

**7th Season
86-87**

Matt Haimovitz
cello

Janet Guggenheim
piano

Sunday, February 22nd, 1987
Vancouver Playhouse



Meet the Artists

Matt Haimovitz

Matt Haimovitz was born in Israel (to Romanian parents) in 1970, and moved to the United States with his family when he was still very young. He was taken to concerts frequently. After hearing a recital by Mstislav Rostropovich, "he loved the sound of the cello so much" that his mother bought him one and he began formal cello studies with Gabor Rejto at the age of 7. Not long after he began performing publicly and garnering competition prizes.

When he was 11, Matt participated in a master class in Santa Barbara, and in the audience was violinist Itzhak Perlman, who immediately recognized the boy's great talent and persuaded the family to move to New York so that Matt could commence studies at the Juilliard School with the great cellist and pedagogue, Leonard Rose. Said Itzhak Perlman, "Matt's musical maturity is quite phenomenal. He has a quality of communicating... his talent is very deep. The important thing is that he be given the chance to develop, to grow naturally. Matt is not a machine, he is a good normal kid, with an incredible ability to play at a young age". The late Leonard Rose, in turn, after working with Matt for about 8 months, described him as "probably the greatest talent I have ever taught".

Matt Haimovitz's long list of prizes includes the San Francisco Symphony Pepsi Cola Young Artists Award, California Youth Symphony Young Artists Award, Music Academy of the West Outstanding Performer Award, San Francisco Music Club Scholarship (twice), Hana and Leonard Stone Award from the Juilliard School of Music, and several awards from the San Francisco Musical Society. By the age of 15, he became the youngest artist ever to receive an Avery Fisher Career Grant Award.

The 1985-86 season was a banner year for Matt Haimovitz marked by debuts with the New York Philharmonic under Zubin Mehta, the Houston Symphony with Sergiu Comissiona, the Cleveland Orchestra under Charles Dutoit, the St. Paul Chamber Orchestra under Pinchas Zukerman, the Toronto Symphony conducted by Andrew Davis, the English Chamber Orchestra under Daniel Barenboim, the Israel Philharmonic under Zubin Mehta, and the Philadelphia Orchestra with Simeon Bychkov. His recital schedule included Baltimore, Detroit, Miami, and New York.

During the summer of 1986, Matt was engaged by the Aspen Festival and the La Jolla Chamber Music Festival and he appeared on French National Television with Yo-Yo Ma. He also performed with Isaac Stern, Yo-Yo Ma, Cho-Liang Lin, Jaime Laredo and Michael Tree at Tanglewood; this special chamber music program will be repeated in Carnegie Hall next April.

Highlights of the 1986-87 season will be re-engagements with the Toronto Symphony and St. Paul Chamber Orchestra, and debuts with the Baltimore Symphony with David Zinman, London's Philharmonia Orchestra under Guiseppe Sinopoli and the Frankfurt Radio Symphony under Rafael Freuhbeck de Burgos.

Currently, Matt Haimovitz is a scholarship student at the Juilliard School where he studies with Channing Robbins. He is also a student of Yo-Yo Ma. He is an eleventh grade student at the Collegiate School and lives with his parents and his sister in Manhattan. He plays the Goffriller cello which used to belong to Pablo Casals and which is on loan to him by the great cellist's widow.

The Vancouver Recital Society is proud to present Matt Haimovitz in his Vancouver debut.

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Janet Goodman Guggenheim

Janet Goodman Guggenheim, pianist, is an honours graduate of the University of California at Berkeley. She received a Master's Degree from the Juilliard School of Music, where she studied with Mme. Rosina Lhevinne, received the Josef Lhevinne Scholarship, and won the Juilliard Concerto Competition. Her studies also included a period of intense work in London with Dame Myra Hess. Mrs. Guggenheim was twice recipient of the Alfred Hertz Scholarship from the University of California and was given a Martha Baird Rockefeller Foundation Grant.

