



First Presbyterian Church
Fort Wayne

PRESENTS

Ilya Yakushev, Piano

September 24, 2023

Part of the 2023-2024 Music Series.

Program

Fantasia in D minor, K.397 Wolfgang Amadeus Mozart (1756–1791)

Sonata No. 23 in F minor, Op. 57

“Appassionata” Ludwig van Beethoven (1770–1827)

Allegro assai

Andante con moto

Allegro ma non troppo; Presto

Prelude in G sharp minor, Op. 32, No.12.....Sergei Rachmaninoff (1873–1943)

Prelude in G minor, Op. 23 No.5, Alla marcia

Prelude in C sharp minor, Op. 3, No.2

-Intermission-

A free-will offering will be taken

Pictures at an ExhibitionModest Mussorgsky (1839–1881)

- | | |
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| 1. Promenade | 10. Samuel Goldenberg and Schmuyle |
| 2. Gnomus (The Gnome) | 11. Promenade |
| 3. Promenade | 12. Limoges, le marché (La grande nouvelle) (The Marketplace at Limoges [The Great News]) |
| 4. Il vecchio castello (The Old Castle) | 13. Catacombae, sepulchrum romanum (Catacombs, Roman sepulcher) |
| 5. Promenade | 14. Con mortuis in lingua mortua (With the Dead in a Dead Language) |
| 6. Tuileries (Dispute d'enfants après jeux) (Tuileries [Quarrel between Children after Playing]) | 15. The Hut on Hen's Legs |
| 7. Bydlo (Cattle) | 16. The Great Gate of Kiev |
| 8. Promenade | |
| 9. Ballet of the Unhatched Chicks | |

A reception will follow in the Narthex

Ilya Yakushev appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

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Biography

Pianist Ilya Yakushev, with many awards and honors to his credit, continues to astound and mesmerize audiences at major venues on three continents.

The British label Nimbus Records released Yakushev's CD, "Prokofiev Sonatas Vol. 1". The American Record Guide wrote, "Yakushev is one of the very best young pianists before the public today, and it doesn't seem to matter what repertoire he plays – it is all of the highest caliber."

Ilya has performed in prestigious venues worldwide, including Weill Recital Hall at Carnegie Hall (New York), Davies Symphony Hall (San Francisco), and Sejong Performing Arts Center (Seoul, Korea), Great Philharmonic Hall (St. Petersburg), and Victoria Hall (Singapore). His performances with orchestra include those with the San Francisco Symphony, BBC Concert Orchestra, Boston Pops, Rochester Philharmonic, Utah Symphony, and many others.

In 2023–24, dozens of engagements bring Ilya from New York City to the West Coast for recitals, concertos and — with members of the renowned St. Lawrence String Quartet — chamber music. Many of his concerts will celebrate the triple anniversary of Rachmaninoff's

150th birthday, the 150th anniversary of Mussorgsky's "Pictures at an Exhibition," and the 100th anniversary of Gershwin's "Rhapsody in Blue." Ilya has put together a special slide show that accompanies his performances of "Pictures at an Exhibition," showing the artwork depicted in the music.

Winner of the 2005 World Piano Competition which took place in Cincinnati, OH, Mr. Yakushev received his first award at age 12 as a prize winner of the Young Artists Concerto Competition in his native St. Petersburg. In 1997, he received the Mayor of St. Petersburg's Young Talents award, and in both 1997 and 1998, he won First Prize at the Donostia Hiria International Piano Competition in San Sebastián, Spain. Mr. Yakushev was a recipient of the prestigious Gawon International Music Society's Award in Seoul, Korea.

Ilya studied with legendary pianist Vladimir Feltsman at the Mannes College of Music in New York City.

He is a Yamaha artist.

Program Notes

MOZART:

The Fantasia in D minor, K. 397, was composed in 1782 or between 1786 and 1787 and left unfinished. (For this reason, the catalog lists it as a fragment). It remains unclear whether the composer had planned to expand the work or imagined it as preceding a sonata or even a fugue (perhaps in the same key). Still, it is one of Mozart's most popular piano pieces.

In 1944, it was revealed that August Eberhard Müller (1767–1817), a German composer, organist, flutist, and conductor, wrote the Fantasia's last ten bars. Müller was a strong advocate of Mozart's music and was highly esteemed by Beethoven.

