



du Maurier Arts Ltd.

12th SEASON 1991-1992



presents

RICHARD GOODE

PIANIST

Sunday, January 26, 1992

Vancouver Playhouse





in co-operation with the Istituto Italiano di Cultura

presents

CECILIA BARTOLI

mezzo-soprano

with Mario Bernardi and the CBC Vancouver Orchestra

Sunday, March 1, 8 pm • Orpheum

Rossini & Mozart

"This is a formidable talent. Her mezzo has a gorgeous fruitiness in the lower register that softens into velvety smoothness as it proceeds upwards; the top is firm and bright and the registers are faultlessly knitted together. When she sings softly, her tone has an ethereal beauty..."

Financial Times (London)

"Cecilia Bartoli — mark the name, it is one to remember... She appears to have it all — voice, temperament, style, security, an extraordinary way with words and a dazzling technique... a dark, resonant sound that rises seamlessly to a glistening, ringing top..."

Dallas Morning News

"Rarely can a debut recital have enjoyed such a sense of occasion as that of Cecilia Bartoli... Few singers have so much going for them than this Italian mezzo who has personal glamour to match the sensual allure of her voice, the remarkable development of her technique and the soundness of her musicianship..."

The Guardian (London)

"Cecilia Bartoli... a young singer with a generous vocal endowment and, more unusual, a distinctive and communicative musical personality..."

New York Magazine



A CBC Co-production.

Ticketmaster 280-3311 • Information 736-6034

Meet the Artist

Richard Goode

Richard Goode has been acclaimed worldwide as "one of the exemplary pianists of our day" (*London Sunday Times*). His remarkable performances and recordings encompass a sweeping range of artistry, from boldness to introspection, passion to poetry. Regular orchestral and recital appearances in the world's music capitals have won him a large and devoted following, including scores of fellow musicians. Today, Goode is one of America's most sought-after musicians and acknowledged as one of its leading interpreters of the music of Beethoven.

A native of New York, Goode studied with Elvira Szigeti, Claude Frank, Nadia Reisenberg and Rudolf Serkin. He has won many prizes, including the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy award with clarinetist Richard Stoltzman.

Richard Goode's remarkable interpretations of Beethoven came to national attention in 1986, when he played all five concerti with the Baltimore Symphony under David Zinman, and again during the 1987-88 season, when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater. Of his Beethoven performances, *New York Magazine's* Peter Davis wrote, "I can think of few other pianists of his generation I would rather hear play Beethoven whole." For the *New York Times*, the cycle was "among the season's most important and memorable events." Subsequent performances around the country were similarly triumphant: for the *Los Angeles Times*, "Goode continues the German-American tradition of Beethoven playing exemplified earlier in this century by Schnabel, Rudolf Serkin and Arrau."

Richard Goode has made more than two dozen recordings, including Mozart Concerti with the Orpheus Chamber Orchestra, lieder of Mozart, Schubert, Brahms and Wolf with Benita Valente, and chamber and solo works of Brahms,

Schubert, Schumann, and George Perle. Over the past several years, he has been recording the complete Beethoven Sonatas for Nonesuch; discs released thus far, including the late sonatas Op. 101, 106, 109, 110 and 111, have met with widespread critical acclaim. Nonesuch plans to release further instalments this season.

Last season, Richard Goode's orchestral engagements included the St Paul Chamber Orchestra, Baltimore Symphony, San Francisco Symphony, Stockholm Chamber Orchestra, Helsinki Philharmonic, Tivoli Festival Orchestra and the English Chamber Orchestra. The climax of his busy recital schedule was undoubtedly his standing-room-only debut recital at Carnegie Hall, cited as a "Best of the Year" in the *New York Times* year-end wrap-up; his Vancouver recital on this series followed shortly thereafter. Also last season, Goode continued his acclaimed tours with soprano Dawn Upshaw and made an extensive tour of the UK with the Los Angeles Philharmonic under Kurt Sanderling.

Highlights of the 1991-92 season include first-time appearances with three of the Big Five orchestras: Boston, Chicago and Cleveland, with Sanderling, Slatkin and John Eliot Gardiner, respectively. Other orchestra appearances include Atlanta, Dallas, Detroit, Los Angeles and the National Arts Centre Orchestra with Trevor Pinnock. His recital engagements take him across the U.S. and Canada, and he also appears with Dawn Upshaw.

Richard Goode's passionate, thoughtful and deeply satisfying interpretations of the music of Bach, Mozart, Beethoven, Brahms, Schubert, Schumann, Debussy, Bartok, Janacek, George Perle and others, have won him fast-spreading acclaim around the world. In the words of the *Washington Post*, "One thing Goode exemplifies is a return to the values of Romanticism, including freedom of expression, deep emotional involvement in the music and a technique so masterful, it does not need to call attention to itself."