Janet Goodman Guggenheim has played recitals throughout the United States and Europe, and has performed with such notables as Pierre Fournier, Young Uck Kim (with whom she appeared on this series in 1983), Miriam Fried, Uto Ughi, and Gary Karr. She tours often with Itzhak Perlman, with whom she has appeared on national television and numerous times at the Hollywood Bowl. Her summer festivals have included the San Francisco Beethoven and Mozart Festivals, the Cabrillo, Chamber Music West, Marin Music Festivals, the Seattle Chamber Music Festival and the Carmel Bach Festival, and she has been a chamber artist-in-residence at the San Francisco Palace of the Legion of Honor. She also has appeared on National Educational Television as pianist for Pablo Casal's Master Classes. Mrs. Guggenheim has won the San Francisco Critics' Award, the San Francisco Symphony Foundation Award, and is included in "Who's Who in Music in America".

Program

Sonata in E Major for cello and continuo (c. 1730)

François Francoeur
(1698–1787)

Adagio cantabile
Tempo di gavotta
Largo cantabile
Allegro vivo

With the great increase of interest in music of the 18th century it comes as no surprise to encounter the works of minor figures from this era more frequently on contemporary recital programmes. The name of François Francoeur will most probably be unfamiliar to most listeners, but he was one of a quite distinguished family of French string players and composers active either "in the service of the Musique de la Chambre du Roi" or the Paris Opera during the 1700's. Like most French composers of that time, François Francoeur was predominantly a ballet/opera/theatre composer and, as such, the greater part of his extant music is in the form of courtly divertissements and theatricals. He did compose a smaller number of abstract works including two books of chamber sonatas.

Five Pieces in Folk Style, Op. 102 (1849)

Robert Schumann
(1810–1856)

With humor
Not fast
Not too fast
Strong and accented

Schumann composed the five cello pieces "in folk style" in 1849 during his last unhappy months in Dresden. And while the last years of Schumann's life were increasingly plagued by his declining health, he was still capable of remarkable bursts of creative activity. Indeed, these late pieces — immediate forerunners of the more famous *Cello Concerto* of the following year — were completed in a matter of three days during April of 1849, the end of a six month period which also saw the composition of hosts of other works (including the *Fantasy Pieces for Clarinet and Piano*, Opus 73 and the *Conzerstucke for 4 Horns and Orchestra*, Opus 86.)

Sonata in D minor for cello and piano (1915)

Claude Debussy
(1862–1918)

Prologue
Serenade and Finale

The refined sensuousness of Debussy's impressionist compositions more often than not blurs the innovative, indeed radical side of his musical personality. But in his last works the impressionist mist has burnt off, leaving a picture of the true Debussy painted in clear, unequivocal terms. The *Cello Sonata* was the first of a projected series of six *Sonates pour divers instruments* which Debussy began three years before his death. In his article on Debussy in Groves Dictionary, Roger Nicholas makes two perceptive comments about the work: he notes the composer's use of the cello as a sort of bass guitar and characterizes the fleeting changes of material as a "surrealistic juxtaposition of different ideas".

Intermission

Sonata for Solo Cello (1955)

George Crumb
(1929–)

Fantasia: Andante espressivo con molto rubato
Tema pastorale con variazioni
Toccata: Largo e drammatico

The distinguished American composer George Crumb has become one of the most popular composers of contemporary music. Indeed, the perceptive critic of the *New Yorker*, Andrew Porter, has found Crumb's accessible yet avant garde works so immediately enjoyable that he once labelled the composer "the Puccini of our age". Crumb's *Sonata for Solo Cello* is one of his very earliest works dating from the composer's student years working with Ross Lee Finney at the University of Michigan.

Sonata in F Major, Op. 99 (1886)

Johannes Brahms
(1833–1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Like the other "Thun" sonatas (written during summer retreats spent in the resort region of Lake Thun), Brahms' Op. 99 represents the mature Brahms sonata style at its peak — a weighty chamber duo which replaces the virtuoso emphasis of much later 19th century recital repertoire with a symphonic scope and seriousness. Op. 99 is in four movements following the symphonic model: sonata-allegro, adagio, scherzo and finale.