Mozart's output in minor keys constitutes a tiny part of his production quantitatively. Only 14 of Mozart's more than 600 compositions are in D minor, including his final work, the Requiem. The emotional concentration encapsulated in pieces written in minor keys is unique, and Mozart's choice of D minor key for the Fantasia is meaningful.

The Adagio evokes the theatricality of an operatic scena, with many "changes of pulse and mood, [and] its startling silences and passionate outcries" [Zaslaw and Cowdery, *The Compleat Mozart*, 324.]. Chromaticism plays a prominent role in the thematic material throughout the Adagio, coloring the melodic lines and the descending bass figures in the left hand. However, Mozart resolves the tension in an arpeggiated major chord, signifying "transcendence" over the weighty thematic material. —Enrico Elisi

BEETHOVEN:

The Sonata No.23 in F minor, Op. 57 is so demanding of both performer and instrument, so novel of structure, that it was virtually incomprehensible at first, and, reportedly, went unplayed in public until more than three decades after Beethoven's death, when the name "Appassionata" was appended by a publisher.

What is it about this particular one of the 32 sonatas which seems to give us an insight into the passion at the very heart of the great composer? It's easy to look at this period of his life immediately after the onset of his deafness and find examples of anger and despair, but nothing equates with—or prepares us for—the Sonata No.23, which Beethoven himself considered the greatest of all his sonatas. The man with the inside track on his teacher at this time, his virtuoso pupil Carl Czerny, wrote, "There is no doubt that in many of his most beautiful works Beethoven was inspired by similar visions or pictures from his reading or from his own lively imagination. It is equally certain that if it were always possible to know the idea behind the composition, we would have the key to the music and its performance."

Czerny also has a convenient image for those struggling with the crashing chords, unexpected pauses and shockingly violent outbursts. "If Beethoven, who was so fond of portraying scenes from nature, was perhaps thinking of ocean waves on a stormy night when from the distance a cry for help is heard, then such a picture will give the pianist a guide to the correct playing of this great tonal painting," he wrote. This is a piano work of tremendous contrasts, like its composer. Sometimes charming and often passionately in love, Beethoven was equally well known for his outbursts of temper and the arrogant, even cruel, way he would treat people. This character of contradictions, facing the worst possible diagnosis for a musician, is never going to be easy to understand, but listening to the "Appassionata" it's possible to reconcile the expressive silences with the furious urgency of the finale, without necessarily discerning "cry for help" that Czerny described. But Beethoven does reveal himself in the piano pieces he wrote with the sole purpose of performing them himself. It means that

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centuries later, through these intensely personal works, and the “Appassionata” in particular, we get a glimpse of that troubled heart.

—Adapted from a note by Jane Jones

RACHMANINOFF:

Rachmaninoff began work on his first substantial piece, the Symphony No. 1 in D minor, in 1895. Its premiere in 1897 was a disaster, and the resulting critical reception robbed Rachmaninoff of his confidence to compose for some three years. With the help of Dr Nikolai Dahl, Rachmaninoff finally regained faith in his compositional prowess and embarked on writing his Second Piano Concerto. This proved to be a phenomenal success. In 1901, the year the concerto premiered, Rachmaninoff composed the Prelude in G minor, now No. 5 of his set of Op. 23. No. 5 was actually the first prelude of the set, with the other 9 preludes being composed in 1903. The fifth Prelude encases melting lyricism (*meno mosso*) within a militant energy (*alla marcia*).

Unlike Chopin, who composed his 24 Preludes in one fell swoop, Rachmaninoff took 18 years to bring his 24 Preludes – in two sets of 10 Preludes Op. 23 (1903) and 13 Preludes Op. 32 (1911), and one in isolation – to completion. It is unlikely that he had any inkling that a project of such scope would take shape when he published the ever-popular Prelude in C-sharp minor in 1893, the work which brought immediate success to the then 19-year-old composer.

With the minor mode as his preferred tonal colouring, Rachmaninoff crafted achingly nostalgic melodies à la Tchaikovsky alongside sharply chiseled passages of muscular pianism. Prominent in his sound world is the ringing of bells large and small, from the tintinnabulation of sleigh bells to the weighty pendulum swings of cathedral bells evoked so dramatically in the opening of his Piano Concerto No. 2.

Rachmaninoff’s massive hand, that could easily stretch a 12th, gave him magisterial control over the keyboard

and the freedom to create complex two-hand textures blooming with countermelodies and a wealth of decorative ornament. These traits are particularly concentrated in his two sets of Preludes Op. 23 (1902) and Op. 32 (1910), works more akin in their scale and ambition to Chopin’s Etudes than to the same composer’s brief Preludes.

