

7th Season
86-87

Nelson Freire
piano

Sunday, January 25th, 1987
Vancouver Playhouse



Meet the Artist

Brazilian born Nelson Freire had his first piano lessons from his sister when he was three. A natural talent, he was able to play back from memory, entire pieces which she played for him. His formal studies began under the tutelage of Nise Obino and Lucia Branco (students of Franz Liszt) and he made his first public appearance at the age of four, performing Mozart's Sonata in A Major, K.331. His performance of Beethoven's Emperor Concerto at the 1957 International Piano Competition in Rio de Janeiro earned him a government funded scholarship which enabled him to continue his studies in Vienna with Bruno Seidlhofer. Seven years later Nelson Freire won the Dinu Lipatti Medal in London and first prize at the International Vianna da Motta Competition in Lisbon.

Mr. Freire has since performed all over the world. He has participated in festivals in London, Berlin, Munich, Vienna, Paris, Amsterdam, Copenhagen, Hamburg, Prague, Zurich, Berne, Geneva, Milan, Lisbon, Madrid, Tel Aviv, Tokyo, Montreal, New York, San Francisco and Chicago. He has performed with orchestras such as the Berlin Philharmonic, London Symphony, Royal Philharmonic, Israel Philharmonic, Vienna Symphony, Concertgebouw Orchestra of Amsterdam, Czech Philharmonic, Orchestre de la Suisse Romande, Bayerische Rundfunk and Rotterdam Philharmonic. Conductors with whom he has collaborated include Pierre Boulez, Eugen Jochum, Lorin Maazel, Charles Dutoit, Kurt Masur, Andre Previn and David Zinman. Since his United States debut in 1970, he has toured North America regularly. He has appeared in recital in New York, Boston, Washington, D.C. and Toronto, and he has appeared with the Symphony Orchestras of New York, Chicago, Cleveland and Los Angeles.

Nelson Freire's first recordings for CBS with Rudolf Kemp conducting the Munich Philharmonic received great acclaim, as did the Edison Prize winning recording of the Chopin Preludes. He has recorded Chopin and Villa-Lobos for CBS, London and Teldec, and he has appeared in a number of television broadcasts. Mr. Freire has performed in duo concerts and has recorded with the great Argentinian pianist, Martha Argerich. Together with Gidon Kremer and Misha Maisky they have recorded Saint-Saen's Carnival of the Animals on the Philips label.

Tonight's performance, which is being recorded for broadcast on CBC Stereo's "Arts National" (FM 105.7), marks the Vancouver debut of Nelson Freire.

COLUMBIA ARTISTS MANAGEMENT INC.

Personal Direction: RONALD A. WILFORD and LAURENCE E. TUCKER
165 West 57th Street, New York, NY 10019

Steinway Piano

PROGRAM

Prelude in C Sharp minor, Opus 45 (1841)
Scherzo No. 4 in E Major, Opus 54 (1842)
Sonata in B minor, Opus 58 (1844)

Frederic Chopin
(1810-1849)

Allegro Maestoso

Scherzo

Largo

Finale: Presto ma non tanto

In his recital this evening Nelson Freire will perform three groups of pieces by Chopin, Villa-Lobos and Liszt. Although Chopin and Liszt are often compared, no two figures could be more fundamentally distinct. As Alfred Einstein put it, "Liszt's works are rhetorical, often to the point of grandiloquence; Chopin's are eloquent, to the point of extreme intimacy. With Liszt, the form seeks to broaden itself out, mostly to a brilliant climax; in Chopin, the strictest concentration prevails... he was able to say everything in a dozen or score measures, just as Heine was in four brief lines".

The *Prelude in C Sharp minor*, *Opus 45* was a single “afterthought” to the celebrated *Opus 28 Preludes* (heard in a complete performance on this series earlier this year). The *Fourth Scherzo* in E Major, *Opus 54* is the final in the quartet of pieces in this genre and perhaps the most popular of all these exceptional works. The *B minor Sonata* demonstrates Chopin’s individualistic approach to larger forms; though it is cast in the traditional four movements, it nonetheless creates what Einstein called “the illusion of improvisation” within the guidelines and conventions of the sonata design.

