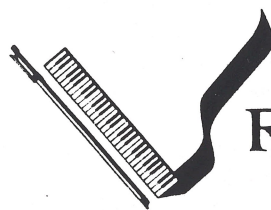


11th SEASON

1990-1991

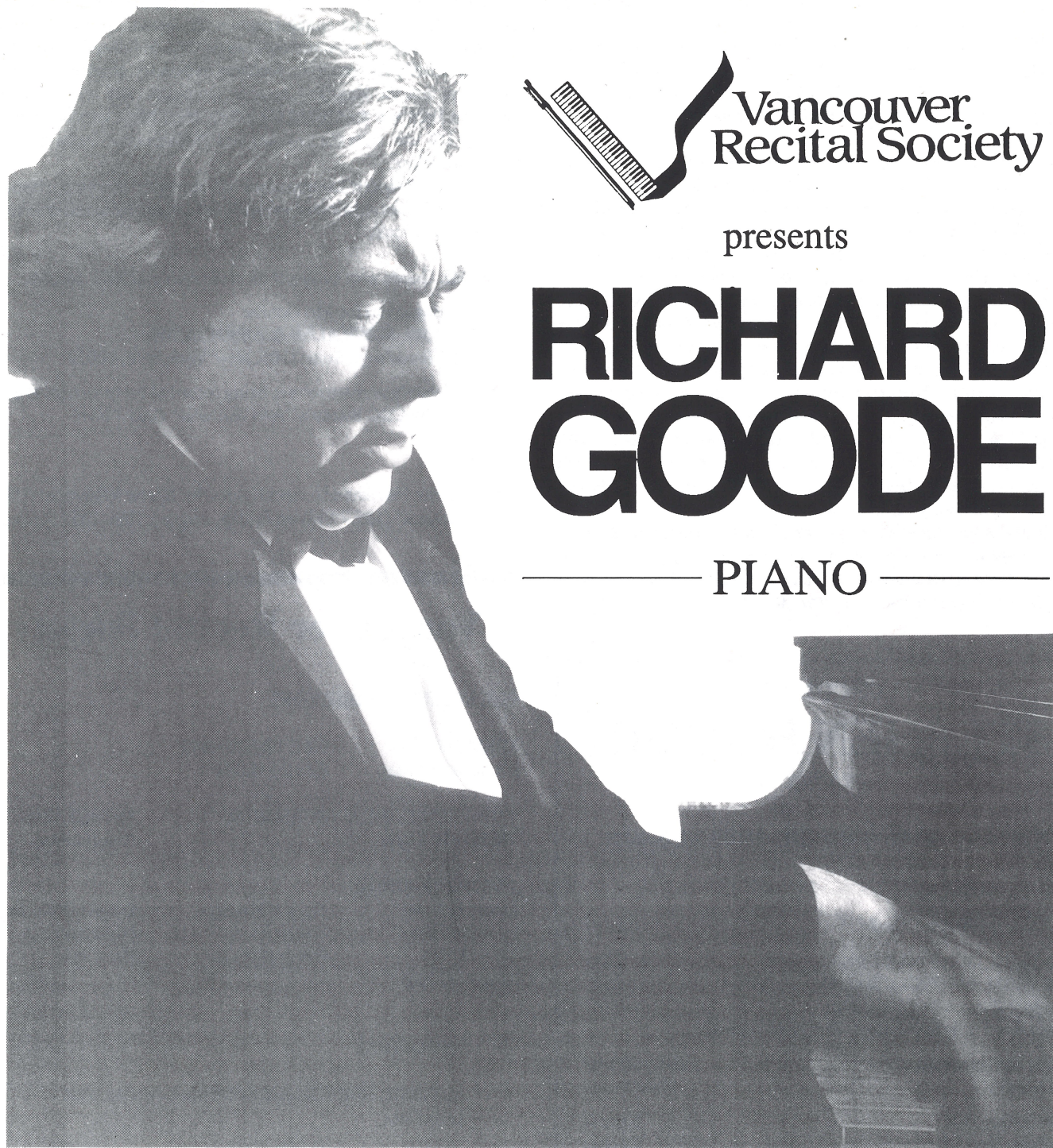


Vancouver
Recital Society

presents

**RICHARD
GOODE**

— PIANO —



Sunday, January 13, 1991

Vancouver Playhouse

Sponsored by the Family of Jan Cherniavsky

Meet the Artist

Richard Goode is one of America's most sought-after musicians and one of the leading interpreters of the piano works of Beethoven. A frequent soloist with all major North American orchestras, he has recently appeared with the National Symphony Orchestra of Washington, Los Angeles Philharmonic, San Francisco Symphony and New York Philharmonic.

A native of New York, Mr. Goode studied with Elvira Szigeti, Claude Frank, Nadia Reisenberg at the Mannes College of Music, and Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, First Prize in the Clara Haskill Competition (1973), the Avery Fisher Prize (1980) and a Grammy Award with clarinetist Richard Stoltzman (1982).

A founding member of the Chamber Music Society of Lincoln Center, Richard Goode has made more than two dozen recordings encompassing chamber works, Mozart piano concerti (with the Orpheus Chamber Orchestra), and solo works by Brahms, Schubert and Schumann — all for Nonesuch records, for whom he is now in the process of recording the complete Beethoven sonatas.

In 1986, Mr. Goode performed all five Beethoven concerti with David Zinman and the Baltimore Symphony and during the 1987/88 season he presented a landmark series of the complete Beethoven sonatas at Manhattan's 92nd Street Y.

Forthcoming American engagements include performances with the Los Angeles Philharmonic, Baltimore Symphony, St. Paul and Orpheus Chamber Orchestras, and San Francisco Symphony, with whom he will premiere a new concerto by George Perle. Recital

