

7th Season
86-87

Joshua Bell
violin

Angela Cheng
piano

Sunday, February 1st, 1987

Vancouver Playhouse

Co-sponsored by CBC Radio



Meet the Artists

Joshua Bell

Born in 1967, violinist Joshua Bell is already a veteran of the concert stage, having performed with over 50 orchestras, in recital and at music festivals throughout the United States, Canada, Europe, and the Far East. He first gained national recognition when at age 14, he became the youngest soloist ever to appear on the subscription series of the Philadelphia Orchestra, under the direction of Riccardo Muti. The spring of 1985 brought his Carnegie Hall debut with the Saint Louis Symphony and Leonard Slatkin, whom he subsequently joined on their first European tour of Germany, Switzerland, and Spain. Shortly afterwards he performed at the opening concert of the Mostly Mozart Festival at the Kennedy Center in Washington, D.C. Other recent and upcoming highlights include re-engagements with the Philadelphia Orchestra and Saint Louis Symphony and performances with the Cleveland Orchestra, Los Angeles, Buffalo, and Rochester Philharmonic orchestras; Montreal, Cincinnati, National, Detroit, and Indianapolis symphonies, and the St. Paul, Norwegian, and English Chamber orchestras. He makes his London debut with the Royal Philharmonic Orchestra and Antal Dorati in the fall of 1987. In recognition of his extraordinary achievement, he was awarded the Avery Fisher Career Grant in the spring of 1986.

Equally active on the recital stage, Mr. Bell has given solo recitals in Cleveland, Washington, D.C., Detroit, Cincinnati, Saint Louis and Los Angeles and will make his official New York recital debut during the 1987-88 season. He has participated in the Spoleto and Marlboro festivals and makes his debut at the Hong Kong Festival in January, 1987.

In December, 1985, Joshua Bell became the first exclusive violinist to be signed by Decca/London records in over ten years. His first recordings will include the Tchaikovsky, Bruch and Mendelssohn concertos with Sir Georg Solti and Sir Neville Marriner, and a solo virtuoso album with pianist Samuel Sanders. A native of Bloomington, Indiana, he is currently enrolled at Indiana University, where he has studied since the age of 12 with the distinguished violin mentor Josef Gingold.

Angela Cheng

Angela Cheng has received enthusiastic acclaim throughout the North American continent for her remarkable technique, tonal beauty, and insightful musicianship. As a recitalist, Miss Cheng has performed throughout the United States and Canada, making her New York debut at Alice Tully Hall in January, 1985.

Orchestral engagements include appearances with the symphony orchestras of Montreal, Quebec, Utah, Cincinnati, Chicago Civic, Grand Rapids, Calgary, Edmonton, Portland (Maine), Bergen, Victoria and Turin (Italy).

Prizes and awards have highlighted the musical life of Angela Cheng. In the past seven years, she was named first prize winner in eleven competitions and placed highly in seven more. The 1986 Gold Medal and Third Prize in the Fifth Artur Rubinstein Piano Master International Competition (Tel Aviv, Israel), the 1984 Chicago Civic Orchestra Soloist Competition, the 1983 American Music Scholarship Association International Piano Competition, and the 1979 Montreal Symphony Orchestra Competition are counted among her most prestigious awards. She was the recipient of the grand prize in the 1985 Bach Tercentenary Festival Scholarship Competition. As the first prize winner at the University of Maryland International Piano Competition in 1984, the critics, the judges, and the public greeted Miss Cheng with a standing ovation and the highest possible accolades.

Currently a pupil of distinguished pianist, Menahem Pressler at Indiana University, Miss Cheng has also studied on scholarship with Ernesto Lejano at the University of Alberta and Sascha Gorodnitzki at the Juilliard School. She received the prestigious John H. Edwards Fellowship at Indiana University and has held Canada Council Arts Grants for three consecutive years. In 1985 she was awarded the Sir James Lougheed Award of Distinction from the Alberta Heritage Scholarship Fund.

Joshua Bell's Vancouver Recital Society debut program harkens back to the recitals of the great 19th century virtuosos — a mixture of popular sonatas with a generous number of well-known display pieces.

