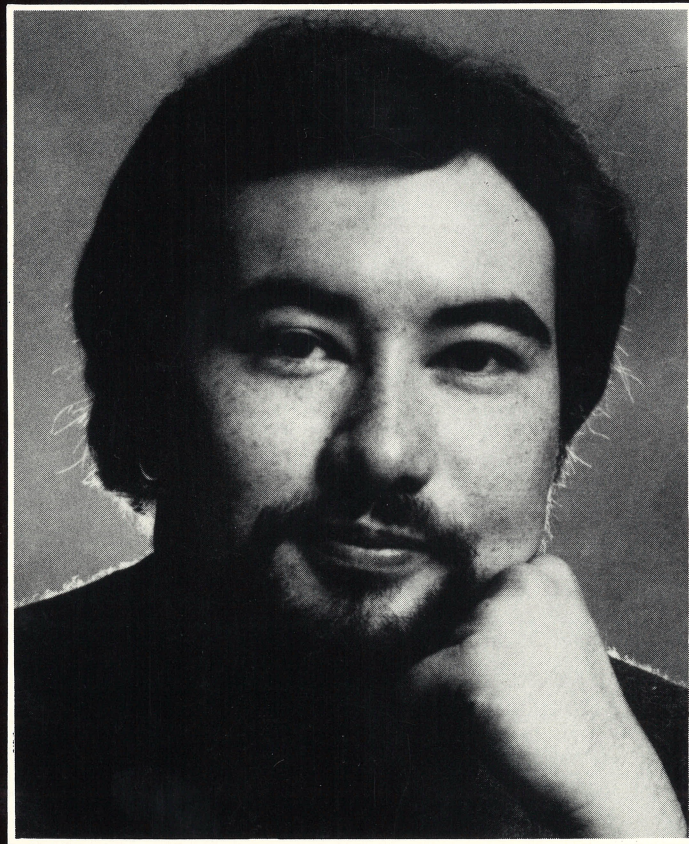


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The Vancouver Recital Society


presents

JON KIMURA PARKER



1st Prizewinner
1984 Leeds International
Pianoforte Competition

Sunday, January 27, 1985 at 8:00 p.m.
Orpheum Theatre

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Thank you for the reminder, Jon.

Jon Kimura Parker, the young Vancouver pianist who won the prestigious Leeds Competition, has achieved the world pinnacle of his art. In music, as in hospitality, perfection is the total of many tasks, each undertaken with care, skill and grace. It's something we continue to remember in the daily performance of our art.

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Orpheum Theatre
Sunday, January 27, 1985 at 8:00 p.m.

Vancouver Recital Society

presents

JON KIMURA PARKER

Pianoforte Recital

Sponsored by Vancouver City Savings Credit Union

MOZART

Sonata No. 9 in D, K. 311

RAVEL

Jeux D'Eau

BRAHMS

Variations and Fugue on a Theme of Handel, Op. 24

INTERMISSION

SCHUMANN

Kinderszenen, Op. 15

BARBER

Sonata, Op. 26

The Steinway Piano being played by Mr. Parker tonight has graciously been made available by the Vancouver Symphony Society.

Tonight's concert is being recorded by CBC Radio for broadcast on "Command Performance" at a later date.

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It is my very great pleasure to extend my warmest greetings and best wishes to all who are gathered at the Orpheum in Vancouver on the occasion of the Vancouver Recital Society's gala celebration by Jon Kimura Parker.

The Vancouver Recital Society has earned its well deserved reputation for artistic excellence in their musical presentations, and I am certain that this evening's performance will be a truly memorable experience.

Mr. Parker, our prodigious young pianist and native son, returns to our Province laden with honours and praise for his musical and performing abilities. It is fitting that you gather here in Vancouver this evening to acknowledge his formidable talent and dedication to his art.

As Jon tours the globe he will be a true ambassador for our Province, demonstrating that we are an active cultural community, that we foster and acknowledge artistic excellence.

I know that Jon has received many honours and awards: let me add the appreciation of his fellow British Columbians to his list of achievements, and wish him the very best in all his future endeavours.