Frank Salomon Associates,
201 West 54 St, New York, NY 10019



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Program

Sonata in F Major, Wolfgang Amadeus Mozart
K.533/494 (1756-91)

Allegro
Andante
Rondo: Allegretto

Sonata in D Major, Ludwig van Beethoven
Op. 10, No. 3 (1770-1827)

Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

INTERMISSION

Sonata in B Flat Major, Franz Schubert
D.960 (1797-1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Allegro ma non troppo

Program Notes

As is to be expected with a Richard Goode recital, the works chosen for this evening's performance all relate to a central theme: in this case different stages in the development of the Viennese piano sonata from 1788 until 1828 as exemplified in three great keyboard works by Mozart, Beethoven and Schubert.

The first work, Mozart's F major Sonata K. 533, was composed early in the year 1788 — or, rather, assembled from

an extended version of the "rondo" K. 494 (composed two years earlier) joined with two freshly composed initial movements. Sonata authority W.S. Newman points out that the greater number of Mozart's solo keyboard sonatas "were composed as vehicles for Mozart's own playing during his travels, and not, as so often said, 'merely for teaching purposes'". According to Stanley Sadie, K. 533 is uncharacteristically contrapuntal, with a "spare and economical" opening as well as a particularly impressive slow movement.

In a comment about individual composers' characteristic usages of sonata form, Joseph Kerman has contrasted Mozart's "comedy of manners" approach to that of Beethoven; indeed Beethoven's D major Sonata, Opus 10, composed just ten years later, reflects very clearly Beethoven's individualistic style. Newman comments that the four movements of Opus 10/3 are "especially resourceful and subtle"; Kerman perceptively notes that Beethoven's "sonata style is always inherently 'dramatic'. . . Beethoven was already groping for ways of using it for tragedy, melodrama or his own special brand of inspirational theatre of ideas. There is a compelling impression that something urgent is at stake in the musical dialectic."

The final work, Schubert's great B flat Sonata (written in the final weeks of Schubert's life), represents yet another equally individual essay in the keyboard sonata. Late Schubert has very recently captured the attention of a surprising number of preeminent musicologists and performers; the opportunity to hear Richard Goode's interpretation is a timely privilege. Unlike the "confrontational" and "theatrical" nature of Beethoven's sonata idiom, that of Schubert is more relaxed, more lyric and expansive. Although no less an authority than Carl Dalhaus has cautioned that "Schubert's lyric-epic sonata form ought not to be measured by the standards of Beethoven's dramatic-dialectic form", the sonatas have all too often been neglected in regular recital programming.

While ostensibly in the "standard" classical four-movement format of sonata-allegro opening, ternary slow movement, scherzo and rondo finale, the sonata as a whole presents the listener with a wealth of song-like themes which, through Schubert's highly personal blend of variation and repetition, cumulatively amass a more subtle musical structure of power and complexity.

Program notes by David Duke

Stéphane Lemelin

"Stéphane Lemelin played with the imagination and control that only a handful of pianists in this century have surpassed and swept his audience away with the eloquence of his interpretation."

Jacob Siskind: The Ottawa Citizen

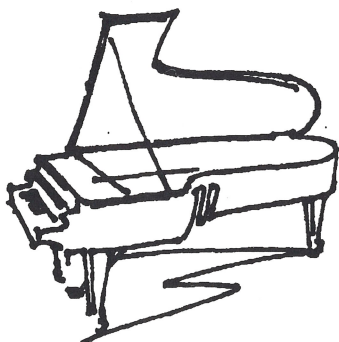
Stéphane Lemelin has been widely acclaimed for the profound beauty and sensitivity of his playing. He has performed on four continents in solo recitals, as a chamber musician and as soloist with many orchestras, including the Montreal Symphony and the Orchestra of Radio-Television Luxembourg. His concerts have been broadcast on CBC Radio as well as on WQXR Radio in New York.

The winner of no less than six national and international prizes in competitions which include the Robert Casadesus International Competition, Stéphane Lemelin has also won several grants including the Canada Council Career Development Grant. He studied with Leon Fleisher, Karl-Ulrich Schnabel, Boris Berman and Claude Frank and holds a doctorate from Yale University.

**Don't miss
Stéphane Lemelin's Vancouver debut:**

**Sunday, March 29, 8 pm
Playhouse**

Ticketmaster Outlets: 280-3311



Over the past 12 years, the Vancouver Recital Society has presented the Vancouver debut performances of some of the world's most brilliant and respected musicians:

Sergio & Odair Assad
Manuel Barrueco
Tzimon Barto
Joshua Bell
Boris Berman
Philippe Bianconi
Bolcom & Morris
Yefim Bronfman
Angela Cheng
José Feghali
Yuval Fichman
Annie Fischer
Nelson Freire
Hélène Grimaud
Matt Haimovitz
Gary Hoffman
Stephen Hough
Steven Isserlis
Nobuko Imai
Jeffrey Kahane
Dong-Suk Kang
Stéphane Lemelin
Andrea Lucchesini
Panayis Lyras
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12 Years of Debuts

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Louis Lortie, Piano

SUNDAY, FEBRUARY 16, 8 PM

Sonata in B Flat Major, Opus 22 Beethoven
Sonata in E Flat Major, Opus 7 Beethoven
Seven Hungarian Dances Brahms
Hungarian Rhapsody No. 3 in B Flat Major Liszt
Hungarian Rhapsody No. 9 in E Flat Major Liszt

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