

LOUIS LORTIE
Piano

Sunday, March 2nd, 1986
Queen Elizabeth Playhouse

Co-Sponsored by CBC Radio

6th Season 1985—1986



VRS VANCOUVER
RECITAL
SOCIETY

Meet the Artist

LOUIS LORTIE

Born in Montreal in 1959, Louis Lortie won prizes in several competitions at an early age, among them the Montreal Symphony Orchestra prize in 1972 and the CBC Radio Talent Competition Prize in 1975. Following his remarkable Toronto debut, he was invited as guest soloist on the Toronto Symphony's 1978 tour of Japan and the Peoples' Republic of China. A flurry of recital and orchestral engagements throughout Canada ensued, as well as a much publicized return to China in 1983.

In 1984 Louis Lortie won First Prize in the F. Busoni International Competition in Bolzano, Italy, and Fourth Prize in the Leeds International Piano Competition. Since then he has returned to England several times, appearing in recital at London's Smith Square, at the Aldeburgh Festival, and in Leeds. Also, during the 84/85 season, Mr. Lortie made his U.S. recital debut with a sold-out Washington, D.C. recital, gathering the highest critical acclaim.

This season Louis Lortie has performed with the Toronto and Montreal Symphonies and the Calgary Philharmonic, and he will be heard in numerous recital appearances throughout Canada. Last fall Mr. Lortie made his debut with the London symphony and that same week appeared in recital in London's Wigmore Hall. This season also sees his return to Italy for several tours appearing with major orchestras and in recital.

Tonight's performance is being recorded by CBC Radio for broadcast at a later date on the program, "Arts National."

Steinway Piano

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Please ... and Thank you ...

The Vancouver Recital Society is greatly appreciative of the continued support of those who have renewed their subscriptions for this sixth season and is delighted to welcome a large number of new subscribers.

The VRS is a non-profit society. The real cost of these recitals is not reflected in ticket prices and is only partially met by box office income. **The Society is almost totally dependent upon membership support and donations and cannot survive without them. If you enjoy the concerts please consider making a tax deductible contribution.** Donations may be mailed to: Vancouver Recital Society, P.O. Box 35605, Postal Station E, Vancouver, B.C. V6M 4G9. Please call 736-6034 for further information.

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.

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PROGRAM

FRANZ LISZT (1811–1886)

Three Etudes de concert, No.144 (1848)

A flat Major

F minor

D flat Major

from Etudes d'execution transcendante S.139 (1851)

Prelude, A minor, Paysage, Mazeppa

INTERMISSION

from Etudes D'execution transcendante

Feux follets, Vision, Eroica, Wilde Jagd, Ricordanza, F minor,
Harmonies du soir, Chasse-neige

Despite the unquestionable popularity of a selection of his works, the complete picture of Liszt's catalogue remains rather shadowy and imprecise in the memory of most concert goers. All too rarely do we realize the extent of his contribution — not just as a prolific composer and a renowned virtuoso but also as a conductor and a tireless propagandist for the new music of his era.

Another problem to be considered is the scope and, frankly, the quality of his work, which ranges from such crowd-pleasing chestnuts as the *Hungarian Rhapsodies* and the *Operatic Paraphrases* on one hand through to the profoundly innovative (and thus rarely performed) late works on the other.

This evening's recital features two works only, the *Three Concert Studies* and the "*Transcendental*" *Etudes*.

The *Three Concert Studies* were written in 1841 and are, in the opinion of noted Liszt expert Humphrey Searle, directly inspired by Chopin's musical idiom. These works are sometimes known by the poetic (if vague) nicknames *Il Lamento*, *La leggierezza* and *Un sospiro*.

The twelve "*Transcendental Etudes*" are without question major works in the keyboard repertoire, though they are all too rarely programmed as a complete set. Clearly the works were important to the composer. Liszt's Opus 1 *Twelve Etudes* of 1826 were, in fact, a very preliminary model for the set — a juvenile attempt at a comprehensive set of studies (initially planned as a Bach-like scheme which was to encompass all the keys). A drastically revised version of the piece was prepared in 1838 before a definitive, slightly simplified and polished version was prepared for publication in 1851.

The overall title "*d'execution transcendante*" refers to the extremes of technical difficulty encountered in the set. Descriptive subtitles of all but two *études* were a latter-day addition to works which were originally conceived as purely abstract compositions; the programmatic tags are really a convenience to aid the listeners'; enjoyment more than anything else as, with a single exception, all the titles are noncommittally evocative rather than specifically programmatic. In the case of *Etude #4, Mazeppa*, Liszt did slightly alter his earlier work better to illustrate Victor Hugo's poem about the tribulations and eventual triumph of a philandering Polish Nobleman (transformed through the love of a pure young Cossack maiden, of course). The *étude* was reworked yet another time to produce the popular tone poem of the same name.

Program notes by David G. Duke

Next Concert

Sunday, April 20th, 1986 at 8:00 p.m.

EMILE NAOUMOFF, Piano

Preludes

Brouillards, La puerta del Vino, Canope,
Minstrels, La fille au cheveux de lin,
Feux d'artifice Claude Debussy

Nocturnes

Op. 72 No. 1, Op. 15 No. 1,
Op. 27 Nos. 1 & 2 Frederic Chopin

"Impasse" (1983) Emile Naoumoff

Pictures at an Exhibition Modest Mussorgsky

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