W.R. Bennett
Premier



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OFFICE OF THE MAYOR

MICHAEL F. HARCOURT
MAYOR

C O N G R A T U L A T I O N S

Through his talent, years of study and dedication, Jon Kimura Parker has reached the pinnacle of success by capturing the First Prize at the prestigious Leeds International Piano Competition in England. This young pianist, who has brought honour, not only to himself and his family, but also to the City of Vancouver, and to Canada, now stands upon the threshold of an international career.

Those who have heard him over the years know only too well that this most recent accomplishment did not happen overnight. Jon Kimura Parker, in his twenty-four years, has accumulated more than 200 prizes and awards Locally, nationally, and internationally. The foundations of his achievements were laid firmly, right here in Vancouver.

I offer congratulations not only to Jon Kimura Parker and those who have guided and encouraged him, but also to the Vancouver Recital Society for its role in the encouragement of young artists, and its unique contribution to the thriving cultural life of this city.

Michael Harcourt
MAYOR



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Jon Kimura Parker

"So the best man won...there is little doubt that 1984 rates as the most interesting and exciting in the 21 year history of the event (Leeds)".

Yorkshire Press (England, 1984)

In September 1984, Jon Kimura Parker made musical history as the first Canadian pianist to capture the top prize in the Leeds International Piano Competition. Mr. Parker's brilliant achievement in winning the Gold Medal at Leeds (from an international field of 97 pianists) has catapulted him into an international performing career in the four corners of the world.

On November 29 he made his London recital debut at the Queen Elizabeth Hall to high critical acclaim. Two days later, on December 1, he also made his debut with the London Symphony Orchestra playing the Brahms D minor Piano Concerto.

Jon Kimura Parker was born in Vancouver in 1959, and began the study of piano with Jessie Morrison at the age of four. At age five, he made his first public appearance with the Vancouver Youth Orchestra in the Queen Elizabeth Theatre.

Jon (still known to his friends as Jackie) then studied with his uncle, Edward J. Parker, for 10 years, during which time he won over 200 First Place awards in the Kiwanis Music Festival, the Coquitlam District Music Festival, the Student Performer's Guild, and the Clef Society of Burnaby Scholarship Competition. He received seven silver medals from the Royal Conservatory of Music in Toronto, and he also won the top award in the North Vancouver Talent Showcase. In 1972, Jon received a summer school scholarship to the Johannessen International School of the Arts. From 1972-1974, while he attended Shawnigan Lake School on academic scholarships, Jackie studied with Robin Wood at the Victoria Conservatory. At age 12, he performed the Beethoven Piano Concerto No. 3 with the New Westminster Symphony, receiving an outstanding critical review in the Sun Newspaper. Returning to Vancouver, he resumed study with Edward Parker, and in 1975 was awarded the A.R.C.T. Gold Medal.

In 1974, while attending St. George's School in Vancouver (from which he was granted their music scholarship), Jackie became the pianist in the Hoebig Quintet. Under the guidance of Helmut Hoebig the quintet won first place in the Vancouver Friends of Chamber Music Competition, the Provincial Finals of the B.C. Music Festival Association, and the National Finals of the Canadian Music Competition (CMC) in Quebec City. In 1975, the Hoebig Trio, with Jackie as pianist, won the top award in the Chamber Music Division of Czechoslovakia's International Concertino Praga Competition, sponsored in Canada by the CBC.

For eight summers (1975-1983), Jon Kimura Parker attended advanced master classes with Marek Jablonski at the Banff Centre School of Fine Arts, where he also studied chamber music with Isobel Moore. He performed in piano recitals, chamber music concerts, and gave five concerto performances with the Canadian Chamber Orchestra. Over the years he has performed in master classes given by Anton Kuerti, Ivan Moravec, William Primrose, Gyorgy Sebok, Robert Silverman, and Pinchas Zukerman.

Mr. Parker continued advanced piano lessons and master classes with Lee Kum-Sing at the Vancouver Academy of Music. Following his graduation recital in 1977, he received the Academy's first Performance Diploma. He continued his lessons with Mr. Lee both at the



Academy and at U.B.C. for two years, and in 1979 won the 3rd S.C. Eckhardt-Gramatté National Music Competition in Brandon, Manitoba. As winner, he made a Canada-wide recital tour, and gave a special recital in Pittsburgh, U.S.A.