PROGRAM

**Sonata in B Flat Major for piano and violin,
K.454 (1784)**

Wolfgang Amadeus Mozart
(1756–1791)

Largo — Allegro
Andante
Allegretto

Tonight's Program begins with one of Mozart's last sonatas for keyboard with violin accompaniment, the *Sonata* in B Flat Major, K.454, composed in 1784. In the development of chamber music the accompanied piano sonata of the classical era gradually gave way to the accompanied solo sonata and the true chamber duo. By the 1780's Mozart had begun to alter the focus and balance of his works in this genre to give the accompanying violin considerably more importance. K.454 begins with a dramatic Largo introduction followed by an opening Sonata-Allegro movement, a lyrical Andante and a concluding Allegretto.

Sonata in A Major for violin and piano (1886)

Cesar-August Franck
(1882–1890)

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Cesar-August Franck's ultra-popular *Violin Sonata* was composed late in that composer's life and is a virtually obligatory component of any young recitalist's repertoire. Like all of Franck's fashionable works, it is a hybrid combination of Wagnerian chromaticism, Lisztian pyrotechnics and *fin de siècle* sentimentality *à la française* — a showy, even melodramatic essay in cyclic form (an overall design where the separate movements are thematically interrelated).

Intermission

**“Nigun” from *Baal Shem* for violin and piano (1923)
(Improvisation)**

Ernest Bloch
(1880–1959)

Ernest Bloch composed the suite *Baal Shem* in 1923 (during the years when he was the director of the Cleveland Institute of Music). At this time Bloch created a number of works with specific reference to Jewish themes and traditions; for these works he invented a rich (though cunningly synthetic) amalgam of the late romantic and the quasi-folkloric. The title “Nigun” has especially evocative connotations; it is, writes Eric Werner, “a strongly rhythmical song... representing pure religious ecstasy, sometime exultant, sometimes meditative.”

**Hungarian Dance No. 1 in G minor
transcribed for violin and piano by Joseph Joachim (1871)**

Johannes Brahms
(1833–1897)

Brahms made it quite clear that his many *Hungarian Dances* were poor relations, *not ever* to be considered the equals of his more serious compositions. Shortly after their publication (in the original version for piano four hands) his colleague and friend Joseph Joachim arranged a selection of these dances in the gypsy idiom for violin and piano.

Cantabile for violin and piano (1827)

Niccolo Paganini
(1782–1840)

Neither Niccolo Paganini nor his successor Henryk Wieniawski were composers of any lasting importance; rather they were violinist-composers par excellence. Both explored the virtuoso style “from the inside”, so to speak, and created works that take string colour and technique to previously unthought-of heights. Paganini's *Cantabile* was originally written for violin and guitar (probably some time after 1825 as a salon piece for a favourite student). While he was a quite prolific composer, Paganini published little during his lifetime, preferring to keep his trade secrets to himself. This little piece was only adapted for violin and keyboard and published in that version early in this century.

**Variation on an Original Theme
Opus 15 for violin and piano (1854)**

**Henryk Wieniawski
(1835-1880)**

Wieniawski was an infrequent composer, though as his biographer Boris Schwartz has written, his few extant works "combined the technical advances of Paganini with Romantic imagination and Slavonic colour". The *Thème original varié* was written in 1854 — a typical set of display piece variations so eternally popular with both virtuosi and their publics.

Program notes by DAVID DUKE.

This concert is being recorded for broadcast at a later date on CBC Stereo's "Arts National" (FM 105.7)

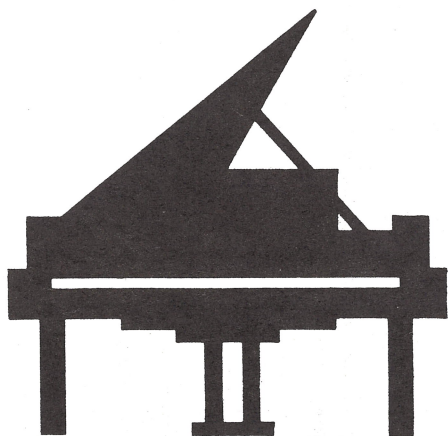
Dear Subscribers and Supporters:

Those of you (and there are many) who have been subscribers and supporters almost since the beginning will know that we have only occasionally pleaded for your concerted support. We are an independent society sustained neither by foundation, nor the Federal or Provincial governments. Our survival has depended on ticket sales, our annual fundraising concerts, and last, but not least, your generosity. We have told you that concert costs are not met by Box Office returns and you have responded, which is why I am now writing to you, as we plan our 8th Season.

