

ANDRAS SCHIFF

Piano

Sunday, November 22nd, 1981
Arts Club Theatre, Granville Island

2nd Season 1981-82



vancouver
Recital
Society



we are delighted to announce that the Hamburg Steinway Concert Grand Piano that Mr. Schiff plays tonight has just been acquired by the Society, through the truly extraordinary generosity of one of our members, Dr. Eva Bene, who donated the price of the piano. Dr. Bene's donation has been made for the pleasure of the music lovers of Vancouver, and to honour the memory of her mother, the late Mrs. Elisabeth Gessler, herself an accomplished pianist who performed in Vancouver after the War. Mrs. Gessler was a pupil of the distinguished Hungarian teacher, Arpad Szendy, who had himself been a pupil of Franz Liszt.

The Society gratefully acknowledges Dr. Bene's magnificent gift, under the terms of which the piano will be made available without charge, in the discretion of the Society, to other classical music non-profit organizations, for public performance purposes.

Both the Federal and the Provincial Government have levied, respectively, excise duties and sales taxes, the addition of which to the price of the piano has added greatly to its cost.

Both the **Vancouver Foundation**, and a member of the Society who prefers to remain anonymous, have made handsome contributions towards enabling the Society to meet these additional costs.

Despite the support of these generous donors, however, the Society has had to borrow approximately \$5,000 in order to complete the acquisition. The Directors hope that the members of the Society will share their view that the piano is a great asset to the musical life of this city, and will consider assisting in meeting its cost.

The Vancouver Recital Society wishes to express appreciation to The Imperial Group for its sponsorship of this concert.



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Vancouver, B.C. V6E 4A4**

PROGRAMME

Toccatà in C minor, BWV 911	Johann Sebastian Bach
Fifteen Two-Part Inventions, BWV 787-801	Johann Sabastian Bach
Chromatic Fantasy and Fugue, BWV 903	Johann Sebastian Bach

INTERMISSION

Fifteen Hungarian Peasant Songs	Béla Bartók
Four Impromptus, Op. 142	Franz Schubert
No. 1 in F minor	
No. 2 in A flat Major	
No. 3 in B flat major	
No. 4 in F minor	

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This program is being recorded by CBC Radio for broadcast on Monday, November 23rd on "Arts National" at 9:05 p.m. (CBC—FM 105.7)

PROGRAMME NOTES

BACH, Johann Sebastian

Toccatà in C minor, BWV 911

This splendid work, together with the F minor Toccata, is among the finest clavier compositions of Bach's earlier years. In them both he makes use of traditional Toccata form while adding a brilliance all his own.

The Introduction and the Adagio which follows are rhapsodic in style, evoking an atmosphere of melancholy yearning, but with the commencement of the Fugue the mood changes and the structural pattern begins to emerge. After 48 bars a passage of recitative interrupts the fugal structure, to be followed by the introduction of a second subject and the masterly development of a double fugue. The work ends powerfully as an Adagio passage rises to a fortissimo chord before dying rapidly away in the bass.

BACH, Johann Sebastian**Fifteen Two-Part Inventions, BWV 787 - 801**

Bach gave the name Inventions to his fifteen short pieces for the keyboard written as part of the "Clavierbuchlein for Anna Magdalene Bach", his wife, in 1720.

Each of the Inventions is the working out of a simple melodic figure or two in fugal style, although they are not fugues. They are arranged in ascending order of keys, from number 1 in C major to number 15 in B minor, omitting those keys which require more than four accidentals.

Intended as exercises in performance as well as being models of polyphonic extemporisation, they are a triumph of contrapuntal obbligate writing.

BACH, Johann Sebastian**Chromatic Fantasy and Fugue, BWV 903**

Written between 1720 and 1724, during the tranquil period that Bach spent as Kapellmeister at Cöthen, this composition has been generally regarded as his keyboard masterpiece.

The work gets its name as much from the chromatic key-changes in the Fantasy as from the ascending chromatic nature of the fugal subject.

The Fantasy starts with a dramatic recitative which leads into the brilliant fantasia section with its runs and arpeggios. When the great three-part Fugue begins, the mood is serene and the simple semitonal theme is gravely stated and developed which begins to build up in massive fugal style towards a powerful climax.