The Op. 3 “Morceaux de fantaisie” (French for Fantasy Pieces) were composed in 1892. The title reflects the pieces’ imagery rather than their musical form, as none are actual fantasies. The set was dedicated to Anton Arensky, his harmony teacher at the Moscow Conservatory. The second piece of the set, entitled “Prelude,” is the most famous of the five.

MUSSORGSKY:

Modeste Mussorgsky produced his Pictures at an Exhibition to perpetuate the memory of a friend. In the process, he created a monument far more massive and lasting than his subject.

Mussorgsky was an ardent Russian nationalist, but he was far more interested in folk art than in the grandiose ornamental designs of the aristocracy. Mussorgsky’s career began in the military, but he resigned from the life of a fastidious officer to study music and supported himself as a civil servant.

Yet, his soul was far less complacent than one would expect from a life-long bureaucrat – he lived in a commune and the radical ideology he absorbed there infused his music, as he devoted himself to seeking truth in art by crafting a natural style without classical artifice.

Victor Hartmann was a close friend who shared Mussorgsky’s ideals in his own field of architecture and painting. When Hartmann died in 1874, aged only 39, Mussorgsky was devastated. In abject bitterness, he wrote: “Why should a dog, a horse, a rat live on and creatures like Hartmann must die?” But soon his incomprehension took a more constructive tack. The

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following year saw a memorial exhibit of 400 Hartmann works, including sketches, watercolors and costume designs produced mostly during the artist's travels abroad. Locales include Poland, France, and Italy; the final movement depicts an architectural design for the capital city of Ukraine. Mussorgsky was deeply moved. Seized with inspiration, he quickly reacted to the exhibition by writing a suite of ten piano pieces dedicated to the organizer.

The work opens with a brilliant touch—a “promenade” theme that reemerges throughout as a transition amid the changing moods of the various pictures. By alternating 6/4 and 5/4 time, its regular metric “walking” pace is thrown off-balance and cleverly suggests the hesitant gait of an art-lover strolling through a museum, attracted by upcoming pleasures but hesitant to leave the object at hand without a final glance at a telling detail.

The ten pictures Mussorgsky depicts are a gnome-shaped nutcracker; a troubadour plaintively singing outside an ancient castle; children vigorously playing and quarrelling in a park; a lumbering wooden Polish ox-cart; a ballet of peeping chicks as they hatch from their shells; an argument between two Warsaw Jews, one haughty and vain, the other poor and garrulous; shrill women and vendors in a crowded marketplace; the eerie, echoing gloom of catacombs beneath Paris; the hut of a grotesque bone-chomping witch of Russian folk-lore; and a design for an entrance gate to Kiev. Mussorgsky clearly chose these subjects for the variety

of moods they invoked and the opportunities they presented for a wide array of musical depictions.

Alcoholism and severe depression not only cut short Mussorgsky's life but plagued his most creative years and prevented him from advocating his work, which succumbed to the dismissive attitude of the cultural gatekeepers. Fame came only after his early death at age 42, when well-meaning admirers indulgently undertook to edit his operas in order to correct what they perceived to be artistic flaws. Only in more recent times have the originals been revived to display their frank elemental power.

The Pictures at an Exhibition met a similar fate. The score remained unpublished until 1886, five years after Mussorgsky's death. But then, almost immediately, an amazing phenomenon began—while the original version generated little interest among pianists, over two dozen composers were seized by a compulsion to orchestrate it, the most famous of which was Maurice Ravel.

And what about the piano version that started it all? Although there had been others, it was a recording of an extraordinary recital in Sofia, Bulgaria by Sviatoslav Richter in 1958 that refocused public attention on the original. This recording fully vindicated Mussorgsky's work as a masterpiece in its own right, without need of translation, embellishment or improvement. Hartmann would have been proud of his friend's work!

—Peter Gutmann

Upcoming Services at First Pres

Weekly Sunday Worship Service – 11:00am

October 1st at 11:00am – World Communion (Sanctuary)

December 24th – Christmas Eve Lessons and Carols with Orchestra, Choir and Organ

Prelude – 5:00pm · Service – 5:30pm

Upcoming

Music Series Concerts

Clarice & Sérgio Assad Duo, Brazilian Jazz Vocals, Samba, Jazz Piano and Guitar

October 29, 2023 at 3:00pm

The Assad Duo is a Brazilian family jazz duo featuring voice and guitar in a variety of styles. This father and daughter combo have multiple recordings and Clarice is a Grammy-nominated composer. Together, they will present the highest level of music making with broad appeal to all tastes.