highlights include fall performances at the Kennedy Center and Carnegie Hall, and spring engagements with soprano Dawn Upshaw in Houston, Chicago, Cleveland and Kansas City. In Europe he will appear with the Helsinki Philharmonic, Bamberg Symphony, Stockholm Chamber Orchestra and the English Chamber Orchestra, and will perform in recital in Italy and the United Kingdom. Next May, he will undertake a major UK tour with the Los Angeles Philharmonic Orchestra under Kurt Sanderling.

Richard Goode has appeared in Vancouver on two previous occasions, under the auspices of the UBC School of Music and the Friends of Chamber Music.

Mr. Goode may be heard on Nonesuch and RCA records.

Management for Mr. Goode:

BYERS, SCHWALBE & ASSOCIATES,
584 Broadway, Suite 1105, New York, N.Y. 10012.

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

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Listen to last November's recital given by **Klara Wuertz** on CBC's "Arts National" (105.7 FM) on Friday, January 18th, 1991, 8:00 p.m.

NEXT CONCERT **STEPHEN HOUGH** PIANO

Sunday, February 24, 1991 at 8 pm

<i>Variations Brillantes, Op.14</i>	<i>Czerny</i>
<i>Aux cyprès de la Villa d'Este, I</i>	<i>Liszt</i>
<i>Aux cyprès de la Villa d'Este, II</i>	<i>Liszt</i>
<i>Les jeux d'eau à la Villa d'Este</i>	<i>Liszt</i>
<i>(from Années de Pelérinage: Troisième Année)</i>	
<i>Valse de l'opéra Faust</i>	<i>Gounod/Liszt</i>
<i>Gargoyles</i>	<i>Liebermann</i>
<i>Three Mazurkas</i>	<i>Chopin</i>
<i>Ballade, Op.52</i>	<i>Chopin</i>
<i>Ungarische Zigeunerweisen</i>	<i>Tausig</i>

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Vancouver Recital Society

P.O. Box 35605, Postal Station E,
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Program

Suite in E major, BWV 817 (1722)

Allemande
Courante
Sarabande
Gavotte

Polonaise
Bourrée
Menuett
Gigue

J. S. Bach
(1685-1750)

Richard Goode's long-awaited VRS recital brings together a number of well-known works in what amounts to an ingenious exploration of the fantasia principle. He begins, however, with the sixth of Bach's "French" suites.