INTERMISSION**BARTÓK, Béla****Fifteen Hungarian Peasant Songs**

This work was written between 1914—1918, based on Bartók's vast collection of Hungarian folk melodies which he incorporated so often into his own music.

It is divided into two sections:

- I. Ballad (Tema con Variazioni)
 - Songs 1—4 Old Complaints
 - 5 Scherzo
 - 6 Set of 9 variations on the folk theme Borbála Angoli.
- II. Finale
 - Items 7—15 Old Dance Tunes.

SCHUBERT, Franz**Four Impromptus, Op. 142**

Although the name Impromptu is suggestive of extemporisation, these four pieces represent well disciplined formal writing, and in fact are thought to have been written as a four movement Sonata.

1. In F minor, Allegro moderato, is in modified two-part form consisting of a first subject in a distinctive descending dotted rhythmic pattern, a bridge passage to the second subject in A flat major and a Coda.
2. In A flat major, is in three parts: a stately and lyrical opening section, a passionate technical trio and a return to the calm of a somewhat modified opening section.
3. In B flat major, consists of five variations on a theme reminiscent of the Entr'Acte from Rosamunde, Op. 26.
4. In F minor, is playful in character with some interesting rhythmic patterns and brilliant complicated technical passages. It has a most unusual and remarkable descending scale ending.

ANDRAS SCHIFF

Andras Schiff was born in Budapest in 1953 and by the age of three showed a remarkable propensity for music. Today, at the age of twenty eight, he has already established himself as an outstanding pianist with a brilliant international career. A prize winner in the International Tchaikovsky Competition in Moscow, the Leeds Competition in Britain and winner of the Liszt Prize in Hungary, he has performed in Europe as a recitalist and orchestral soloist with such renowned orchestras as the Hague Philharmonic, the New Philharmonia, the BBC and the Hungarian State Symphony. In 1978 he made his début in Japan with eight concerts in Tokyo and others in Kyoto, Osaka and Nagasaki.

In 1978, as well, Andras Schiff made his début in the United States at Carnegie hall as soloist with the Franz Liszt Orchestra of Budapest. Rudolf Serkin, one of the many eminent pianists to be greatly impressed by Andras Schiff's performances, invited him to participate in the Marlboro Music Festival during the summer of 1978. Latterly, Mr. Schiff has been engaged with the Chicago Symphony Orchestra in performances both in Chicago and Milwaukee and his North American tour this season also includes débuts with the Los Angeles Philharmonic and the Pittsburgh Symphony Orchestras. He is engaged to make his débuts with the Detroit and Minnesota Symphony Orchestras in 1982.

Andras Schiff is rapidly gaining international renown also as a recording artist. He has an impressive discography on the Vox, Decca, Nippon-Columbia and Hungaraton labels. With Peter Frankl he recorded all of Schumann's piano duets and, as part of his Japanese tour in 1978, he recorded J.S. Bach's Two and Three Part Inventions, Schumann's "Papillons" and "Humoresque" and several Haydn sonatas, all on Nippon-Columbia discs. Currently, Mr. Schiff is recording all the Bach Concertos with the English Chamber Orchestra and George Malcolm, who with Ilona Kabos taught him as a student in London before he set out on his brilliant career.

The Vancouver Recital Society is proud to present Andras Schiff in this, his Vancouver début.

Thank you . . .

The Vancouver Recital Society is greatly appreciative of the continued support of those who have renewed their subscriptions for this second 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. We welcome additional support, whether by way of tax deductible contributions or volunteer assistance.



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Next Concert:
Sunday, January 24th, 1982 at 8:00 p.m.

CAROL WINCENC
Flute

LINDA LEE THOMAS
Piano

Sonata in G minor BWV 1020	J.S. Bach
Echos for Solo Flute	Jacques Hotteterre le Romain
Sonata in D major Op. 94	Prokofiev
Cantabile et Presto	Enesco
Danse de la Chevre	Honegger
Concierto Andaluz	Thomas de Hartmann

Acknowledgements

We are delighted to announce that the "Hamburg Steinway" cake Mr. Schiff cuts tonight has been baked by the Pacific Vocational Institute, sponsored by the following restaurants:

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