In 1979 Jon Kimura Parker was awarded a Canada Council grant to study with Adele Marcus at the Juilliard School in New York. At Juilliard he won the first Gina Bachauer Memorial Piano Competition and the Juilliard Concerto Competition. In 1980 he performed the Grieg Piano Concerto with the Juilliard Symphony under Sixten Ehrling, in New York's Alice Tully Hall. In 1981, as a member of the Blackstone-Parker Duo, he took the Grand Prize in the Du Maurier Search for Talent which was televised by the CBC. The following year he won First Place in the 9th Viña del Mar International Piano Competition held in Chile, receiving the highest standing in both the competition and the test piece. He gave concerts in South America in 1982 and 1983 (when he made his debut with the Santiago Symphony). Mr. Parker was awarded his Master's Degree from Juilliard, and age 21 enrolled in the Doctoral Program. He was one of the first pianists to receive a full scholarship to the Juilliard School.

In April 1983, Mr. Parker won the CBC Radio Talent Competition (both the Piano Category and the Grand Prize). In the same year he was engaged as piano soloist for the Juilliard Orchestra's first European tour in 25 years. He performed the Liszt E Flat Piano Concerto in cities which included Stuttgart and Dusseldorf in Germany, and at La Scala, Milan, in Italy.

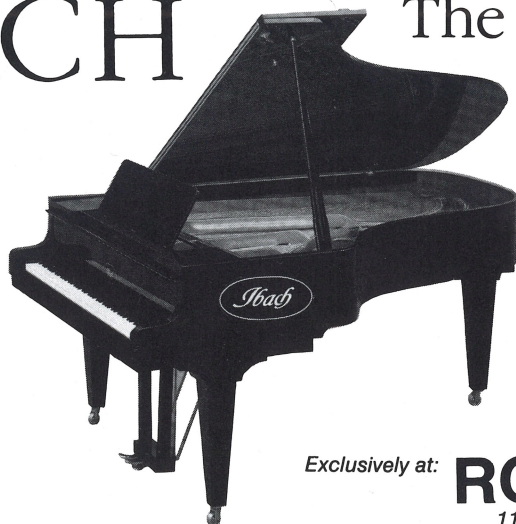
Besides substantial grants from the Canada Council, Mr. Parker received the Council's prestigious Sylva Gelber Foundation and Virginia P. Moore Awards (the first recipient of both awards), which helped to finance his studies in New York. For his earlier studies he also received grants from the British Columbia Cultural Fund.

Mr. Parker has performed widely in solo recitals throughout Canada, including frequent CBC appearances on *Debut Maritimes*, *Arts National*, *Mostly Music*, *Music West*, and *Front Row Centre*. He has been televised nationally on the CBC in appearances with the Vancouver Symphony Orchestra, in Gala Concerts from Rideau Hall before the Governor General, and, in October 1984, in the gala concert for Her Majesty the Queen, held at Roy Thomson Hall. In March 1984, Jon Kimura Parker was featured in the First Gessler Recital, sponsored by the Vancouver Recital Society.

Mr. Parker has given concerts throughout the United States in cities including Boston, Seattle, Washington D.C. and New York, where he gave his debut recital at Alice Tully Hall in May, 1984, receiving an impressive review in the New York Times. He has also toured widely in Europe and the United States with the young violin virtuoso, Joseph Swensen. In July 1984 Mr. Parker was engaged to give five concerts at the 3rd Seattle Chamber Music Festival, and he has been re-engaged for the 4th Festival in 1985. He has appeared as concerto soloist with such conductors as Mario Bernardi, Boris Brodt, Andrew Davis, Harry Ellis Dickson, Sixten Ehrling, Victor Feldbrill, Mehli Mehta, Jorge Mester, Klaus Tennstedt, and Barry Tuckwell.

As winner of the Leeds Competition (which provides its winning Laureate with an unparalleled schedule of international solo piano recitals and concerto performances), Mr. Parker has concert engagements through 1987. These concerts will be given in leading concert halls and with internationally renowned symphony orchestras throughout the world. Highlights of the 1985-86 season will include concertos with all of Canada's major symphony orchestras, and recitals throughout Europe, including special appearances at La Roque D' Antheron Festival in France, the Edinburgh Festival in Scotland, and the Menuhin Festival in Gstaad, Switzerland. Mr. Parker will also perform with the Vienna Symphony and the National Symphony Orchestra with Rostropovich.