Program notes by DAVID DUKE.

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

Dear Subscribers and Supporters:

Those of you (and there are many) who have been subscribers and supporters almost since the beginning will know that we have only occasionally pleaded for your concerted support. We are an independent society sustained neither by foundation, nor the Federal or Provincial governments. Our survival has depended on ticket sales, our annual fundraising concerts, and last, but not least, your generosity. We have told you that concert costs are not met by Box Office returns and you have responded, which is why I am now writing to you, as we plan our 8th Season.

No doubt nowadays your mailbox is filled with more and more pleas for help, all valid, and each one needier than the next. Perhaps you, like I, pay less and less attention to these letters, but perhaps, just this once you will read this letter, because I very much **need** you to read what I am compelled to write.

Contrary to public belief, the Recital Society is far from thriving financially. This season, for the first time in its existence the society will end the season in the red. Subscriptions are down, donations are down, and corporate support is virtually non-existent. Deliberately, no fund-raising concert was planned for this season, as we were concerned about attendance at yet another big concert so soon after EXPO. Our fundraising concert with Yo-Yo Ma and Emanuel Ax last season brought us a rare and wonderful musical experience, but only \$3,000 from a 1/2 to 3/4 full Orpheum.

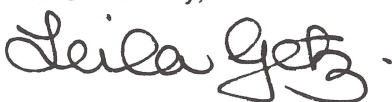
The simplest and most direct way to say what I have to say is that if, just once, every one of you were to respond to our appeal with at least \$100 between now and the end of the season, we would almost surely not have to turn to you again for some time. Alas, that will not happen. Some of you can't, some of you will want to but will not get around to it, and some of you will not want to. The question then is: Will **you**? I cannot say that unless you do the quality of life in Vancouver will be considerably diminished, or that dozens of people will lose their jobs. The only thing that is here at stake is the survival of a lively and rather unique concert series, and, in the scheme of things, that's not very dramatic. But I can tell you that this appeal is not an optional activity for us: I am not asking that you make it easier for the Recital Series to take place, but that you help make it **possible**. We have been presenting this series for 7 years now, and we have managed to survive. I want to believe that somehow, no matter what the obstacles, we will muddle through. But your Board's rational wisdom (as distinguished from my dreamy hopes) tells me that there is only one definition for the word "somehow": **you**, our subscribers, our supporters. That is the only rabbit in our battered hat.

I believe that the case for our recital series is a good and compelling case. I wish that I could sit with you and make that case face to face. I deeply believe that this worthy series warrants your attention and generous support, even amidst all the other worthy causes that clamor for your attention. But I have to rely on these few words written from my heart. And then I have to await the verdict which is in your hands, in your hearts. Month after month we put the evidence before you. And now **you** must make the decision. Does this recital series deserve to live? And; will **you** help it live? I so want us — you and we here together — to prove the cynics wrong. For seven stubborn years we have. Am I crazy to believe that a little series that takes the quality of its content very seriously, with little hype, and without pandering, can make it? I refuse to believe that a community such as ours does not have room for a series of this quality. But that stubborn refusal is futile without your thoughtful generosity.

In conclusion, your donation, whatever the size, will receive our heartfelt thanks (and an official receipt for income tax purposes!). For the fact is, that each and every gift is a vote of confidence, helps sustain the morale of a hardy band that depends as much on morale as it does on more tangible resources.

*Thank you for your time.
Can I count you in?*

Yours sincerely,



*Leila Getz.
President, Vancouver Recital Society.*

Yes! Please Count Me In.

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Next Concert

Sunday, March 29th, 1987 at 8:00 p.m.

**PHILIPPE BIANCONI,
Silver Medal Winner 1985
Van Cliburn International Piano Competition**

Sonata in F Major, K. 332 Mozart
Sonata in C Major, Op. 53 (Waldstein) Beethoven
Fantasien Op. 116 Brahms
Gaspard de la Nuit Ravel