Dear Presenter,

Thank you for presenting Curtis on Tour. Please find enclosed in this document information for the printed concert program, online concert listing, and other concert promotions: an overview of tour performance, the program to be performed, and artist and school biographies. Please note that Curtis does not provide program notes.

Curtis requests the opportunity to review the printed concert program prior to printing. Please send program draft to me for approval. Please note that we require a minimum of two (2) business days to review the program.

Please note the following Artist Billing requirements per the Artist Rider.

Artist shall be listed as “**Curtis on Tour**” on all publicity materials created by Presenter. The name shall be inscribed clearly and in a prominent way on all advertisements, posters, and programs related to the concert(s). The naming credit “**the Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music**” shall appear along with “**Curtis on Tour**” on the Presenter’s website, in season brochures, and in printed concert programs. In printed concert programs, “Curtis on Tour” and the naming credit must appear together on the cover page and/or on the program page. Additionally, Artist requests that the naming credit appear whenever possible in press releases, advertisements, posters and flyers, and other promotional materials. Names of individual performing artists may be listed in addition to “Curtis on Tour.” All individual artists’ names must receive equal billing unless otherwise approved by Artist.

The billing and naming credit may be incorporated in various ways, depending on the Presenter’s unique materials and style guide. Examples of how the billing may be used are as follows:

***Example 1*** *– for web, brochure, printed programs, and similar listings*

Curtis on Tour

The Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music

***Example 2*** *– for press releases, advertisements, and similar, where the above examples are not feasible*

Curtis on Tour

<<*to appear later in the listing:*>>

**Curtis on Tour is the Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music.**

Please contact me with any questions.

Sincerely,

Bret Noël, Manager of Touring Operations

bret.noel@curtis.edu

+1 (215) 717-3143

**Curtis on Tour**

The Nina von Maltzahn Global Touring Initiative

of the Curtis Institute of Music

**European Tour 2021**

Tuesday, 21 September 2021 at 8:30 p.m.

American School of Classical Studies, presented by the Schwarz Foundation – Athens, Greece

Wednesday, 22 September 2021 at 8:30 p.m.

American School of Classical Studies, presented by the Schwarz Foundation – Athens, Greece

Thursday, 23 September 2021 at 8:30 p.m.

American School of Classical Studies, presented by the Schwarz Foundation – Athens, Greece

Friday, 24 September 2021 at 8:30 p.m.

American School of Classical Studies, presented by the Schwarz Foundation – Athens, Greece

Sunday, 26 September 2021 at 6:00 p.m.

Konzerthaus Berlin, Kleiner Saal – Berlin, Germany

Tuesday, 28 September 2021 at 7:30 p.m.

Hôtel de Talleyrand – Paris, France

**Curtis on Tour**

The Nina von Maltzahn Global Touring Initiative

of the Curtis Institute of Music

**ARTISTS**

George Xiaoyuan Fu, piano

PROGRAM I: 21 September

*subject to change*

*Études-Tableau*, Op. 39 Sergei Rachmaninoff

No. 5 in E-flat minor: Apassionato (1873–1943)

*Pastorale* Germaine Tailleferre

 (1892–1983)

*Le jeu des contraires*, No. 3, from *Préludes* Henri Dutilleux

 (1916-2013)

Selections from *Miroirs* Maurice Ravel

*Oiseaux Tristes* (1875–1937)

*Une barque sur l’océan*

Sonata in B-flat major, D. 960 Franz Schubert

Molto moderato (1797–1828)

Andante sostenuto

Scherzo: Allegro vivace

Allegro ma non troppo

**Curtis on Tour**

The Nina von Maltzahn Global Touring Initiative

of the Curtis Institute of Music

**ARTISTS**

Timotheos Petrin, cello

George Xiaoyuan Fu, piano

PROGRAM II: 22 September

*subject to change*

Introduction, Theme and Variations, Op. 82, No. 2 Franz Schubert

Arr. Gregor Piatigorsky (1797–1828)

*Suite italienne* Igor Stravinsky

Introduzione: Allegro moderato (1882­–1971)

Serenata: Larghetto

Aria: Allegro alla breve

Tarantella: Vivace

Minuetto e finale: Moderato

Sonata for Cello and Piano Francis Poulenc

Allegro: Tempo di marcia (1899–1963)

