

José Feghali

Gold Medal Winner
1985 Van Cliburn
International Piano Competition

Sunday, Oct. 6th, 1985
Queen Elizabeth Playhouse

6th Season 1985—1986



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Meet the Artist

JOSÉ FEGHALI

José Feghali, Gold Medal Winner of the 7th Van Cliburn International Piano Competition, was born in Rio de Janeiro, Brazil. He gave his first recital at the age of five, and by the age of eight he was performing with the Brazilian Symphony Orchestra under the direction of Isaac Karabchevsky. Encouraged by pianist, Nelson Freire, Mr Feghali went to London in 1976 to study with Maria Curcio Diamand. In 1978 he was awarded two scholarships by the Royal Academy of Music where he studied with Christopher Elton from 1978 to 1985. His formal debut was in Fairfield Hall, London, in 1979 and he has subsequently performed at the Queen Elizabeth and Wigmore Halls, the Barbican Centre and the Purcell Room. He has given recitals in Spain, Brazil, Colombia, Switzerland, the United States and England. His broadcasts have included recordings for British, Spanish, Brazilian and Colombian Television and Radio. Orchestral engagements have included performances with the Brazilian and the City of Birmingham Symphony Orchestras, the Orchestre de Camara, and the Radio and Television Orchestra of Spain under conductors Carlos Veiga, Yuri Temirkanov, Christopher Robinson, Garcia Ascencio and Stanislaw Skrowaczewski.

The recipient of numerous prizes, José Feghali won second prize in the Queen Sophia International Competition in Madrid in 1979, First Prize in the International Young Artists Competition/Tunbridge Wells in 1980, and First Prize in the Dudley Piano Competition in 1982. He was also the Winner of the Greater London Arts Association Competition in 1981 and the Young Concert Artists Trust (United Kingdom) in 1984.

As Gold Medal Winner of the Van Cliburn Piano Competition, José Feghali has a busy schedule of recital and orchestral engagements ahead, in both Europe and the United States.

The Vancouver Recital Society is proud to present José Feghali in his Vancouver debut.

Van Cliburn International Piano Competition

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The Vancouver Recital Society gratefully acknowledges the support of the Vancouver Foundation through the Donald Alexander Baxter Fund, the City of Vancouver, and the Community Arts Council of Vancouver.

Programme

Sonata in E flat Major, Hob,XVI/52 (1794)

Franz Joseph Haydn
(1732–1809)

Allegro moderato

Adagio

Finale: presto

Written at the time of Haydn's second trip to London, the final three of his many piano sonatas were designed for an English virtuoso, Therese Jansen. Commentators invariably point out the unorthodox approach to harmony used in the E flat Major sonata—the modulations in the first movement or the seemingly outlandish key relationship (E flat major/E major) between the central adagio and the outer movements. More often than not the casual audacity of these quite Haydnesque traits is viewed as anticipating Beethoven, when in fact they amount to an impressive demonstration of Haydn's own late period assurance.

Bachianas brasileiras no.4 (1930–36)

Heitor Villa-Lobos
(1887–1959)

Preludio—Introdução

Coral

Aria

Dansa

The prolific Brazilian composer, Villa-Lobos, named an extended series of suites *Bachianas Brasileiras*; the fourth was assembled and revised into existence from several previously composed bits and pieces. Originally designed as a keyboard work, it was still further revised and orchestrated during the 1940's. Much in the work is directly Bachian in spirit; the long mono-thematic prelude that opens the work, the ternary aria, and the dance-movement finale all have their roots very firmly in baroque forms and practices. But quite naturally, it's the Brazilian qualities, the colourful sonorities, popular rhythms and folkloristic melodies that create its most immediate appeal.

Fantaisie in f minor, Op.49 (1841)

Frédéric Chopin
(1810–1849)

The well known Fantasy was composed in Paris during a comfortable interlude in Chopin's short life, a time when his professional activity was fairly evenly divided between profitable salon concerts, society teaching, and composition. If some of the spontaneity and freshness of the work has been a bit blunted by its very popularity, it remains a compelling record of Chopin's fabled facility at improvisation. It also brilliantly demonstrates what one writer identified as the feeling of "unfettered exploration" which distinguishes many of the larger scale Chopin works of the 1840's.

Intermission

Carnaval (Scenes mignonnes sur quatre notes Opus 9 (1833–35)

Robert Schumann
(1810–1856)

Préambule — Pierrot — Arlequin — Valse noble — Eusebius — Florestan — Coquette — Réplique — Papillons — A.S.C.H. — S.C.H.A. (lettres dansantes) — Chiarina — Chopin — Estrella — Reconnaissance — Pantalon et Colombine — Valse allemande — Intermezzo: Paganini — Aveu — Promenade — Pause — Marche des Davidsbündler contre les Philistins.

In his Opus 9 the young Robert Schumann created one of the seminal keyboard works of the romantic era, an astonishingly imaginative menagerie of minatures. It is seductively easy to focus one's attention on the cryptic "titles" of the many individual segments, but to read too much into these metaphors and treat them as virtual programme music is, ultimately, a rather limiting pastime. A goodly number of subsequent composers have tried (with varying degrees of success) to construct similar anthologies; but the particular genius of Carnaval lies not in its albeit charming descriptiveness but in the febrile intensity of the individual sketches and the magnificent overall architecture of this paradoxical epic fantasy.

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Next Concert

Sunday, November 24th, 1985 at 8:00 p.m.

Joseph Swensen, Violin
Y. Lily Funahashi, Piano

Sonata No. 5 in F major, Op. 24 ("Spring") Beethoven
Sonata (1944) unaccompanied Bartok
Romance Dvorak
Sonata No. 3 in D minor, Op. 108 Brahms