National Organ Playing Competition Winner

November 12, 2023 at 4:00pm

Clara Gerdes Bartz was named the winner of the 61st Round of the National Organ Playing Competition (in March of 2022). She will present a recital of varied works on the Sanctuary organ. Winning this competition holds high prestige in the organ world and many past winners have gone on to have distinguished careers nationally and internationally.

Indiana University Singing Hoosiers

February 25, 2024 at 4:00pm

Known as Indiana University's Ambassadors of Song, the Singing Hoosiers combine singing and choreography throughout their programs. They will perform numerous pieces from the jazz and Broadway traditions as well as current pop tunes and The Great American Songbook. Always interested in furthering music to the next generation, the ensemble will be joined by local high school show choirs to help inspire them into a future of singing and music.

The 62nd Round of the National Organ Playing Competition

April 20, 2024 at 1:00pm

Undergraduate and Graduate Organ Students from across the country send in recordings from which three are selected to compete at First Pres. Begun by Jack Ruhl in the 1950s, this is hailed as the oldest continuous running competition in the United States. Numerous contestants and winners have gone on to prestigious teaching positions, encouraging many of their students to compete in subsequent years.

Upcoming Art Gallery Events

Hilarie Couture

September 8–November 10, 2023

Hilarie Couture of Fort Wayne, IN, is an award-winning artist, working primarily as a direct painter (prefers life but also works from photos). Hilarie works with oils, pastels, colored pencils, and charcoal to create rich and dramatic portraits that truly capture a moment in time. Hilarie is inspired by light, and color. Her passion brings an energy especially to the painting of people. She is constantly stretching and creating new work that not only incorporates painting with other mixed elements to display new textures but that is also more of an exploration of the materials and the process. Her work combines meanings, contrasts, subject matter, thick and thin paint, hard and soft edges, paint with pastel, gold leaf and some other unconventional materials.

Sayaka Ganz and Gbenga Adeku

November 17, 2023–January 5, 2024

Sayaka Ganz is a Japanese sculptor. She was born in Yokohama, Japan, and grew up living in Japan, Brazil, and Hong Kong. Sayaka identifies a strong Japanese influence in her work, even though she grew up in several countries. Using reclaimed plastic household objects as her materials, Sayaka's recent sculptures depict animals in motion. Her work is collected and exhibited in London, Tokyo, Takaoka, Isle of Man, New York, San Francisco, Monterey, Toledo, and Fort Wayne.

Gbenga Adeku grew up an apprentice at his father's Olokun art gallery cum studio, mastering

traditional printmaking & painting. He was trained to sculpt under the tutelage of Kola Olayinka in 2006. Gbenga took formal training in applied art at the Great Ife Art School (Obafemi Awolowo University), specializing in painting, while minoring in graphic art, from 2010 to 2015. He is an award-winning upcycle artist. He is very excited to be on an apprenticeship with Sayaka Ganz here in Ft Wayne. Gbenga currently lives and runs an upcycle art studio in Ile-Ife, Osun state, Nigeria.

Lee Rainboth & Select Haitian Artists

January 12–March 29, 2024

Lee Rainboth is currently the Executive Director of Fort Wayne Dance Collective. As a non-Haitian artist creating work in a Haitian environment, his goal is to recontextualize how the Haitian body is viewed in relationship to the spiritual and cultural histories that it incarnates. These works represent a visual interrogation of how we can see more than the body when we look upon another person and experience the universal truths that connect us to one another across racial, ethnic, and cultural boundaries. Lee also helps clients around the world acquire unique and inspiring art from emerging Caribbean, African, Indigenous, and Black American artists.

**Cara Wade - Legacy & Angela Green
with Jim Gabbard - Simplicity**

April 5-May 22, 2024

Cara Wade currently is a Professor of Photography and Digital Imaging at the University of Saint Francis. She believes that all Art derives from aspects of the self, be that personal experience, reactions of the heart, or the dark and light places in the mind. Everything that an artist creates can be traced back to a profound experience in their life. Cara's photo series, Legacy, was inspired by the struggle she saw both of her grandmothers go through while struggling to retain their dignity and memory as they battled Alzheimer's Disease. The work captures places, memories, and objects of their past in a beautifully touching narrative.