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The Vancouver Recital Society

The Vancouver Recital Society was founded in 1980, and presented its first season of recitals in the fall of that year. At that time, solo recitals were relatively uncommon in Vancouver. Practical considerations dictated that they feature such giant names as Leontyne Price, Isaac Stern, Arthur Rubinstein and Andres Segovia, performers with international reputations that would ensure sell-out houses at relatively high ticket prices in large auditoria such as the Queen Elizabeth Theatre and the Orpheum. Even the most intrepid of impresarios were deterred from presenting any of the many young musicians of exceptional promise who as yet lacked great renown. The genesis of the Society was the belief that not only would classical music lovers welcome and take advantage of the opportunity to hear such gifted young performers, but that they would especially appreciate the chance to hear them in relatively intimate surroundings. The conviction grew that it was possible to create this opportunity at affordable prices through the medium of a non-profit membership society. Thus was the VRS born.

Over the past four seasons the Vancouver Recital Society has presented to Vancouver audiences such remarkable young musicians as pianists, Andre-Michel Schub, Yefim Bronfman and Andras Schiff; violinists, Shlomo Mintz, Young Uck Kim, and Mihaela Martin; cellists, Gary Hoffman and Antonio Meneses; guitarist, Manuel Barrueco, and flautist, Carol Wicenc.

Many of these made their first Vancouver appearances under the sponsorship of the VRS; many have returned to the city to perform either in recital or with the VSO, and almost all of them are now well-established performers with growing international reputations.

The Society has made a special effort to present exceptional young Canadian musicians, among whom have been cellists Shauna Rolston and Ofra Harnoy, violinist, Peter Oundjian, pianists Yuval Fichman, and tonight's performer, Jon Kimura Parker.

Confident though they were in 1980 that their enterprise would succeed, the founders of the VRS did not anticipate the warmth and enthusiasm of the response from Vancouver music lovers. The Society has developed a loyal, devoted and knowledgeable audience whose evident warmth and enjoyment of the performances has been a consistent subject of comment by the musicians who have performed under its auspices. The Society takes some pride in the excellent reputation its Recital Series enjoys not only in Vancouver but throughout North America.

In addition to its regular six concert series, the Society has presented two extraordinary musical events during the past four years; a recital in October, 1982 by the legendary Hungarian pianist, Annie Fischer, on her historic return to North America after an absence of more than a decade, and the first public musical performance ever held in the Concourse of the Courthouse on May 7th, 1983 which featured pianist, Robert Silverman in a celebration of the 150th Anniversary of the birth of Brahms.

The affairs of the VRS are administered entirely by a volunteer board of directors. The income of the Society is derived principally from ticket sales and the generous support of its members and other private donors and well-wishers. With the exception of annual grants made by the City of Vancouver since 1982, the Society has received no government funds.

Three recitals remain in the Society's current regular season. On February 3 the performers will be Nobuko Imai, the outstanding young Japanese violist, with Harris Goldsmith, pianist. They will be followed on March 10 by Stephen Hough, the 24 year old British born winner of the 1983 Naumburg Piano Competition. The season will conclude on April 21 with a recital by Mitsuko Uchida who is widely regarded as one of the foremost interpreters of Mozart's piano music, and who will be remembered for her recent outstanding performance with the Vancouver Symphony. All performances are at the Q.E. Playhouse at 8:00 P.M. and tickets are available from the Vancouver Ticket Centre and all its outlets.

Planning for the 1985/86 season is well under way. The season will include the Winner of the 1985 Van Cliburn International Piano Competition to be held in Fort Worth, Texas in May, and the superlative Hungarian cellist, Miklos Perenyi, on his first North American tour. Full details of the new season will be announced in April.

If you would like further information about the Vancouver Recital Society or would like to receive the 85/86 season's brochure, please call the VRS office at 736-6034, or write to:

Vancouver Recital Society,
P.O. Box 35605, Postal Station E,
Vancouver, B.C.
V6M 4G9.

his mastery of the craft of composition. Not surprisingly, a form which occurs with some frequency in his earlier work is the theme and variations.

