

10th

SEASON

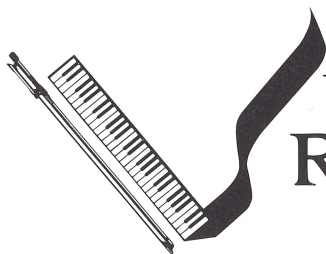
1989 - 1990

**YEFIM
BRONFMAN**

• PIANO •

Sunday, November 19, 1989

Vancouver Playhouse



Vancouver
Recital Society

Meet the Artist...

Yefim Bronfman

Yefim Bronfman, a pianist of rare abilities, is recognized on 6 continents for the warmth and beauty of his playing as well as for his remarkable musicianship. He is in constant demand for orchestral engagements, recital performances, and in chamber music collaborations with his peers.

Yefim was born into a musical family in Tashkent in 1958 and at the age of 7 began piano lessons with his mother. He was 15 when his family immigrated to Israel where he became a student of Arie Vardi, head of the Rubin Academy of Music. The following year he won a scholarship from the America-Israel Cultural Foundation which assisted his studies in Israel and later in the U.S. at Marlboro and Curtis with Rudolf Firkusny, Leon Fleisher and Rudolf Serkin.

The America-Israel Cultural Foundation Scholarship also brought him to the attention of Isaac Stern and philanthropist Frederick Mann who gave Yefim his first piano. As a high school student, he performed with the Israel Philharmonic and in 1974 he made a highly successful North American debut with the Montreal Symphony under Zubin Mehta. The following year he toured the U.S. with the IPO under Leonard Bernstein and Zubin Mehta, a tour which marked the beginning of a long association with that orchestra.

Yefim has performed on all six continents with the world's great orchestras, among them the New York, Berlin and Los Angeles Philharmonics, the orchestras of Chicago, Detroit, Philadelphia and Cleveland, as well as other leading European and British orchestras. Other conductors with whom he has collaborated include Vladimir Ashkenazy, Sergiu Comissiona, Charles Dutoit, Erich Leinsdorf, Sir Neville Marriner, Simon Rattle, Pinchas Zukerman and David Zinman.

He has appeared world-wide in recital and is in much demand as a chamber musician. He appears regularly at the festivals of Blossom, Great Woods, N.Y. Mostly Mozart, Ravinia, Saratoga, Spoleto, and Aspen, and he has performed several trio concerts with violinist Cho-Liang Lin and cellist Gary Hoffman. He has made several recordings with violinist Shlomo Mintz on the Deutsche Grammophon label, and has recorded the Brahms F minor Sonata for the Musicmasters Label and Prokofiev's 7th and 8th Sonatas on the CBS Masterworks Label.

The Recital Society acknowledges with much gratitude Yefim Bronfman's generosity in performing tonight's recital without fee. A generous contribution from the Inuit Gallery of Vancouver has assisted us in bringing Yefim Bronfman to Vancouver this evening.

Tonight's performance is being recorded for broadcast at a later date by CBC Stereo's "Arts National" (105.7)

Steinway Piano

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PROGRAM

Sonata in C major, Hob. XVI/50 (1794)

Franz Joseph Haydn
(1732 – 1809)

Allegro

Adagio

Allegro molto

Haydn composed this late piano sonata in England in 1794; Haydn authority H.C. Robbins-Landon comments on the witty opening allegro and remarks that the “fantasia-type of slow movement... is admirably suited to set off the brilliance of the opening Allegro and the scherzo-like humor of the finale”. Robbins-Landon also convincingly argues that the advanced technology of English forte-pianos of the 1790’s directly affected the musical style of the work.

Variations and Fugue on a theme of Handel, Opus 24 (1861)

Johannes Brahms
(1833 – 1897)

Aria • Variations 2 to 25 • Fugue

Though Johannes Brahms made an impressive debut as a keyboard composer with his two sonatas Opus 1 and Opus 2, he was sufficiently self-critical to embark on a long period of self-directed apprenticeship in order to further 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 of 1861 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 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”.

INTERMISSION

Waldscenen, Opus 82 (1848 – 49)

Robert Schumann
(1810 – 1856)

*Eintritt • Jäger auf der Lauer • Einsame Blumen •
Verrufene Stelle • Freundliche Landschaft • Herberge •
Vogel als Prophet • Jagdlied • Abschied •*

Even though it is universally agreed that Schumann’s last works like Mendelssohn’s, are on a different level of inspiration to his early masterworks, the “Forest Scenes” Opus 82 have had a mixed reception. In them Schumann returned to his own characteristic anthology style: an extended work made up out of miniatures. Schumann’s recent biographer Peter Ostwald calls them “a haunted surrealistic set of fantasy pieces,” and notes that the formidable (and rather conventional) Clara Schumann “didn’t care much for [them], although she performed them occasionally, cutting out those episodes that upset her.”

Three Movements from Petrushka (1921)

Igor Stravinsky
(1882 – 1971)

Danse Russe • Chez Petrushka • La semaine grasse

No 20th century master produced less for the recital platform than Stravinsky; but in the days when both virtuosi and audiences expected new works as part of a well-rounded concert diet, Stravinsky was not adverse to transcribing these fragments from his ballet score *Petrushka*. And while Stravinsky was only too clear to record his disdain for traditional virtuoso flash, the fun of the *Petrushka* scenes grows out of his calculated search for equivalent keyboard sonorities, the substitution of piano-produced colours and textures for those of his original rich orchestral palette.

Program notes by David Duke



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

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

The Vancouver Recital Society gratefully acknowledges the financial support of the Government of British Columbia through the Ministry of Tourism, Recreation and Culture; the City of Vancouver; the Leon and Thea Koerner Foundation and the Hamber Foundation.

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

Next Concert

Sunday, January 21, 1990 at 8:00 p.m.

ANTON NEL, Piano

Estampes, 1903	Debussy
"Eroica Variations", Op. 35	Beethoven
Sonata No. 2, 1936	Hindemith
Valse Impromptu	Liszt
Etudes d'execution transcendante	Liszt
II. Harmonies du soir	
Hungarian Rhapsodie No.6	Liszt