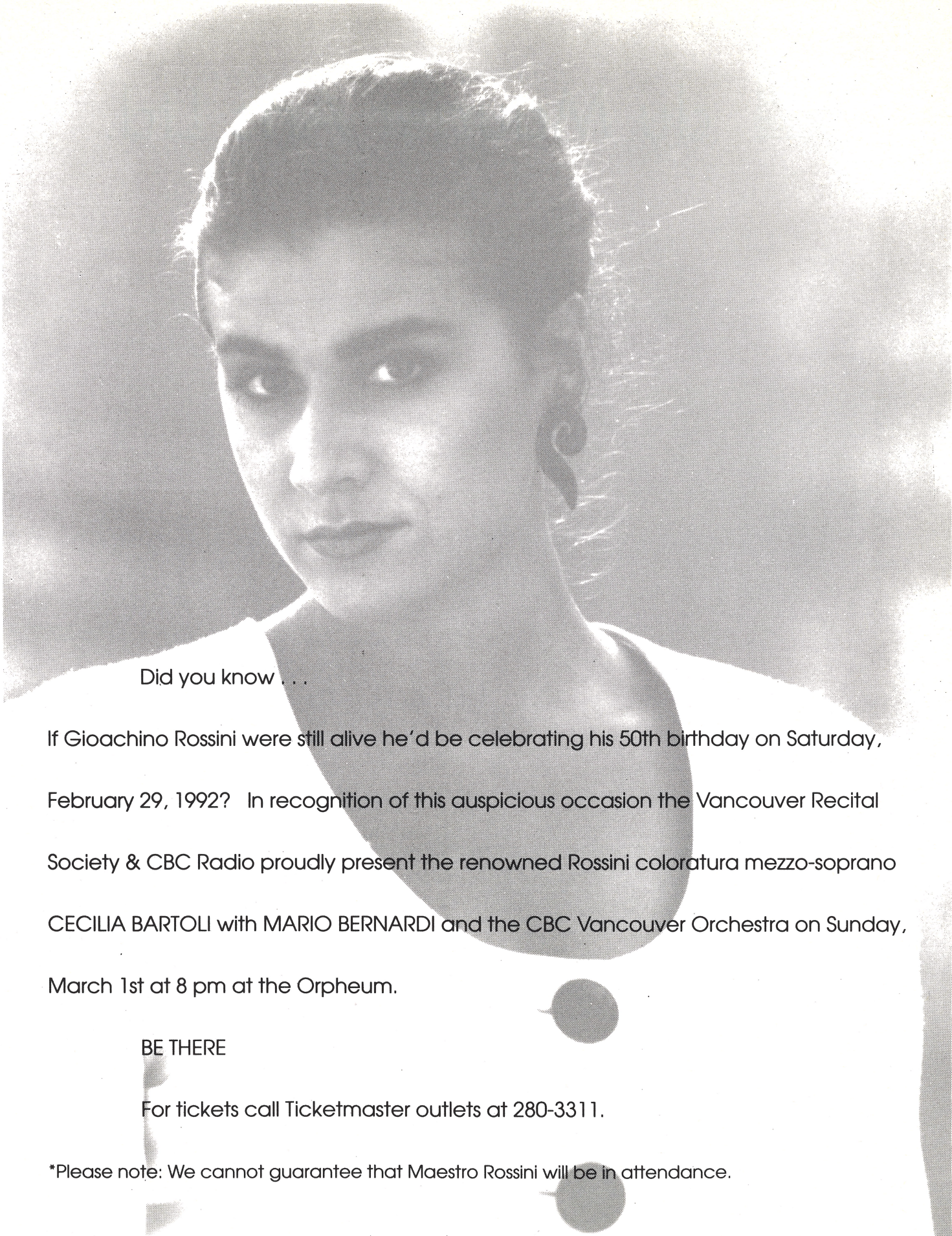




du Maurier Arts Ltd.



Did you know . . .

If Gioachino Rossini were still alive he'd be celebrating his 50th birthday on Saturday, February 29, 1992? In recognition of this auspicious occasion the Vancouver Recital Society & CBC Radio proudly present the renowned Rossini coloratura mezzo-soprano CECILIA BARTOLI with MARIO BERNARDI and the CBC Vancouver Orchestra on Sunday, March 1st at 8 pm at the Orpheum.

BE THERE

For tickets call Ticketmaster outlets at 280-3311.

*Please note: We cannot guarantee that Maestro Rossini will be in attendance.

12th SEASON 1991-1992



presents

**RALPH
MARKHAM**
&
**KENNETH
BROADWAY**

DUO-PIANISTS

A Tribute to Mozart

Sunday, October 27, 1991
Vancouver Playhouse



A CBC Broadcast Event

Meet the Artists

Ralph Markham and Kenneth Broadway

Performing together for more than a decade, duo-pianists **Ralph Markham** and **Kenneth Broadway** have been electrifying audiences around the world with their brilliant technique, extraordinary precision, and spell-binding musicianship. With an extensive repertoire of four-hand works for one and two pianos, this exceptional duo has been heard in solo recitals and with orchestras throughout Europe, North America and the Far East, appearing in the major music centres of the world.

