Talent Unlimited Stars*

## Programme

Beethoven Sonata for violin & piano No. 5 in F major ("Spring"), Op. 24  
Allegro  
Adagio molto espressivo  
Scherzo. Allegro molto – Trio  
Rondo. Allegro ma non troppo

Stravinsky The Divertimento (Le Baiser de la Fée)  
Sinfonia  
Danses Suisses  
Scherzo (Au Moulin)  
Pas de deux :  
a) Adagio  
b) Variation  
c) Coda

### INTERVAL (15 Mins)

Richard Strauss Violin Sonata, Op 18

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Allegro, ma non troppo  
Improvisation: Andante cantabile  
Finale: Andante – Allegro

Saint-Saëns Introduction and Rondo Capriccioso in A minor Op. 28

**Erzhan Kulibaev** started to play violin at the age of six. Graduated from The Central Special Music School of Moscow State Conservatory P. I. Tchaikovsky. Since 2004 studies in the class of the professor Zakhar Bron at The Queen Sofia High School of Music in Madrid.

Currently Erzhan is a student of Prof. Pierre Amoyal in Mozarteum University in Salzburg (Austria).

He is a winner of five first prizes in the International violin competitions: Demidovski International violin competition (2003, First Prize and two Special prizes), International violin competition in Lisbon (2006, First Prize and Special prize for the best interpretation of a work by L. Graça), International violin competition in Novosibirsk (2007, First Prize and special prize of Paloma O'Shea), Paul Hindemith International violin competition in Berlin (2010, First Prize, Gold medal and Special prize for the best interpretation of a work by Robert Schumann.), First Prize and Premio Tango for best interpretation of an argentine tango at the Buenos Aires International Violin Competition (2012).

In 2011 he was awarded with the Honorary Distinction and the right to use the title of Laureat of the 14th Henryk Wieniawski competition in Poznan (2011, prize of the youth jury donated by Volkswagen, special prize: an Italian violin made by Giovanni Battista Guadagnini).

Winner of "Washington Award" 2014 of S&R Foundation.

Played as a soloist with the orchestras: Poznan Philharmonic Orchestra, Sinfonia Iuventus Warsaw, Amadeus Chamber Orchestra of Polish Radio, Orquesta Sinfónica de Tenerife, The Symphony Orchestra of Castilla y Leon, Rzeszów Philharmonic Orchestra, The Chamber Orchestra of the Philharmonic Society of Moscow, St Petersburg State Capella Chamber Orchestra, The Symphony Orchestra of Yucatan, The "Astana-Opera" Symphony Orchestra, The Symphony Orchestra of the State Conservatory of Novosibirsk, The Symphony Orchestra of The Queen Sofia High School of Musik, The Alicante University Filarmonic Orchestra, Sinfonietta Cracovia Orchestra, Philharmonia Pomorska Symphony Orchestra, Polish Chamber Philharmonic Orchestra, Kraków Philharmonic Orchestra, Podlasie Opera and Philharmonic Orchestra, working with such renowned conductors as Gergiev, Ashkenazy, Dutschmal, Feddeck, Kiradjiev, Kosek, Mukhitdinov, Ignat, Payare, Posada, Pijarowski, Rajski, Salwarowski, Strugala, Vengerov, Wojciechowski.

Erzhan Kulibaev performed concerts in Argentina, Austria, Belgium, Canada, Germany, Greece, Spain, Italy, Kazakhstan, Kuwait, Latvia, Mexico, Morocco, Poland, Portugal, Russia, Ukraine, USA, France, Switzerland and Japan.

Since 2006 performs concerts in the Auditorio Nacional, participated in a series of concerts "Zakhar Bron and His School". In 2010 performed in Berlin Konzerthaus as a winner of P. Hindemith competition.

In 2005-2006 participated in The International Festival of Music in the city of Santander (Spain), Estío Musical Burgalés, Otoño Musical Soriano, Classical Music Festival in Riga, Festival de Música Clásica en Kasama (Japan). Played recitals in Juan March Foundation.

In 2006, 2010 and 2011 was rewarded with an Honorary Diploma by the Queen of Spain and performed in the Royal Palace of Pardo.

Among the highlights of his career in the past few seasons have been tours with the The Symphony Orchestra of the Queen Sofia High School of Music, conducted by the Maestro Vladimir Ashkenazi, performed a series of concerts in the main concert halls of Spain, among them the Madrid National Auditorium, Congress and Music Hall Euscalduna in Bilbao. The concert in the Madrid National Auditorium is repeatedly broadcasted on the National Spanish Television. Tours with Alejandro Posada with The Symphony Orchestra of Castilla y Leon in Spain. Tours with The Alicante University Filarmonic Orchestra and Mihnea Ignat in Spain.

