

Born in Novosibirsk, Russia, Mr. Lisker immigrated to America with his parents when he was 4 and began studying violin with his father at the age of 5. He continued his studies with Terrine Gomez in Champagne, Illinois, Linda Rose in Los Angeles, and Mark Zinger in Chicago. At 14, he was one of eighteen young violinists selected to participate in the renowned summer music festival, The Perlman Music Program, which he then attended for six straight years.

Mr. Lisker received his Bachelor of Music degree from the Manhattan School of Music where he studied with Pinchas Zukerman and Patinka Kopec, and went on to receive his Master of Music degree from the Juilliard School where he studied with Itzhak Perlman.

## UPCOMING EVENTS

- **Saturday, April 12, 2014:**  
Multi-Piano Extravaganza, Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$15/10
- **Saturday, April 19, 2014:**  
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall \$10/7
- **Tuesday, April 22, 2014:**  
String Chamber Music, Joon Sung Jun, director 8:00pm Daniel Recital Hall \$10/7
- **Wednesday, April 30, 2014:**  
*Piano Plus!*, Shun-Lin Chou, director 8:00pm Daniel Recital Hall \$10/7
- **Thursday, May 1, 2014:**  
University String Quartet, Lorenz Gamma, director 8:00pm Daniel Recital Hall \$10/7

For ticket information please call 562.985.7000 or visit the web at:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

**BOB COLE  
CONSERVATORY  
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CALIFORNIA STATE UNIVERSITY, LONG BEACH

THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



## FACULTY ARTIST RECITAL

# VALENTINA GOTTLIEB

PIANO

# DAVID LISKER

VIOLIN

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SUNDAY, MARCH 16, 2014  
4:00PM

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GERALD R. DANIEL RECITAL HALL  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

- Suite in the Old Style*..... A. Schnittke  
Pastorale (1934-1998)  
Ballet  
Minuet  
Fugue  
Pantomime
- Sonata in D major, Op. 94bis ..... S. Prokofiev  
Moderato (1891-1953)  
Scherzo. Presto. Poco piu mosso del Tempo I  
Andante  
Allegro con brio. Poco meno mosso. Tempo I. Poco meno  
mosso. Allegro con brio

## INTERMISSION

- Sonata No. 8, Op. 30, No. 3..... L. van Beethoven  
Allegro assai (1770-1827)  
Tempo di Minuetto  
Allegro vivace
- Suite Populaire Espagnole*..... M. de Falla  
The Moorish Cloth (1876-1946)  
Berceuse  
Chanson  
Polo  
Asturienne  
Jota
- Danse Espagnole* ..... M. de Falla  
from *La Vida Breve* trans. F. Kreisler  
(1875 -1962)

She was the first to perform the John Field Concerti for Piano and Orchestra, the B. Martinu Piano Sonata and other compositions in Latvia. Besides being an accomplished performer, whose programs were recorded and broadcast on Latvian State Radio and TV, she is an author of two books on B. Martin's piano music.

At the Bob Cole Conservatory of Music at CSULB she nurtures future performance-major Bachelors and Masters. Students of her private studio are winners at prestigious solo and concerto competitions including the Platinum Prize at McGaughey Glendale Piano Competition (California), the Aloha International Piano Competition (Hawaii), the Bach Complete Works Competition (California), etc.

Besides performing and teaching, she regularly gives masterclasses and adjudicates various festivals and competitions (SYMF, United States Open Music Competition, MTAC and MTNA festivals, John C. Child Walker Music Competition, etc.).

Mrs. Gottlieb, formerly a professor on the Piano Faculty at the Academy of Music in Riga, Latvia, holds Masters degrees in Piano Performance, Chamber Music, and Pedagogy from the Academy of Music, Riga, Latvia and a Doctorate from the St. Petersburg Conservatory of Music. Her teachers included Prof. K. Blumental and Prof. N. Perelman.

## ABOUT DAVID LISKER

*David Lisker* has appeared as a soloist, chamber musician, and orchestral performer in many of today's most prestigious concert halls including New York's Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Merkin Hall, The Mann Auditorium in Israel, The Orange County Performing Arts Center in California, The National Arts Centre in Ottawa, and The Shanghai Theatre in China. Mr. Lisker has also released a CD entitled *Duets* alongside internationally acclaimed Hungarian violinist, Bela Horvath.