Jim Gabbard is a Senior Lecturer at Purdue University Fort Wayne, and the Director of the Garrett Museum of Art. His recent personal photographic work has been centered on the idea of finding beauty in everything around us. "I have been especially drawn to the very simple elements that I find when I slow down and look at scenes from a different perspective. I have been trying to explore the combination of the visual image and the written word. The haiku I wrote for each of my photos expresses my views of the scene and how the image relates to my personal views and thoughts."

Angela Green, of Fort Wayne, Indiana, had a career as an English teacher and is currently the Gallery Coordinator/Curator at the Garrett Museum of Art. "Simplicity to me implies purity of beauty in an object or a scene. The stillness of a photo I have taken, and its subject are nuanced by the sounds and light around it. Writing haiku to accompany the photos I took was challenging but certainly a journey into the photograph and into the words and how to make them flow and have meaning. The haiku brings the photo to life and gives it a story of its own."

Art of Hope - Curated by Tara Holliday

June - August, 2024

Art of Hope is an exhibit joining the arts and mental health to raise awareness and inspire hope. Art of Hope highlights local artists by sharing their inspiring works about recovery, healing and hope. The exhibit encourages candid conversations around mental illness and wellness.

Upcoming

Upcoming Theater Productions

2023

Head Over Heels

October 13, 14, 20, 21 at 7:30 PM,
October 15 & 22 at 2:00 PM.

Fort Wayne Premier! A hilarious, exuberant celebration of love, *Head Over Heels* follows the escapades of a royal family on an outrageous journey to save their beloved kingdom from extinction—only to discover the key to their realm’s survival lies within each of their own hearts. This laugh-out-loud love story is set to the music of the iconic 1980’s all-female rock band *The Go-Go’s*.

Rated PG-13; Directed by Leslie Beauchamp

2024

Almost Maine

January 26, 27, February 2, 3 at 7:30 PM,
January 28 & February 4 at 2:00 PM.

Welcome to Almost, Maine, a place that’s so far north, it’s almost not in the United States. It’s almost in Canada. And it’s not quite a town, because its residents never got around to getting organized. So, it almost doesn’t exist. One cold, clear, winter night, as the northern lights hover in the star-filled sky above, the residents of Almost, Maine, find themselves falling in and out of love in unexpected and hilarious ways. Knees are bruised. Hearts are broken. But the bruises heal, and the hearts mend—almost—in this delightful midwinter night’s dream.

Rated PG-13; Directed by Todd Sandman Cruz

The Prom

March 1, 2, 8, 9, 15, 16 at 7:30 PM,
March 3, 10, 17 at 2:00 PM.

Fort Wayne Premier! First Pres Theater and Fort Wayne YouTheatre collaborate on *The Prom!* Four eccentric Broadway stars are in desperate need of a new stage. So, when they hear that trouble is brewing around an Indiana small-town prom, they know that it’s time to put a spotlight on the issue...and themselves. The town’s parents want to keep the high school dance on the straight and narrow—but when one student just wants to bring her girlfriend to prom, the entire town has a date with destiny.

Rated PG-13; Directed by Christopher J. Murphy

The Father

May 10, 11, 17, 18 at 7:30 PM
and May 12 & 19 at 2:00 PM.

Fort Wayne Premier! Now 80 years old, André was once a tap dancer. He lives with his daughter, Anne, and her husband, Antoine. Or was André an engineer, whose daughter Anne lives in London with her new lover, Pierre? The thing is, he is still wearing his pajamas, and he can’t find his watch. He is starting to wonder, is he losing control? *The Father* was considered “the most acclaimed new play of the last decade” and has won numerous awards and nominations.

Rated PG-13; Directed by Todd Espeland

Season tickets on sale now at:

[Firstpresfortwayne.org/theater](https://firstpresfortwayne.org/theater) or [Artstix.org](https://artstix.org)

Director of Fine and Performing Arts Ministry –
Todd Sandman Cruz

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When humans fashion beautiful things – beautiful art, fine craft, great music, drama, literature, architecture, we are – in a sense – imitating God the ultimate creator. When we make and participate in beauty, we move ourselves closer to the beauty of the Transcendent One. In the beautiful, our eyes are opened, our ears are unstopped, our imaginations are stretched, and we are somehow elevated upwards (as it were), transported by earthly beauty toward the Divine Beauty.

~Rev. Michael Lindvall

“What art offers is space – a certain breathing room for the Spirit.”

~ John Updike, Pulitzer & Prize-winning author



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