In 2013 performed at 17th Ludwig van Beethoven Easter Festival in Warsaw, Henryk Wieniawski Festival, LongLake Festival in Lugano and in Crans-Montana Classics festival with Itamar Golan.

In September and October 2013, toured in Argentina's main cities: Buenos-Aires, Tandil, Parana, Mar del Plata, Salta, San Juan, San Carlos de Bariloche, San Martin de los Andes, Villa La Angostura. Recitals with Paula Peluso, concerts with Salta Symphony Orchestra y Jorge Lhez, Mar del Plata Symphony Orchestra y Emir Saul, San Juan Chamber Orchestra y Gustavo Plis Sterenberg, "Estacion Buenos-Aires" Chamber Orchestra y Rafael Gintoli.

In August 2014 played on festival "Chopin and his Europe" in Warsaw.

As invited soloist, participates in the first world tour of theatre "Astana-Opera" (October, 2014), during tour he played in "Carnegie-Hall", "Sony Center for Performing arts" in Toronto and "Opera Bastille" in Paris.

Pianist **Ilya Kondratiev** is the prize winner of such reknown competitions as the International F. Chopin Piano Competition (Hannover 2011), International F. Liszt Piano Competition (Budapest 2011), International F. Liszt Piano Competition (Weimar 2011), Brant International Piano Competition (Birmingham 2015), and the Fifth Tbilisi International Piano Competition (Tbilisi 2013).

Ilya performs extensively as a soloist and as a chamber music player. The venues he performed at include Great Hall of Moscow Tchaikovsky Conservatoire, Gasteig Munich, Weimarhalle, Palacio de Festivales Santander, Palace of Arts Budapest, and the Great Hall of Tbilisi Conservatoire. In 2009 he founded a chamber music ensemble 'Robert-Quintet', which successfully played at the Sixth Stasys Vainunas Chamber Music Competition (Vilnius 2009, Second prize, First was not awarded) and at the 'Premio Vittorio Gui' Chamber Music Competition (Florence 2011, 3 prize). His repertoire is mostly based on classic and romantic music, but also includes many contemporary works.

In 2011 Ilya was invited to take part in the Franz Liszt Piano Academy in Schillingfurst (Germany) with E. Leonskaya and in the Eppan Piano Academy (Italy) with P. Gililov. He frequently takes part in master classes with Rolf-Dieter Arens, Dina Yoffe, Konstantin Shcherbakov, Willem Brons, Paul Gulda, Dmitry Bashkirov, Jerome Rose, Leslie Howard, Vanessa Lataarhe, Lang Lang, and Arie Vardi. In 2015 Ilya took part in 'Encuentro' festival in Santander.

Currently, he studies for the Master of Performance at the Royal College of Music with Vanessa Lataarhe, having previously studied with People Artist of Russia Zinaida Ignatieva at the Moscow State Tchaikovsky Conservatoire, and Victoria Soifer at Samara College of Music.

Ilya is supported by Henry Wood Trust Foundation, Future of Russia Foundation, Talent Unlimited Foundation and Mark Zetland Foundation. In 2010 he won DAAD scholarship to study in Germany in 2011. After winning Beethoven Senior Intercollegiate Competition, December 2015 and Chappell Medal Piano Competition, March 2016 in London, Ilya was granted a scholarship for the prestigious Artist Diploma Course at the Royal College of Music where he will continue his education in 2016/17.

In the summer 2016 Ilya Kondratiev was invited as a guest artist to the Gumusluk Festival in Turkey and Beethoven Music Festival and Academy in Altaussee, Austria

## **Programme Notes**

**Beethoven** Sonata for violin & piano No. 5 in F major ("Spring"), Op. 24

**Beethoven's** fifth violin sonata, was the first to break away from the Classical three-movement sonata format. It was a tentative breach, though; the new Scherzo is barely more than a minute long. The work breaks with the eighteenth century in other ways, particularly in the relaxed lyricism that suffuses each movement.

The opening Allegro begins with one of those generously lyrical themes, sung by the violin over delicate keyboard accompaniment. A second theme group is busier and more clouded, but the soft sunlight soon returns in the curvaceous opening melody. In the development section, Beethoven uncharacteristically gives equal attention to all his themes, but he casts the opening tune in a minor key, maintaining an unsettled (though never violent) feeling throughout the section. The slow movement, Adagio molto espressivo, shifts to the key of B flat and a deeply pensive mood. The piano first presents the nostalgic melody, upon which the violin then meditates for a while. The two instruments then engage in a gentle dialogue based on this theme. The witty third movement, Scherzo & Trio, Allegro molto, begins and ends with a brief stop-and-start tune, with the violin deliberately out of sync with the piano. In the middle comes a very brief, skittering passage for both instruments. The final movement is far more substantial. A rondo marked Allegro ma non troppo, it begins in a pleasant, rather courtly Mozartean style. This refrain returns in various guises, though never significantly altered; in between are minor mode passages of some agitation and modest drama, although the sunny disposition of the main theme wins out in the end.