In 1987, Markham and Broadway were presented in their New York debut by Town Hall. Allan Kozinn of the *New York Times* wrote that throughout the concert the duo displayed "...an unflinching sense of style, a feeling for texture and colour, and an ensemble sound that, depending on the demands of the work, was either rock solid or had the fluidity of a lively dialogue." That same season, their live recital on WQXR radio's "The Listening Room", was so enthusiastically received that they were invited back to perform two more broadcasts in 1988 and 1990.

In 1989, Markham and Broadway capped three consecutive years of performances with the Royal Philharmonic Orchestra, under the baton of Sir Yehudi Menuhin, with the worldwide release of their highly acclaimed Virgin Classics recording of Vaughan Williams' Concerto for Two Pianos and Orchestra. Their first recording for RCA Records was an album of original works for piano duet by Anton Rubinstein. The duo have also recorded frequently for the CBC and the BBC in England, in addition to broadcast performances on CBC-TV, Radio France Musique, the Bavarian State Radio and Radio Hilversum in Holland.

The 1990/91 season was a busy one for Ralph Markham and Kenneth Broadway, encompassing a recital tour of Europe, North America and Central America. During the 1991/92 season, the duo will appear on prestigious recital series across North America, including a special performance of their

"Tribute to Mozart" recital at the Pierpont Morgan Library in New York. European engagements include a series of recitals in England, Scotland, Holland and Germany, performances of the Mozart Concerto for Two Pianos in Vienna with the Vienna Chamber Orchestra, a tour with the Northern Netherlands Orchestra and a tour of Germany with the Philharmonia Hungarica, with conductor Sir Yehudi Menuhin. This latter tour will continue early in 1992 in North America culminating in a performance at New York's Avery Fisher Hall as part of Lincoln Center's "Great Performers" Series.

Ralph Markham, born in Vancouver, and Kenneth Broadway, a native of Cleveland, met at the Cleveland Institute of Music where they studied with renowned duo-pianists Vronsky and Babin. After further studies in Paris with Magda Tagliaferro and in Munich with Raphael de Silva and Claudio Arrau, they made their debut as an ensemble at the Villa Medici in Rome and quickly established themselves in a series of acclaimed recitals throughout Europe. In 1980, *Musical America* named the duo "Young Artists of the Year". Markham and Broadway have been chosen as participants in the Yamaha Concert and Artists Program, which includes an agreement to supply two matched concert grand pianos for every engagement they play in North America. When not on tour, the artists maintain homes in Vancouver and New York City.

Ralph Markham and Kenneth Broadway are recipients of a 1991 Grant from the Canada Council Touring Office.



Markham and Broadway's recital is being recorded tonight for broadcast at a later date on CBC Stereo's "Arts National" (105.7 FM).

COLUMBIA ARTISTS MANAGEMENT INC.

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Thomas Thompson and Sean Bickerton, Associate Manager

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If you have some spare time and would like to volunteer for the Recital Society, call 736-6034 and ask Barb for more information.

Program

Overture to *Die Zauberflöte*

Wolfgang Amadeus Mozart/
Ferruccio Busoni
(1866-1924)

Fugue in C minor, K.426

Mozart
(1756-1791)

Fantasy in C minor, K.475

Mozart/Edvard Grieg
(1843-1907)

Sonata in D major, K.448

Allegro con spirito
Andante
Molto allegro

Mozart

INTERMISSION

Sonata in C major, K.521

Allegro
Andante
Allegretto

Mozart

Reminiscences de Don Juan, S. 418

(Concert Fantasy on a Theme
from Mozart's *Don Giovanni*)

Franz Liszt
(1811-1886)

Busoni, certainly one of the greatest of all musicians - a superlative teacher, composer, musical philosopher as well as pianist - made it clear that his adaptations were for pragmatic use; at the turn of this century performances of Mozart's orchestral works were far from commonplace. Busoni's adaptation of the *Magic Flute* Overture was designed to bring that marvellous work to concert audiences (and indeed pianists) who might otherwise rarely have come in contact with it.

Our first "authentic" Mozart this evening, the K.426 Fugue, would seem to be an anomaly, or at least an oddity, until we recall Mozart's ongoing interest in Baroque polyphony. While Arthur Hutchings rightly pinpoints the rather forced nature of this contrapuntal essay, he nonetheless concedes that "for all its over-strenuousness the C minor Fugue for two pianos contains a great deal of fine Mozart".