The *Handel Variations* are a beguiling combination of youthful verve and studied craftsmanship; Brahms was clearly trying out any number of concepts in an attempt to plumb the true depths of his own technical resources. This is not to imply that the work is in any way at all a "student" composition — on the contrary, it won (albeit grudgingly) the praise of Richard Wagner who remarked that Brahms demonstrated "what may still be done with the old forms, provided that someone appears who knows how to treat them."

Several types of variations technique are used in the set, most notably the idea of variations *on* variations (a harkening back to the Baroque practice of dance movement and *double*, perhaps) where paired variations extend the material, and the use of 'character' variations, or sections in which musical content derived from the theme is presented in the guise of other, clearly recognizable musical styles. Finally there is the great 'apotheosis' fugue — a brilliant conclusion, first and foremost, but also something of an intellectual *tour de force*: it not only glorifies the original Handel theme but also functions as a graphic demonstration of Brahms' formidable achievements as a keyboard composer.

Robert Schumann (1810-1856)

KINDERSZENEN, OP. 15 (1838)

Of foreign lands and people — A curious story — Catch me if you can — The pleading child — Complete happiness — An important event — Dreaming — At the fireside — The knight of the rocking-horse — Almost too serious — Frightening — Child falling asleep — The poet speaks.

"I have discovered," Robert Schumann wrote in a letter to his future wife Clara,

"that suspense and longing are the best spurs to the imagination. I have had my full share of these the last few days, as I sat waiting for your letter and writing whole volumes of wonderful, crazy compositions, which will make you open your eyes when you play them. Indeed, I sometimes feel as if I should burst with music. Before I forget, let me tell you what I have written. Whether or no in response to some words you once wrote saying I sometimes seemed to you like a child, I took flight and amused myself with working out thirty droll little pieces, some of which I have selected and christened *Kinderszenen*. You will like these, though you will have to forget you are a virtuoso for the time being... They are descriptive enough, you see, and as easy as winking."

Rarely has any composer made the commentator's job easier. From Schumann's letter we know virtually everything about the famous *Scenes from Childhood* we could wish. These miniatures were culled from a larger collection of intentionally hastily written, improvisational bursts of musical imagination. They were not designed for children *per se*, but were written to evoke childhood's simplicity and directness. They are, for the performer, "as easy as winking" if the performer is of the calibre of a Clara Schumann, which is to say that though they present little technical difficulty, their proper execution can still be a challenge for any artist.

W.A. Mozart (1756–1791)
SONATA NO. 9 IN D, K. 311 (1777)

Allegro con spirito
Andante con espressione
Rondo; Allegro

The *D Major Piano Sonata* K. 311 was written in Mannheim during the fall of 1777 on what was supposed to be a brief stop on the 21-year-old Mozart's first concert trip without his officious father Leopold. Mozart liked Mannheim. Aside from his first encounter with the formidable Weber clan (at this point he was smitten with singer Aloysia Weber, though he was ultimately to marry her sister Constanze), he was also able to observe first hand the last phase of the Mannheim musical style. It was only a sharp command of "off with you to Paris" from Leopold that caused the recalcitrant young composer to move on.

Decades earlier Mannheim had been the testing ground for a number of innovative musical practices. Some commentators believe that the broad dynamic range and the chromaticism of K. 311 are derived from Mannheim practices and tastes. K. 311 is in three parts: a standard bi-thematic sonata-allegro opening movement; a cantabile two-part slow movement; and an especially fine concluding rondo.

Maurice Ravel (1875–1937)
JEUX D'EAU (1901)

"Dieu fluvial riant de l'eau qui le chatouille"... Henri de Régnier

The *Jeux d'eau* is Ravel's first major work, and represents an immense leap forward in his development as a composer. In his own words

"The *Jeux d'eau*, which appeared in 1901, stands as the point of departure for all new pianistic expressions which one may find in my works. This work, inspired by the bubbling of water and the musical sounds of fountains, waterfalls, and brooks, is built on two themes in the manner of the first movement of a sonata, without, however, being subjugated to the classical tonal formulas.