*No doubt nowadays your mailbox is filled with more and more pleas for help, all valid, and each one needier than the next. Perhaps you, like I, pay less and less attention to these letters, but perhaps, just this once you will read this letter, because I very much **need** you to read what I am compelled to write.*

Contrary to public belief, the Recital Society is far from thriving financially. This season, for the first time in its existence the society will end the season in the red. Subscriptions are down, donations are down, and corporate support is virtually non-existent. Deliberately, no fund-raising concert was planned for this season, as we were concerned about attendance at yet another big concert so soon after EXPO. Our fundraising concert with Yo-Yo Ma and Emanuel Ax last season brought us a rare and wonderful musical experience, but only \$3,000 from a 1/2 to 3/4 full Orpheum.

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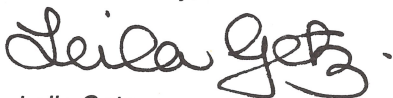
The simplest and most direct way to say what I have to say is that if, just once, every one of you were to respond to our appeal with at least \$100 between now and the end of the season, we would almost surely not have to turn to you again for some time. Alas, that will not happen. Some of you can't, some of you will want to but will not get around to it, and some of you will not want to. The question then is: Will **you**? I cannot say that unless you do the quality of life in Vancouver will be considerably diminished, or that dozens of people will lose their jobs. The only thing that is here at stake is the survival of a lively and rather unique concert series, and, in the scheme of things, that's not very dramatic. But I can tell you that this appeal is not an optional activity for us: I am not asking that you make it easier for the Recital Series to take place, but that you help make it **possible**. We have been presenting this series for 7 years now, and we have managed to survive. I want to believe that somehow, no matter what the obstacles, we will muddle through. But your Board's rational wisdom (as distinguished from my dreamy hopes) tells me that there is only one definition for the word "somehow": **you**, our subscribers, our supporters. That is the only rabbit in our battered hat.

I believe that the case for our recital series is a good and compelling case. I wish that I could sit with you and make that case face to face. I deeply believe that this worthy series warrants your attention and generous support, even amidst all the other worthy causes that clamor for your attention. But I have to rely on these few words written from my heart. And then I have to await the verdict which is in your hands, in your hearts. Month after month we put the evidence before you. And now **you** must make the decision. Does this recital series deserve to live? And; will **you** help it live? I so want us — you and we here together — to prove the cynics wrong. For seven stubborn years we have. Am I crazy to believe that a little series that takes the quality of its content very seriously, with little hype, and without pandering, can make it? I refuse to believe that a community such as ours does not have room for a series of this quality. But that stubborn refusal is futile without your thoughtful generosity.

In conclusion, your donation, whatever the size, will receive our heartfelt thanks (and an official receipt for income tax purposes!). For the fact is, that each and every gift is a vote of confidence, helps sustain the morale of a hardy band that depends as much on morale as it does on more tangible resources.

Thank you for your time.
Can I count you in?

Yours sincerely,



Leila Getz.
President, Vancouver Recital Society.

Yes! Please Count Me In.

My preferred method of payment is:

- () My cheque for \$_____ made payable to the Vancouver Recital Society is enclosed.
- () Please debit my Visa account. Card #_____

Expiry date _____ Signature _____

Vancouver Recital Society, P.O. Box 35605, Postal Stn. E,
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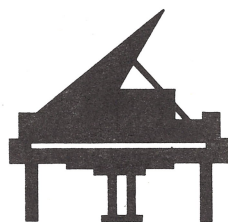
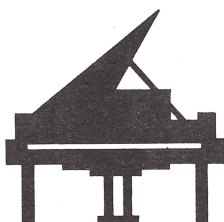
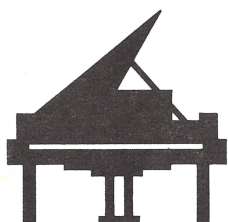
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Next Concert

Sunday, February 22nd, 1987 at 8:00 p.m.

MATT HAIMOVITZ, Cello
JANET GUGGENHEIM, Piano

Sonata in E Major Francoeur
Five Pieces in Folk Style Schumann
Sonata for Cello and Piano in D minor Debussy
Sonata in F Major, Opus 99 Brahms
Sonata for Solo Cello George Crumb