



The Vancouver  
**CHOPIN**  
SOCIETY

2025-2026 **SEASON**

Music is the divine way to tell  
beautiful, poetic things to the

**HEART.**

~ Pablo Casals ~

**DMITRI LEVKOVICH**  
Sunday, March 22, 2026  
3:00 PM Vancouver Playhouse

## MESSAGE FROM ARTISTIC DIRECTOR

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Our season continues with the Vancouver debut of Dmitri Levkovich.

Our season continues with some of today's most distinguished and exciting artists. Please remember the long awaited return of Daniil Trifonov, the recital by Sofya Gulyak, and the Vancouver and Canadian debut of Vincent Ong, a hugely popular laureate at the 19<sup>th</sup> International Chopin Competition in Warsaw.

Our society is a member of the International Federation of Chopin Societies, based in Vienna. This connection puts us in touch with some fifty other Chopin Societies worldwide, creating exciting possibilities for inviting international musicians to Vancouver.

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## DMITRI LEVKOVICH

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**Barcarolle in F-sharp Major, Op. 60**

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**Etude in C-sharp minor, Op. 10, No. 4**

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**Etude in G-flat Major, Op. 10, No. 5 "Black Keys"**

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**Etude in E Major, Op. 10, No. 3 "Tristesse"**

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**Etude in C minor, Op. 10, No. 12 "Revolutionary"**

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**Concert Arabesque on "By the Beautiful Blue Danube"**

STRAUSS

SCHULZ-EVLER

SMETERLIN

**Valse Caprice, S.427/6**

SCHUBERT/LISZT

**Tarantella di bravura aus "La muette de Portici", S.386**

AUBER

LISZT

CZIFFRA

*Intermission*

**Sonata No. 2 in B-flat minor, Op. 35**

CHOPIN

I. Grave - Doppio movimento

II. Scherzo

III. Marche funèbre: Lento

IV. Finale: Presto

**Sonata No.10 in C major, K.330**

MOZART

I. Allegro Moderato

II. Andante Cantabile

III. Allegretto

**Scherzo No. 2 in B-flat minor, Op. 31**

CHOPIN



*We acknowledge the financial support of  
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# NOTES

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## **Chopin, Barcarolle in F-sharp Major, Op. 60**

Although Chopin never travelled to Italy, this Barcarolle taps into a long tradition of Venetian boat songs. Completed in 1846, a few years before his death, it has been called the greatest of his nocturnes. A gently-rocking left hand accompaniment in 12/8 time evokes the motion of a slender gondola propelled through still water. The right hand enters with a melodic duet moving always in thirds and sixths, a tender and passionate conversation between lovers. The long double line of melody develops continuously, supported by a kaleidoscopic array of chromatic harmonies.

## **Chopin, Etudes, Op. 10**

*No. 4 in C-sharp minor "Torrent"*

*No. 5 in G-flat Major "Black Keys"*

*No. 3 in E Major "Tristesse"*

*No. 12 in C minor "Revolutionary"*

The twelve etudes of Opus 10 were written between 1829-32, when Chopin was a young man trying to find his place in the world, moving between Warsaw and Vienna before settling in Paris. Although they are in every sense didactic works designed to develop the technique of the player, they achieve this aim with such imagination and individuality that they established new ways of playing the piano. The C-sharp minor Etude is fast and fiery, with torrents of sixteenth notes in both hands. The "Black Keys" Etude in G-flat major is a brilliant toccata, while the Etude in E major, nicknamed "Tristesse," has a beautiful slow melody framing an agitated middle section. The mighty "Revolutionary Etude" was composed shortly after Chopin learned of the fall of his hometown Warsaw to Russian invaders.

## **Strauss/Schulz-Evler/Smeterlin, Concert Arabesque on "By the Beautiful Blue Danube"**

Johann Strauss II first wrote his Blue Danube Waltz for men's choir but it became famous in its orchestral version after premiering at the Paris World's Fair in 1867. Seeking to benefit from its popularity, Polish composer-pianist Adolf Schulz-Evler (1851-1905) created a virtuosic piano transcription of the hit tune, published around 1905. It is a brilliant and effective display piece, promoted in the next generation by Josef Lhévinne's recording of 1928. Another Polish virtuoso, Jan Smeterlin (1892-1967), made a stunning recording of it in 1929 in a shortened version, which we hear today.