While Ravel dedicated the composition to his "beloved master" Gabriel Fauré, it has often been noted that the spiritual ancestor of the piece is Liszt (particularly in the approach to figuration and sonority). Whatever the stylistic antecedents of the work, it marked a departure not only in Ravel's own pianistic expression but in keyboard writing in general. Though Ravel was never the formal innovator that Debussy was (as his reference to traditional sonata form amply demonstrates), this work represents the zenith of the impressionistic keyboard style, well before Debussy's *Estampes*, *Images*, *Preludes* and *Etudes*.

Johannes Brahms (1837–1897)
VARIATIONS AND FUGUE ON A THEME OF HANDEL, OP. 24 (1861)

Aria - Variations 1 to 25 - Fugue.

Even though Johannes Brahms made an impressive enough debut as a keyboard composer with his two sonatas Op. 1 and Op. 2, he was sufficiently self-critical to embark on a long period of self-directed apprenticeship in order to further

Samuel Barber (1910-1981)
SONATA FOR PIANO, OP. 26 (1949)

Allegro energico
Allegro vivace e leggiro
Adagio mesto
Allegro con spirito (fuga)

Though a handful of works by Samuel Barber has become popular, it is fair to comment that for a decade or so prior to his death his career was in eclipse. Recently a complete re-evaluation of his music has begun, partially as a result of the growing acceptance of "neo-romantic", "conservative" 20th-century styles and partially due to the unique virtues of Barber's own very personal style. Composed between two of his justly celebrated vocal works (*Knoxville: Summer of 1915* and the *Hermit Songs*), the *Piano Sonata* counts as vintage Barber. It was written to commemorate the 25th anniversary celebrations of the League of Composers, who commissioned the work. (Interestingly, it is the only composition on this evening's programme written by a composer older than 28!) The *Sonata* tries quite intentionally for heavyweight status, almost as if Barber felt obliged to live up to the terms of his commission. Its proportions are virtually symphonic: a large scale sonata-allegro first movement; a scherzo; an especially aria-like slow movement; and a big concluding fugue. Rather uniquely for Barber, the work employs some very personalized variants on the 12-tone serial composition technique. The combination of symphonic form and weight, 12-tone flirtations and virtuoso keyboard writing could easily have produced an admirable but pedantic hybrid. Barber's work is recognizably a modern classic.

Program notes by David Duke

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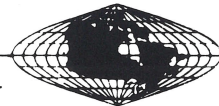
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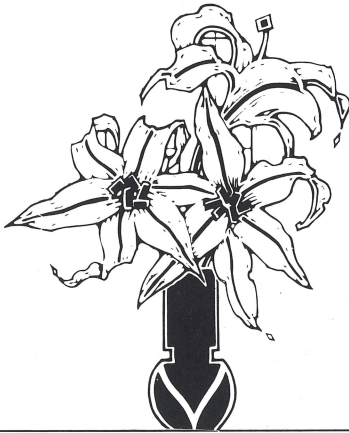
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The Leeds International Pianoforte Competition

Among the many music competitions which have come into being in the last twenty years or so, the Leeds International Pianoforte Competition has established its reputation as one of the world's most prestigious. Founded by Marion Thorpe and Fanny Waterman in 1963 it is held every third year and boasts such winners as Murray Perahia, Radu Lupu, Michel Dalberto, Mitsuko Uchida and Andras Schiff.

The number of important engagements offered to the finalists attracts to Leeds some of the finest young pianists of this generation. Engagements with such orchestras as the London and Chicago Symphonies, the Leipzig Gewandhaus, the Minnesota Orchestra and the Israel Philharmonic, and the opportunity to perform in such cities as London, Vienna, Salzburg, Amsterdam and Washington catapults the young prizewinners to international fame.

The Competition, open to *professional* pianists under the age of thirty, has had some of the world's most distinguished musicians on its jury, such as Sir Arthur Bliss, Nadia Boulanger, Clifford Curzon, Geza Anda and Gina Bachauer

In the words of Fanny Waterman, the dynamic and dedicated force behind the competition. + . . .

"The repertoire to be performed is chosen to reveal the pianists' beauty of tone, musical integrity, fine technique, rhythmic vitality, understanding of the music *and*, the most important ingredient of all, that indefinable inspiration, artistry or magic which will appeal to Everyman and the musical connoisseur alike."