The baroque suite, partita or sonata was a collection of stylized dance pieces, usually based on a binary-form design. While Bach accepted this convention, his magisterial explorations of it often subtly interrelate the disparate movements — not, as might be expected, through the use of recurring themes, but through such far less obvious linking devices as motives, melodic fragments, rhythms and gestures. A surface reading sees the suite as an anthology of dance-based movements; on a more profound level the Bach suites demonstrate how similar formal designs and a common fund of musical detail can be expressed with amazing variety and invention, within the stylistic framework provided by the chosen dance types and their easily recognizable characteristics.

Fantasia in C Minor, K475 (1785)

Wolfgang Amadeus Mozart
(1756-1791)

In seeming contrast to the formalistic nature of the high baroque suite, the keyboard fantasy of the mid-18th century was more flexible; designed, in fact, to suggest a written-out improvisation. C.P.E. Bach was particularly associated with the format, described by Reinhard Pauly as "a type of music specially suited to the expression of many changes of affection through frequent changes in dynamic and tempo and through harmonic devices such as startling modulations".

It was in this improvisatory tradition that Mozart cast his C minor *Fantasia* of 1785 and, as such, it represents the most free-form of the fantasy structures on this evening's program. In it Mozart continues C.P.E. Bach's ideal of thematic contrast fused with a far-reaching tonal journey through a diverse number of key areas.

Sonata in E flat major, Op. 27, No. 1 (1801) ("Sonata quasi una Fantasia")

Ludwig van Beethoven
(1770-1827)

Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace

The first years of the 19th century marked the production of what Joseph Kerman has called "a series of increasingly experimental pieces which must be seen in retrospect as a transition to [Beethoven's] middle period". These works include the two "fantasia" sonatas of Opus 27. Although the first and lesser known, in E flat major, is a multi-movement sonata made up of continuous discrete sections, it nonetheless (when considered as a whole) explores the same sort of overall key journey as the

Mozart C minor *Fantasia*. Interestingly, the fused succession of joined sections creates what amounts to the reverse of the structure employed so brilliantly in Schubert's work — where a continuous structure is designed to establish the four-movement plan of an early 19th-century sonata.

INTERMISSION

Three Preludes (1810)

Claude Debussy
(1862-1918)

La sérénade interrompue
Des pas sur la neige
Les collines d'Anacapri

These three preludes from Book I of Claude Debussy appear to be far from the fantasia principle; or are they? Perhaps a vestige of this approach is still implied through Debussy's approach to the ongoing development of thematic (or textural) detail which provides the hidden agenda of these short pseudo-programmatic miniatures. The charm of the impressionist images suggested by the cryptic titles has often obscured (perhaps intentionally) the staggering compositional radicalism of the actual music, as well as its always rigorous construction.

Fantasy, D760 "Wanderer" (1822)

Franz Schubert
(1797-1828)

Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

Certainly one of Schubert's most remarkable works, the *Wanderer Fantasy* establishes yet another type of fantasy composition: a continuous extended work with four sections which roughly establish four sonata movements. The title relates to one of Schubert's songs which provides the musical materials for the *Fantasy*.

Written in November 1822, the *Fantasy* was published the following year and drew public attention almost immediately. Unlike so many of Schubert's greatest works, it was neither misunderstood nor neglected; from the outset critical comment was positive. "The present *Fantasy*," comments the *Wiener Zeitung* of February 24th, 1823, "stands worthily side by side with similar works by the foremost masters and therefore merits in every way the attention of all artists and lovers of art." The *Allgemeine musikalische Zeitung* of April 30th, 1823 chastises the composer for having "gone too far here and there in the matter of chord progressions," but also notes that the fantasy as a genre is "best suited to a faithful reception and reproduction of the feelings which inspired the composer; nay it may properly be regarded as a mirror of his soul. Seeing that a composer like Herr Schubert, who had already betrayed such profound sentiments in his generally esteemed songs, presents us with a soul-image of this kind, the musical world can only rejoice."