Grieg's motives for composing "accompaniments" to a number of Mozart works represent a musical ethos we find difficult to understand or accept today. Quite simply, the impulse to provide further elaboration or harmonic support for works like the Mozart fantasies and sonatas seems to us what Susan Sontag once called "a philistine refusal to leave a work of art alone". But this attitude would probably have seemed needlessly austere to Mozart himself, especially when we consider his own reworking of Bach and Handel; our twentieth-century concern with authenticity (whatever that may be!) was not shared by the eighteenth and nineteenth centuries. Thus these curiosities (for that is what they are, after all) remain of more than academic interest.

Two of Mozart's surprisingly controversial sonatas for four hands are included on this evening's programme. (The four-hand repertoire has always been viewed with musicological suspicion, because of its social context and supposed shallowness.) Writing about the Sonata K.448, Einstein remarks that "this apparently superficial and entertaining work is at the same time one of the most profound and mature of all Mozart's compositions." Hutchings admires the "felicitous examples of interplay between duettists" found in K. 521, but concludes "nevertheless, it sounds no more than it is — an excellent concert piece for young ladies."

A spectacular conclusion is provided by Liszt's *Reminiscences de Don Juan*. Liszt expert Humphrey Searle notes that given the near perfection of *Don Giovanni*, "it might therefore seem impertinent [of Liszt] to attempt to add anything to it." And while admitting that Liszt's approach is "certainly broader and more romantic than is the fashion today," Searle concludes, "personally I find the work a completely satisfying interpretation by one composer of the ideas of another" which sums up perfectly the spirit of this evening's fascinating explorations.

Program notes by David Duke.

Program Notes

In this year of oh-so-many Mozart performances, Markham and Broadway have assembled something charmingly different: a recital of several of Mozart's not-so-well-known works for two keyboards, framed by three Mozart-plus works adapted by the composers Busoni, Grieg and Liszt.

The appeal of the Mozart originals need scarcely be mentioned, but why turn to the adapted works? Part of the very real mystique of the cult of Mozart (just like the now-waning cult of Beethoven) relates to just how other composers have heard him. This evening we shall explore three very different responses.

One Good Turn Deserves Another!

The Vancouver Recital Society
is pleased to announce the sponsorship of

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at the Orpheum.**

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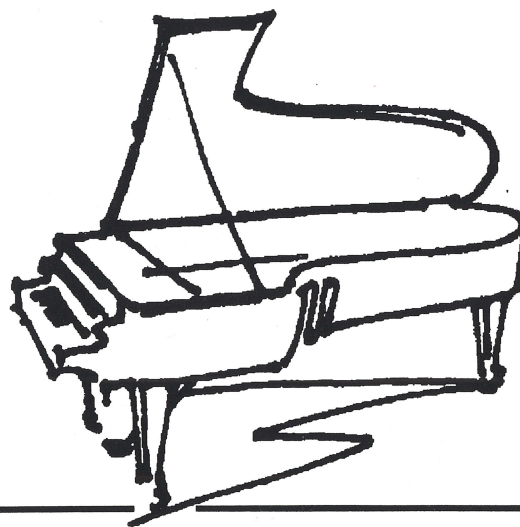
Whilst ticket sales are a vital source of income, they do not cover the entire cost of operation. We must raise money each year through contributions in order to meet our obligations. We operate on a very careful budget and your contribution of any size will make a difference.

Please help us to continue bringing the very best — the cream of young musical talent from around the world, with your **tax deductible** contribution. Donations payable to the Vancouver Recital Society may be mailed to:

VANCOUVER RECITAL SOCIETY

P.O. Box 35605, Postal Station E,
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We need and appreciate your support.



Next Concert

SUNDAY, NOVEMBER 10, 8:00 PM

The Ridge String Quartet

Quartet in G Major, K.387	Mozart
Quartet in F minor, No. 11	Shostakovich
Quartet in C Major, Op.61	Dvorak

Vancouver Recital Society



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The Vancouver Recital Society's Hamburg Steinway is maintained and serviced by Johann B. Krebs.

The Vancouver Recital Society is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

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Since its inception in 1971, du Maurier Arts Ltd. has contributed approximately \$30 million in direct cash grants and promotional support to the arts in Canada. Audiences and art lovers have an incredible wealth of performances to enjoy and experience. du Maurier Arts Ltd. is pleased to invite all Canadians to explore and discover our rich cultural heritage and is especially proud to be associated with this excellent event.

Funding applications are administered by an eight member board which annually assesses applications and allocates grants for innovative programming ideas. Board members are The Honourable Pauline McGibbon, C.C., Honourary Chairman; Wilmat Tennyson, Chairman; Cliff Minshall, President; Roberta Beiser, Fred Davis, Marie Lambert, and Marg Southern, Directors; Carol Hinks, Executive Director.

du Maurier Arts Ltd. is privileged to provide many special Canadians the opportunity to develop their rare talents, and to share them with grateful audiences – large and small, young and old – all across the country.

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