Intermission

Chôro No. 5 “Alma brasileira” (1926)

Two Cirandas (1925)

A Prole do Bebê “The Baby’s Family” (1918)

Heitor Villa-Lobos

(1887–1959)

Branquinha (The Porcelain Doll)

Moreninha (The Paper Doll)

Caboclinha (The Clay Doll)

Mulahtinha (The Rubber Doll)

Negrinha (The Wooden Doll)

A Probresinha (The Rag Doll)

O Polichinello (Punch)

Bruxa (The Witch Doll)

1987 marks the Centenary of Heitor Villa-Lobos, the remarkable Brazilian composer and music educator. Largely self-taught, Villa-Lobos travelled extensively throughout the hinterlands of his country in his early years, hearing and assimilating the myriad folk and popular idioms then in use; as he developed as a composer he was able to blend these idioms with his own personal brand of modernism (and occasionally with an even more personal view of the baroque) to create his own inimitable style.

The group of pieces on tonight’s recital will begin with the 5th of his numerous Chôros, the “Alma brasileira” written in 1926 (just after Villa-Lobos had had his first European successes). The two Cirandas also date from this time, examples of what many critics believe to be the very finest of Villa-Lobos’ piano works. The first Baby’s Family Suite was written slightly earlier, in 1918, the happy result of Villa-Lobos’ encounters with Artur Rubinstein. This well loved work is characterized by the particularly agreeable combination of Brazilian folk and popular idioms and the heady influence of the impressionist keyboard style of Debussy.

Waldesrauschen

Gnomenreigen S.145 (1863)

Hungarian Rhapsody No. 10 in E Major S.244 (1847)

Franz Liszt

(1811–1886)

The concluding group of works is by Franz Liszt. The *Etudes Waldesrauschen and Gnomenreigen* were the last concert studies that Liszt was to write and date from the early 1860’s when he lived primarily in Rome. Despite their relatively advanced date they are appreciably more “Lisztian” than the unusually prescient works of the 1870’s and 1880’s. The tenth *Hungarian Rhapsody* was written earlier and falls into that broad grey area somewhere in between a transcription, a folksong setting, and an original composition. As Liszt propagandist Humphrey Searle remarks, “Liszt made use, not of the traditional anonymous tzigane melodies but of themes by various dilettante Hungarian composers (and) applied to these the tzigane style of ornamentation and transcribed them for the piano”.

Program notes by DAVID DUKE

Please... and thank you...

Whilst ticket sales are a vital source of income to the Vancouver Recital Society, they do not cover the entire cost of its operations. Contributions from members and others are essential if the Society is to continue to meet its obligations and keep pace with ever increasing costs. We operate on a very careful budget and contributions of any size make a difference. **All contributions are tax deductible.** This recital series which presents the "stars of tomorrow" rather than the no-risk, box office big names, is unique in North America. Its continued good health depends upon your support. You are its life blood. If you enjoy these concerts, please consider making a tax deductible contribution. Cheques may be mailed to the Vancouver Recital Society, P.O. Box 35605, Postal Station E, Vancouver, B.C. V6M 4G9.

The Vancouver Recital Society gratefully acknowledges the support of
the City of Vancouver.

Board of Directors

PRESIDENT
Leila Getz

VICE PRESIDENT
Leyla Sacks

SECRETARY
Ann Harding

TREASURER
Monte Bryer

ADVISORY BOARD

David Duke
Margot Ehling
Hildegard Eppich

Shirley Fishman
Maryke Gilmore
Edwina Heller

Martin A. Linsley
Bruce H. McColl
Denise Mara

Abe Rosenbaum

Next Concert

Sunday, February 1st, 1987 at 8:00 p.m.

JOSHUA BELL, Violin ANGELA CHENG, Piano

Sonata in B Flat Major, K.454	Mozart
Sonata in A Major	Franck
From Baal Shem (1923) Nigun (Improvisation)	Bloch
Hungarian Dance No. 1 in G minor (trans. Joachim)	Brahms
Cantabile	Paganini
Variations on an Original Theme	Wieniawski