Program notes by David Duke

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; the Hamber Foundation and the McLean Foundation.

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

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

We need and appreciate your support.

The Legacy of Jan Cherniavsky

January 8th 1991 marked the 2nd anniversary of the passing of one of Vancouver's most colourful citizens, **Jan Cherniavsky**, a world-renowned musician who played a significant role in the formative part of this city's musical history. He made a profound impression on the musical life of Vancouver, influencing the formation of both the Vancouver Symphony and the Vancouver Opera Association. Many touring performers would seek him out as their teacher when they visited Vancouver.

He was born in 1892 in Odessa, into an extremely musical family. In his early years, he studied with his father Abraham, an eminent musical conductor, and later on with the great pedagogue Leschetizky (teacher of Paderewski). His older brother Leo, a violinist, studied alongside Jascha Heifitz and Misha Elman with the legendary Leopold Auer at the Imperial Conservatoire in St Petersburg. Jan's younger brother Mischel, cellist, studied with the greatest cellist of the time, David Popper. Together, the three youthful brothers became famous as the Cherniavsky Trio, touring the world throughout the early part of this century. After giving countless concerts on five continents, the Trio disbanded in 1934 and Jan eventually settled in Vancouver, where 12 years earlier he had married Elspeth Rogers, the daughter of Mrs. B. T. Rogers.

During the 1960's Jan turned his energies naturally to the education and the influence of young children. To further this aim he created with the help of others The Junior Club for the Performing Arts, later re-named The Cherniavsky Junior Club for the Performing Arts.

Through the auspices of the Junior Club, Jan has supported literally thousands of young people in helping them attend first class cultural events in actual theatrical/concert hall settings by subsidising the cost of the tickets they purchased. This was his wish — to make these cultural events accessible to young people who wished to attend the performing arts with or without their parents. The Club became so successful that he formed a partnership with Chevron Canada Limited as a patron. Nowadays the

Cherniavsky Junior Club Society subsidises arts groups by giving them grants in order to assist them in audience development and ticket price deductions geared especially to the young. Last year over 20 arts groups in the community were given subsidies to pursue such audience development plans. The Cherniavsky

Junior Club Society currently has an endowment through the Vancouver Foundation.

The affairs of the Cherniavsky Junior Club Society are watched over by a dedicated Board of Directors under the stewardship of Dennis Tupman, the Vancouver School Board's District Principal for the Performing Arts. Another board member who has devoted countless hours to the Cherniavsky Junior Club since its inception is one time pupil of Jan Cherniavsky, Denise Mara.

With the solid basis of its endowment at the Vancouver Foundation the Cherniavsky Junior Club will continue to take young people to theatres and concert halls in and around Vancouver and Victoria. And

as the endowment grows, so can the work of the Junior Club. Contributions to the Cherniavsky Junior Club for the Performing Arts ensure that its work goes on in perpetuity.

With increased resources the Junior Club will not only be able to help local arts groups dedicated to audience development among the young, but it also will be able to fulfil Jan Cherniavsky's admonition that one of our noblest causes is to ensure that the young are exposed to the very best in the performing arts in their appropriate settings. Today that challenge is even greater than before.

Tonight's concert by Richard Goode is sponsored by the family of Jan Cherniavsky in his honour and is a fitting tribute to a man of great enthusiasm, talent and vision.

Contributions to the Cherniavsky Junior Club for the Performing Arts are tax deductible. Enquiries about the Club may be directed to: Bill Strachan, The Cherniavsky Junior Club for the Performing Arts, c/o Chevron Canada Limited, 1500-1050 West Pender Street, Vancouver, B.C. V6E 3T4.

