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HELENE GRIMAUD

• PIANO •

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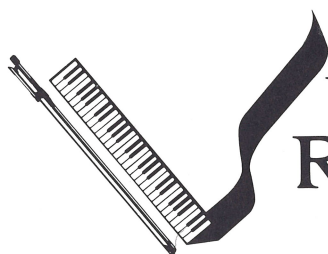


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Sunday, March 18, 1990

Vancouver Playhouse



Vancouver
Recital Society

Meet the Artist...

Hélène Grimaud

Hélène Grimaud was born in Aix-en-Provence in 1969 into a family of linguists, and showed an early interest in classical studies, sports and art. She began piano studies at the age of eight, and a year later entered the conservatory of Aix-en-Provence. Her accomplishments at the conservatory resulted in her winning First Prize for Piano in 1985 at which time she was lauded for her stunning performance of Rakhmaninov's Op. 33 *Etudes-tableaux*.

In 1986 Hélène was accepted into the masterclass of Jorge Bolet at La Roque d'Antheron, and as the French newspaper, *Le Monde* reported "she made herself a name in a matter of hours". 1987 was a key year in her career; she took part in the MIDEM in Cannes, gave a recital during the music festival of La Roque d'Antheron, and made a highly successful tour of Japan. The most significant event that year was, however, her meeting with Daniel Barenboim, since when she has performed recitals in Paris and London, Munich and Berlin. She has appeared with pianist, Martha Argerich and violinist, Gidon Kremer in the Lockenhaus Festival and she has appeared at the Strasbourg Festival with the Toulouse Orchestra conducted by Eliahu Inbal. Hélène has appeared with the Orchestre de Paris under Daniel Barenboim and with the London Symphony playing Rakhmaninov's Second Piano Concerto.

In this, her first North American tour, Hélène Grimaud makes her American debut in Washington DC's Kennedy Centre and her Canadian debut this evening on this series.

Hélène has already made three recordings. These include the music of Rakhmaninov, Chopin, Schumann and Brahms. This evening's performance is being recorded for broadcast at a later date by CBC Stereo's "Arts National" (105.7).

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PROGRAM

Chaconne

(based on BWV 1004, 1720)

Ferruccio Busoni (1866 – 1924)

J.S. Bach (1685 – 1750)

Ferruccio Busoni's paraphrases of Bach are now in favour again as just that: early 20th century paraphrases of Bach — and not substitutes for Bach or updated "pianistic" versions of repertoire best left in the original format. The great *Chaconne* from the second violin partita has fascinated many composers; given its quality and significance, transcriptions have had a special validity. In this instance it is entirely fair to point out their role in popularizing the work with a wider audience than would otherwise encounter this superb composition.

Sonata in F# Minor, Opus 2 (1854) Johannes Brahms (1833 – 1897)

Allegro non troppo, ma energico

Andante con espressione

Scherzo: Allegro

Finale: Introduzione: Sostenuto;

Allegro non troppo e rubato

Brahms made his remarkable debut with three piano sonatas written in the early 1850s; but, even more remarkably, he recognized the derivative qualities

and compositional weaknesses of these early compositions. While not disowning them, he began a protracted period of study to avoid their defects in future compositions — and, characteristically, wrote no other solo sonatas for keyboard. The F# minor *Sonata* is “the most virtuoso of the early works,” writes Michael Musgrave in his 1985 study *The Music of Brahms*, but, he concludes, “(it) is far from the rambling structure sometimes suggested, as witness, for example, the economy of its recapitulation; tension between form and content in the slow variation movement may be great, but the structure is still clear.”

Intermission

Sonata in B Minor, S. 178 (1853)

Franz Liszt (1822 – 1886)

**Lento assai; Allegro energico; Grandioso;
Recitativo; Recitativo; Andante sostenuto; Quasi adagio;
Allegro energico; Più mosso; Stretta quasi presto; Presto;
Prestissimo; Andante sostenuto; Allegro moderato; Lento assai**
(Played without pause)

Liszt's B minor *Sonata* is one of the central keyboard works of the 19th century. In it the composer tried to combine the traditional multi-movement sonata plan with the newer, more organic single movement structures — such as those already suggested by Schubert's *Wanderer Fantasy* or Schumann's *4th Symphony*. Liszt's achievement was remarkable, though, like so much of Liszt's music, not a universal and unqualified success. In a rather telling anecdote, when Liszt apparently played the work for the young Brahms (fresh from the composition of his piano sonatas). Brahms, evidently tired from his travels, fell asleep during the performance! Liszt apparently bore no grudges, but the embarrassed Brahms never felt comfortable with Liszt or his extroverted music thereafter.

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.

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.

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