According to the Jury of the 1984 Leeds Competition, such a pianist is Jon Kimura Parker.

The Vancouver Recital Society is delighted that Miss Fanny Waterman, OBE, has travelled to Vancouver to be present at Mr. Parker's homecoming recital and is in the audience tonight.



BREN MOORE

PHONE: 736-6794

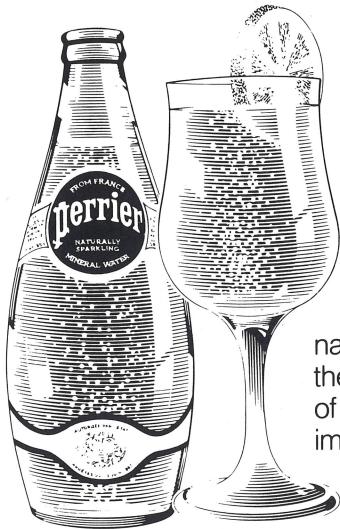


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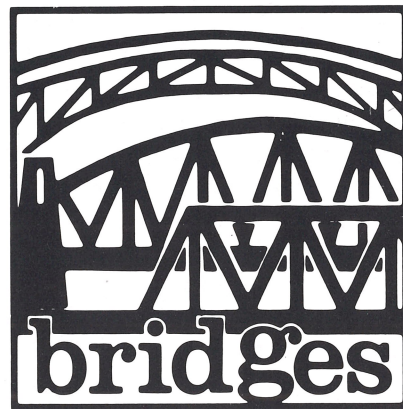


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A Message from the Artist

During the last few months I have received many kind phone calls and letters of congratulations for winning the Gold Medal at the Leeds International Pianoforte Competition held in England in 1984. I feel privileged and very happy that I have been given the opportunity to become a musical ambassador of Vancouver to the world. I am especially grateful to those who taught and guided me so well throughout my youth.

I still remember my first music lesson with Jessie Morrison when I was four years old, and how much I enjoyed practising the piano each morning. (Things have changed since then!) Most of my early piano studies were spent with my uncle, Edward J. Parker, whose ability to stimulate the creative impulse in gifted youngsters is remarkable. Along with my piano lessons, I obtained a complete education in musical theory from my mother, Keiko Parker. I studied with Robin Wood of Victoria for two years; and was introduced to the joys of chamber music by Helmut Hoebig of North Vancouver. At both the Vancouver Academy of Music and at U.B.C., I continued advanced piano studies with Lee Kum-Sing, before leaving Vancouver in 1979 to study with Adele Marcus at the Juilliard School in New York.

Through Mr. Lee's teaching I became more aware of the subtleties of musicianship and how to translate them into my own music. I owe much to Marek Jablonski of the Banff Centre, with whom I took master classes in advanced piano repertory for eight summers. Since I began my musical training over 20 years ago, I have been most fortunate in having wonderful parents whose musical instinct and counsel served me well at every stage of my career.

In this short appreciation I can scarcely describe how much I have learned about music and life from my teachers, my parents, and others; I am happily in debt to all those who have given so willingly and generously of their knowledge and time to help me. British Columbians should be proud of their excellent music teachers and centres of musical learning, their music festivals, and the many other musically supportive organizations in our province. They provided me with an environment in which to grow musically and develop my career as a performing artist. To all of the above I express my sincere thanks.

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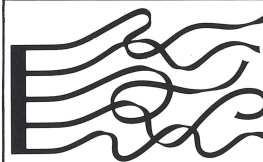
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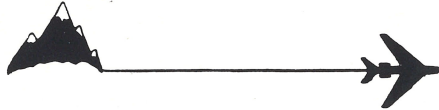
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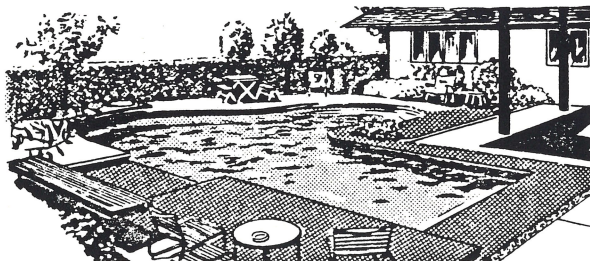
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