Cavatine

Ballabile

Finale: Largo—Presto subito

**Curtis on Tour**

The Nina von Maltzahn Global Touring Initiative

of the Curtis Institute of Music

**ARTISTS**

Josef Špaček, violin

Timotheos Petrin, cello

PROGRAM III: 23 September

*subject to change*

*Sarabande con variazioni* in D minor on a Theme by George Frideric Handel  Johan Halvorsen

 (1864–1935)

Duo No. 2 for Violin and Cello Bohuslav Martinů

Allegretto (1890–1959)

Adagio

Poco Allegro

*Dhipli zyia* Iannis Xenakis

 (1922–2001)

Duo, Op. 7 Zoltán Kodály

Allegro serioso, non troppo (1882–1967)

Adagio

Maestoso e largamente, ma non troppo lento—Presto

**Curtis on Tour**

The Nina von Maltzahn Global Touring Initiative

of the Curtis Institute of Music

**ARTISTS**

Josef Špaček, violin

Timotheos Petrin, cello

George Xiaoyuan Fu, piano

PROGRAM IV: 24 September

*subject to change*

Trio in D major, Op. 70, No. 1 (“Ghost”) Ludwig van Beethoven

Allegro vivace e con brio (1770–1827)

Largo assai e espressivo

Presto

Trio in E minor, Op. 90 (“Dumky”) Antonín Dvořák

Lento maestoso—Allegro vivace, quasi doppio movimento (1841–1904)

Poco adagio—Vivace non troppo

Andante

Andante moderato (quasi tempo di marcia)

Allegro

Lento maestoso—Vivace, quasi doppio movimento

**ABOUT CURTIS**

The Curtis Institute of Music educates and trains exceptionally gifted young musicians to engage a local and global community through the highest level of artistry. For nearly a century Curtis has provided each member of its small student body with an unparalleled education alongside musical peers, distinguished by a “learn by doing” philosophy and personalized attention from a faculty that includes a high proportion of actively performing musicians. To ensure that admissions are based solely on artistic promise, Curtis makes an investment in each admitted student so that no tuition is charged for their studies.

Curtis students hone their craft through more than 200 orchestra, opera, and solo and chamber music offerings each year and programs that bring arts access and education to the community. This real-world training allows these extraordinary young musicians to join the front rank of performers, composers, conductors, and musical leaders, making a profound impact on music onstage and in their communities. To learn more, visit **Curtis.edu**.

**ABOUT CURTIS ON TOUR**

Curtis on Tour is the Nina von Maltzahn global touring initiative of the Curtis Institute of Music. Grounded in the school’s “learn by doing” philosophy, tours feature extraordinary emerging artists alongside celebrated alumni and faculty. In addition to performances, musicians offer master classes, educational programs, and community engagement activities while on tour. Curtis on Tour also manages solo engagements for Curtis artists with professional orchestras and presenters. Since the program was established in 2008, Curtis on Tour ensembles have performed more than 375 concerts in over 100 cities in Europe, Asia, and the Americas.

**ABOUT THE ARTISTS**

**Josef Špaček, violin**

Josef Špaček has emerged as one of the leading violinists of his generation. He appears with orchestras across Europe and Asia, including Orchestre de Paris; Rundfunk-Sinfonieorchester Berlin; Scottish Chamber Orchestra; Tonhalle Orchester Zürich; the Helsinki, Netherlands, Rotterdam, and Czech philharmonic orchestras; the Tokyo Metropolitan Symphony Orchestra; and the Shanghai Symphony Orchestra, among many others. He collaborates with eminent conductors such as Jakub Hrůša, Semyon Bychkov, Manfred Honeck, Valery Gergiev, Thomas Adès, Krzysztof Urbański, James Gaffigan, James Conlon, David Zinman,  and Lio Kuokman.

He equally enjoys giving recitals and playing chamber music and is a regular guest at festivals and in concert halls throughout Europe—among others at the Rudolfinum in Prague, Wiener Konzerthaus, the Muziekgebouw aan ‘t IJ in Amsterdam, Kronberg Academy, the Evian Musical Encounters Festival, KaposFest, and Schloß Elmau—Asia and the U.S.—among others at the Kennedy Center, 92nd Street Y, and the La Jolla Music Society, ChamberFest Cleveland, and the Nevada Chamber Music festivals.

In 2015 Supraphon released a highly praised recording of the violin concertos of Dvořák and Janáček, coupled with the Fantasy of Suk. Other recordings to date are a recital disc with works for violin and piano by Smetana, Janáček, and Prokofiev with pianist Miroslav Sekera (Supraphon); an album of works by H.W. Ernst (Naxos); and an early CD with the complete Sonatas for Solo Violin by Eugène Ysaÿe.