## **Stravinsky**    The Divertimento (Le Baiser de la Fée)

Le Baiser de la Fée (The Fairy's Kiss) is a ballet in one act and four scenes composed by **Igor Stravinsky** in 1928 and revised in 1950 for George Balanchine and the New York City Ballet. Based on Hans Christian Andersen's short story Isjomfruen (English: The Ice-Maiden), the work is an homage to Pyotr Ilyich Tchaikovsky, for the 35th anniversary of the composer's death. Stravinsky elaborated several melodies from early piano pieces and songs by Tchaikovsky in his score. A commission by Ida Rubinstein from 1927, the ballet was choreographed by Bronislava Nijinska and premiered in Paris on 27 November 1928.

The Divertimento from Le Baiser de la Fée is a concert suite for orchestra based on music from the ballet. Stravinsky arranged it in collaboration with Samuel Dushkin in 1934 and revised it in 1949. It has four movements:

I. Sinfonia

II. Danses Suisses

III. Scherzo (Au Moulin)

IV. Pas de deux

a) Adagio

b) Variation

c) Coda

Balanchine created an entirely new work for the City Ballet's Stravinsky Festival, using excerpts from the concert suite and the original ballet. The premiere took place on 21 June 1972, at the New York State Theater, Lincoln Center. In 1974, Balanchine incorporated Tchaikovsky's "None but the Lonely Heart" for a new pas de deux.

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## **Richard Strauss**    Violin Sonata, Op 18

Like all of his chamber music, **Strauss'** sonata follows standard classical form, though it is considered the last of his works to do so. The piece is in three movements, and takes approximately thirty minutes to perform:

Allegro, ma non troppo

Improvisation: Andante cantabile

Finale: Andante - Allegro

The first movement opens with a brief piano solo, followed by lyrical violin interludes, through which the thematic material is presented. This movement follows

typical sonata-allegro form, and although it begins in a melancholy tone, the movement ends jubilantly.

The second movement is unique in that it is an Improvisation; that is, the tranquil violin passages give the impression of improvisational material. This movement maintains a beautiful singing tone throughout, and ends meditatively.

The third and final movement begins with a slow, methodical piano introduction which then leads into an exuberant Allegro. After a rush of virtuosic passages from both performers, the sonata comes to an explosive end.

### **Saint-Saëns** Introduction and Rondo Capriccioso in A minor Op. 28

The Introduction and Rondo capriccioso, Op. 28 (1863), is one of **Saint-Saëns'** few genuine showpieces. It was composed for his friend, the virtuoso violinist Pablo de Sarasate (1844-1908), for whom he had already written the Violin Concerto in A major, Op. 28 (1859), and for whom he would eventually create the Violin Concerto in B minor, Op. 61 (1880). Whereas the Op. 28 Violin Concerto was written when the violinist was only 15 years of age, the Introduction and Rondo capriccioso is deliberately challenging -- a testimony to the mature master's technique. Sarasate's frequent programming of the work did a great deal for its popularity in the years after its publication (1870); its appeal was wide enough, in fact, that both George Bizet and Claude Debussy made arrangements of it -- the former for violin and piano, and the latter for piano, four hands.

As one would expect from the title, the Introduction and Rondo capriccioso begins with a slow section, marked *Andante malinconico* and characterized by a plaintive falling leap and rising arpeggio. Becoming gradually more animated, the introduction culminates in a scintillating mini-cadenza that leads into the Rondo proper (*Allegro ma non troppo*). When the violin enters, it states a theme that has a Spanish flavor, stemming from syncopation and chromatic inflections. The melody spins out into wild arpeggios and gigantic leaps before the orchestra begins a bridge to the contrasting theme, marked *con morbidezza*. This lyric melody is especially entrancing because it is in 2/4 time, played simultaneously with the continuing 6/8 time of the orchestra. The Rondo theme returns quietly in the solo violin before an orchestral outburst that is a reprise of the earlier bridge passage. The oboe takes the final statement of the rondo theme, which becomes fragmented and developed until the beginning of the brilliant coda, which is mainly a showcase for Sarasate's technical ability.

(Programme notes compiled by Erzhan Kulibaev)

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