## **Schubert/Liszt, Valse-caprice No. 6, Soirées de Vienne, S.427**

This is the most popular selection from a set of nine arrangements Liszt made of waltzes by Schubert. Liszt played it often, including it in his final concert of 1886, shortly before he died. After an impressive introduction, two themes are arranged in free ABA form, maintaining the grace and intimacy of Schubert's originals, while enriching the texture with gossamer ornaments and expressive harmonies.

## **Auber/Liszt/Cziffra, Tarantella di bravura aus La muette de Portici, S.386**

Transcriptions of favourite opera selections were popular fare for professional instrumentalists of the nineteenth and early twentieth century. Liszt wrote his first arrangement of the tarantella from Act III of Auber's opera in 1847 (later, he made two more versions that he did not publish). Hungarian-French composer-pianist Georges Cziffra (1921-1994) often improvised on popular, jazz and classical source material during his concertizing career; he recorded his amazing reworking of Liszt's transcription in 1959.

## **Chopin, Sonata No. 2 in B-flat minor, Op. 35**

*Grave – Doppio movimento*

*Scherzo*

*Marche funèbre: Lento*

*Finale: Presto*

The famous funeral march which became the third movement of this sonata was written two years before the rest of the piece. In 1839, during his first summer at the country estate of his partner George Sand (her pen name), Chopin added three sharply contrasted movements that prepare and follow it. A dramatic plunging motive propels us into a grim scene in four opening measures marked Grave and then with breathless urgency the first theme enters, introducing a collection of short motivic fragments. The soulful second theme has with a soaring melody accompanied by triplets, shining hope into the darkness. The development builds to an agitated climax, working on the motives from the first theme. When the tonic key returns, we do not hear the expected first theme; instead, the ethereal second theme returns in B-flat major, followed by a coda which quells for a moment the threats of the restless first theme. The Scherzo is fiery and grim, set in relief by the quiet lyricism of its middle section. The feeling of disaster we are left with sets up the funeral march which follows. This is the heart of the cycle, a ceremonial acknowledgement of grief relieved by happy memories or hopes for a better future in the trio.

The last movement is a postlude to the march, a whirling perpetual motion with the hands always playing an octave apart. Chopin told his publisher it showed the left and right hands gossiping after the March, while Anton Rubenstein said it was like “night winds sweeping across churchyard graves.”

**Mozart, Sonata No. 10 in C Major, K. 330**

Allegro moderato  
Andante cantabile  
Allegretto

The year 1782 was decisive in Mozart’s life: he left his job with the Archbishop, settled in Vienna as a free-lance musician and married Constanze Weber. The next year things were going well for him; he was teaching students and had lots of concert engagements (including nineteen in March). That summer, he became a father and took his wife to his hometown of Salzburg to meet his family. This sonata, along with two others, was written in Salzburg or Vienna in 1783 and published the next year.

The typical three-movement pattern for keyboard sonatas is enriched with sophisticated details. Repetitions of motives are often varied, harmonies take unexpected detours and developments often introduce new material, all while maintaining lightness, grace, and good humour. The middle movement is an aria-like ABA’ form in F major, with a B section beginning in F minor; a tiny coda recalls the minor theme, but now in F major. The two outer movements follow the outlines of sonata form, concluding in a spritely finale with some athletic broken chord patterns.

**Chopin, Scherzo No. 2 in B-flat minor, Op. 31**

Chopin composed the complex Scherzo in B-flat minor in 1837, in the same key and the same year as his famous funeral march. It begins with a starkly contrasting set of motives: an ominous threat, an outburst of protest, a quick scale, and then a D-flat major melody propelled by rolling left-hand figuration. The middle is a lyrical section in A major with some delicate figuration. A powerful development leads to the return of opening, resolving in a triumphant coda in D-flat major.