Mr. Špaček studied at the Juilliard School, the Curtis Institute of Music, and the Prague Conservatory. He was a laureate of the International Queen Elisabeth Competition, and won top prizes at the Michael Hill International Violin Competition, the Carl Nielsen International Violin Competition, and the Young Concert Artists International Auditions.

Through the end of the 2019–20 season, he served as concertmaster and associate artist with the Czech Philharmonic Orchestra, the youngest in its history.

Mr. Špaček performs on the ca. 1732 “LeBrun; Bouthillard” Guarneri del Gesù violin, generously on loan from Ingles & Hayday.

**Timotheos Petrin, cello**

Greek cellist Timotheos Petrin is quickly garnering a reputation for his distinctive voice. He gained international recognition as a top prizewinner at the prestigious International Paulo Cello Competition in Finland.

In 2016 Mr. Petrin made his U.S. solo debut with the Kansas City Symphony, under the direction of Robert Spano. He has also appeared as a soloist with the Helsinki Philharmonic Orchestra and Susanna Malkki on Shostakovich’s second cello concerto; the Tapiola Sinfonietta; the Israel Camerata; NEC Philharmonia; and the Athens, Thessaloniki State, and Lahti symphony orchestras.

An avid chamber musician, Mr. Petrin often collaborates with important musical figures such as Noah-Bendix Balgley, Jonathan Biss, Roberto Díaz, Miriam Fried, Alexey Goribol, Yura Lee, Meng-Chieh Liu, Plamena Mangova, Ignat Solzhenitsyn, and Miri Yampolsky. He has participated in the Marlboro Music Festival, Chamberfest Cleveland, Ravinia’s Steans Music Institute, Caramoor’s Evnin Rising Stars, the Moritzburg Festival, and the Dimitria Festival.

In addition to his concert appearances, Mr. Petrin is an advocate for charity and philanthropic causes. In Spring 2016, in collaboration with the non-profit organization Podari.Life and Russian actress Chulpan Khamatova, he appeared in performances aiming to raise funds for children diagnosed with oncological and hematology diseases.

Born in Thessaloniki, Greece into a family of musicians, Mr. Petrin studied with Dimitris Patras at the Thessaloniki State Conservatory, with Carter Brey and Peter Wiley at the Curtis Institute of Music, and Laurence Lesser at New England Conservatory.

**George Xiaoyuan Fu, piano**

Described by the *Boston Music Intelligencer* as a “heroic piano soloist” with “stunning virtuosity,” Chinese-American pianist George Xiaoyuan Fu is establishing an international reputation as a captivating performer with distinctive intelligence and sensitivity.

Mr. Fu has performed as a piano soloist with orchestras such as the National Symphony Orchestra, Baltimore Symphony Orchestra, North Carolina Symphony, Tanglewood Music Center Orchestra, and the Curtis Symphony Orchestra; and has collaborated with conductors such as Michael Tilson Thomas, Stefan Asbury, Kensho Watanabe, Vinay Parameswaran, and Jonathan Berman. He has appeared at international venues such as the Kennedy Center, Carnegie Hall, Wigmore Hall, Kings Place, and Seiji Ozawa Hall at Tanglewood; while his live performances and interviews have been featured on several public television and radio broadcasts around the world, such as *In Tune* on BBC Radio 3, *Performance Today*on National Public Radio, and *On Stage at Curtis* on WHYY-TV in Philadelphia.

Passionate about the creation of new work, Mr. Fu is an active composer and performer of contemporary music, having collaborated with composers Krzysztof Penderecki, Harrison Birtwistle, George Lewis, Unsuk Chin, Tansy Davies, Phil Cashian, Matthew Aucoin, and Freya Waley-Cohen. Interested in collaborative work, he is a conductor, an active chamber musician with duo partners and ensembles around the world, and collaborator with artists of many disciplines.

After receiving a bachelor’s degree in economics from Harvard University, Mr. Fu studied at the Curtis Institute of Music under Jonathan Biss and Meng-Chieh Liu and at the Royal Academy of Music under Christopher Elton and Joanna MacGregor. He has also worked with Pierre-Laurent Aimard, specifically on the music of Messiaen and Debussy. Mr. Fu currently teaches at the Royal Academy of Music. He receives career support from the Kirckman Concert Society, the City Music Foundation, and the Keyboard Charitable Trust.