Recent highlights include artist-in-residencies at the Bob Cole Conservatory of Music at California State University, the Guadalajara University School of Music in Mexico, and the Summertime Music Festival in Latvia. Mr. Lisker also performed at music festivals in Ecuador, Poland, Israel, Peru, and others.

development, the development-proper is quite short. The middle movement is set in E-flat major, distant from the original G major. It is an elegant and slow Menuetto (without normal repeats and trio), marked “moderato e grazioso.” For the most part, it stays pleasant, rarely rising in dynamic above piano-dolce. But just before the reprise, Beethoven cannot help himself and inserts an anguished section in E-flat minor. The Finale is a Haydnesque monothematic moto-perpetuo in a sonata-allegro that feels like, but isn’t, a rondo.

**SUITE POPULAIRE ESPAGNOLE** The first song is a famous one from Andalusia called “The Moorish Cloth,” and has the florid melody line and strumming, guitar-like accompaniment that has become a feature of Spanish music. Falla used this theme also in his ballet *The Three-Cornered Hat*.

“Nana” is a lullaby from Andalusia that appears to have been brought to Spain by gypsies from India. Falla told a friend he could remember his mother singing it to him “before he was old enough to think.”

A simply titled “Chanson” (Popular song) is just what its title says, a folk song virtually unchanged by Falla.

“Polo” is a brilliant Gypsy song, again with guitar-like accompaniment.

A lament called “Asturiana” was named after the region of northern Spain where it was discovered.

The ensuing “Jota” is another dance-song, this time from Aragon.

## ABOUT VALENTINA GOTTLIEB

*Mrs. Valentina Gottlieb* regularly performs solo and ensemble recitals around the world: UK, Spain, Latvia, Lithuania, Armenia, Russia. Her concert venues in the USA include Bob Cole Conservatory of Music at CSULB, Istituto Italiano di Cultura, Classical Music Encounters of Southern California, Irvine Chamber Music Festivals, Victoria Chamber Music Festivals, etc.

Mrs. Gottlieb has strong connections with Riga, Latvia. In 2006 she opened there a concert series “The Masters and the Apprentices” with a solo recitals. In 2012 she gave Master-Classes and performed at the International music festival Summertime.

## PROGRAM NOTES

**SUITE IN THE OLD STYLE** This piece is a real pastiche. The movements are conceived as a stylistically coherent whole, with a few deviations. The work could hardly be mistaken for a baroque piece, however, there are slips into markers of 20th Century idioms, including the dissonant chords and the *Pantomime* and in the rhythm in the *Fugue*.

A. Schnittke was born in Engels, an autonomous region for ethnic Germans on the Volga river. He trained as a pianist in Vienna, Austria, where his father served as a correspondent for a Soviet newspaper. In 1953, he moved on to the Moscow Conservatory and served on its faculty from 1962 to 1972. Schnittke wrote over 60 film scores between 1961 and 1984, but they were in popular styles dramatically different from his serious music, which was influenced strongly by Mahler, Ives, and Pousseur and was usually atonal. His music is often despairing, with surprising witty touches, including musical quotations from well-known works.

**SONATA IN D MAJOR, OP. 94** The Sonata was based on the composer’s own Flute Sonata in D, Op. 94, written in 1942 but arranged for violin in 1943 when Prokofiev was living in Perm in the Ural Mountains, a remote shelter for Soviet artists during the Second World War. Prokofiev transformed the work into a violin sonata at the prompting of his close friend violinist David Oistrakh. It was premiered on 17 June 1944 by David Oistrakh and Lev Oborin.

The work is highly classical in design: it opens with a sonata movement which is followed by a scherzo, a slow movement, and a great finale. The violin part is replete with virtuosic display but is also highly lyrical and elegant, evidence of the work’s inception as a sonata for flute.

**SONATA No. 8, OP. 30, No. 3** Early classical violin sonatas featured a stand-alone piano part with an optional violin part doubling the right hand of the piano, ornamenting, or adding arpeggiated harmonization. The classical violin sonata started to change with Mozart’s sonatas composed in Paris during the late 1770s. Beethoven’s sonatas are even more difficult and complex than Mozart’s. They span an ample range of characters, techniques, and styles.

The first four measures of the Sonata feature four completely different gestures: a rumbling sixteenth-figure, a skywards-reaching arpeggio “rocket,” a waltz-like fragment, and a shriek in the violin. The rest of the movement a similar degree of frenzied and highly varied material bordering on the chaotic. The second theme is in D minor instead of major. Because the exposition has so much variety and