**Ruth Enns,**  
*Vancouver Academy of Music*  
March 2026



**DMITRI LEVKOVICH**  
*Piano*

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# BIOGRAPHY

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Ukrainian-born Canadian pianist and composer Dmitri Levkovich's performances were praised for "artistic sophistication far above the ordinary" (Frankfurter Allgemeine Zeitung) and "understanding of the music far beyond most young pianists" (American Record Guide). His original compositions were reviewed in the Philadelphia's Broad Street Review - "...the musicians could jump right into the heartfelt melodies and big emotional surges of Levkovich's slow movement."

Recent performance highlights include Grieg Concerto with Dresden Philharmonic Orchestra, Liszt First Piano Concerto at the Great Hall of Berlin Philharmonie, a debut at the Ravinia Festival and 2<sup>nd</sup> International Mariinsky Far East Festival . Dmitri was featured in ARTE TV's "Stars of tomorrow" and "Living the Classical Life" interview series. His debut recording of Rachmaninoff's 24 Preludes was met with worldwide critical acclaim and earned a nomination for the 2016 International Classical Music Award.

He has performed over 30 different piano concertos, with orchestras that include the Cleveland Orchestra, China National , Dresden Philharmonic, Gulbenkian, Frankfurt HR Radio, Mariinsky, Slovak Philharmonic, and Utah Symphony Orchestra under conductors Valery Gergiev, Jahja Ling, George Pehlivanian, Vladimir Spivakov, Markus Stenz, and Sebastian Weigle. He has performed at Great Halls of the Alte Oper Frankfurt, Beijing's National Center for the Performing Arts, Berlin Philharmonie, Gulbenkian Foundation, Moscow Conservatory, Théâtre des Champs Elysées, Warsaw Philharmonie, as well as Mariinsky Theater's Concert Hall and Carnegie Hall.

Dmitri honed his skills on the piano under the guidance of Sergei Babayan for 11 years and in composition at the Curtis Institute of Music. He is the winner of more than 20 international piano competitions, including the China, Cleveland, German Piano Award, Gina Bachauer, Jose Iturbi and the Vendôme Prize. Dmitri has earned numerous 'audience favorite' awards and special prizes, notably for best performance of Chopin's works.

In the fall of 2021, Dmitri toured Switzerland with Beethoven's "Emperor" Concerto, performing at Basel and Bern Philharmonic Halls. The same season, he performed Rachmaninoff's Second Concerto with Baden-Baden Symphony Orchestra at the Frankfurt's Alte Oper. Since recently, Dmitri is getting recognition as a composer. The Lithuanian National Symphony Orchestra has performed his "Fantasie" for piano and orchestra, and his Piano Trio was performed at the prestigious Verbier Festival in Switzerland.



## Our Campaign to Acquire a Steinway Model D Piano

Ever since our first concert in 1998, The Vancouver Chopin Society has presented to Vancouver audiences some of the greatest pianistic talents of our time. But any pianist, no matter how gifted, requires an instrument that would allow the artist to realize his or her artistic vision. After more than 25 years of presenting great performances of timeless music, we feel it is time for our society to acquire our own Steinway & Sons piano, so that the piano can be kept in its "home" at the Vancouver Playhouse, allowing us to have complete responsibility for the care and maintenance of the instrument.

By launching this bold new endeavour, we are making a significant investment not only on the future of our society, but on the future of great musical performances in our community and city.

Our total fundraising goal is \$440,000.

This investment will allow us to acquire a Steinway & Sons Model D 9 foot concert grand piano and ensure its ongoing care, maintenance, and service for years to come.

To help us reach our goal, you can give a donation toward our "**88 Keys Campaign**", to help us purchase a single key (\$3,888), two keys (\$7,776), or more!

You can select your keys at: <https://chopinsociety.steinwayfund.com> or use the QR code below to access our campaign page and make a pledge. Please remember that no payment is required at this point. We will contact you regarding the next steps once a pledge is made.



You can also give a donation by e-transfer to [info@chopinsociety.org](mailto:info@chopinsociety.org), or by cheque to #400 - 601 West Broadway Avenue, Vancouver, B.C., V5Z 4C2.

Please join us in making a commitment to the future of classical music in Vancouver.

***"I believe that it is now time for the Society to have its own instrument in order to best showcase the talents of its wonderful pianists."***

*Charles Richard-Hamelin, Artistic Director*

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