

9th SEASON
1988 – 1989



MARINA PICCININI

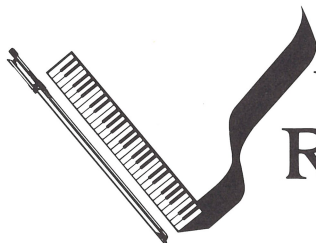
• FLUTE •

ANDREAS HAEFLIGER • Piano •

Sunday, October 30, 1988

Vancouver Playhouse

In co-operation with CBC Radio



Vancouver
Recital Society

Meet the Artists...

Marina Piccinini

Marina Piccinini was born in Madison, Wisconsin, and moved to Canada at the age of nine. She studied at the University of Toronto with Jeanne Baxtresser, then moved to the Juilliard School in New York where she continued her studies with Julius Baker. She received her Masters Degree (Honours) from the Juilliard School in 1985. She has studied as well with Aurèle Nicolet in Geneva and with Günter Rumpel at the Conservatory in Zürich. She has participated in master classes given by Jean Pierre Rampal, Paula Robison, Robert Aitken and Geoffrey Gilbert.

Marina Piccinini has won numerous prizes and awards — most recently, First Prize in the Concert Artists Guild International Competition in New York in 1986. That same year she was a winner in the National Arts Club Competition in New York and was awarded a B.P. North America Inc. Artists Career Grant. In 1986, she was also First Prize winner of the CBC Young Performers Competition. She has received scholarships and grants from the Canada Council, the University of Toronto and the Juilliard School.

Ms. Piccinini has shared the stages of Carnegie Hall and Avery Fisher Hall in New York City with Jean Pierre Rampal and Julius Baker. Her solo appearances with orchestras include the Vancouver Symphony, the Calgary Philharmonic, the Bern Chamber Orchestra of Switzerland and the Jupiter Symphony of New York, of which she is currently principal flutist. She has performed recitals in the U.S., Japan, Switzerland, Canada and has recently made her London debut in the Purcell Room under the sponsorship of the Canadian High Commission. Ms. Piccinini has also made her New York recital debut in Town Hall sponsored by Concert Artists Guild.

Marina Piccinini has appeared at the Festivals of Marlboro and Davos. She has recorded for the XLNT label and recently made a recording with the CBC Chamber Orchestra for the CBC label of Michael Baker's Flute Concerto.

Marina Piccinini is married to Andreas Haefliger and the couple resides in New York City.

Miss Piccinini is represented by
RENÉE SIMMONS ARTISTS MANAGEMENT,
117 Ava Rd., Toronto, Ontario M6C 1W2

Andreas Haefliger

Andreas Haefliger, son of the world-renowned tenor Ernst Haefliger, was born in Switzerland and lived in several European capitals before going to New York City at the age of 15 to enroll at the Juilliard School of Music. He studied with William Masselos and Herbert Stessin and received his Bachelor of Music in 1984 and his Master of Music in 1985. Whilst at Juilliard, he was twice awarded the Gina Bachauer Memorial Scholarship and performed Brahms' First Concerto with the Juilliard Orchestra.

Mr. Haefliger was still a child when he began informally accompanying his father. It was not until 1986, however, that they performed together publicly. Their first concert in a small town near Bern was followed closely by an all-Schumann recital at the Davos Festival — *Dichterliebe* and *Davidsbuendlertaenze*. A subsequent recital tour of Japan featured Beethoven's *An die ferne Geliebte* and Schubert's *Die schoene Muellerin*, as well as the all-Schumann program and solo piano works by Liszt.

Now in his mid-twenties, Andreas Haefliger has appeared as guest artist at the international music festivals of Lucerne, Lausanne, Spoleto, Interlaken, Marlboro and Montana. As a principal artist of the International Music Festival in Davos, Switzerland, he spends a part of each summer performing contemporary music as well as the standard Classical and Romantic repertoire. He toured Europe with the Swiss Youth Orchestra in the spring of 1986 and in January, 1987, he was a last-minute substitute for an indisposed artist, learning Frank Martin's *Petite Symphonie Concertante* on a week's notice, performing it with the Jupiter Symphony under Jens Nygaard in Alice Tully Hall. Last season he toured Germany and Switzerland playing Mozart's Concerto K271 with the Camerata Zurich.

Mr Haefliger appears through the courtesy of
COLBERT ARTISTS MANAGEMENT INC.
111 West 57th Street, New York, N.Y. 10019

PROGRAM

Sonata in D major, Opus 50

Johann Hummel
(1778—1837)

Allegro con brio
Andante
Rondo (Pastorale)

“Johann Nepomuk Hummel,” writes Joel Sachs, “is a classic example of an artist enormously successful and revered in his lifetime but consigned by posterity to its more thorough history books.” Hummel’s D major *Sonata*, written in the late classical idiom, is a fairly representative work of this composer who “enjoys a reputation as Europe’s greatest pianist and improviser and a place as a composer second only to Beethoven.”

Sonata in D major, Opus 94

Sergey Prokofiev
(1891—1953)

Moderato
Scherzo
Andante
Allegro con brio

Heard last season in the guise of a violin work, Prokofiev’s D major *Sonata* was in fact originally conceived for flute and piano, and is a 20th century landmark in the flute repertoire. After his return to the Soviet Union in the mid-1930s, Prokofiev produced large numbers of works designed for practical performance use, written in a direct and accessible style. Cast in the traditional four movements, the *Flute Sonata* bristles with wit — from the lightly humorous to the out-and-out sardonic.

Intermission

Sonatine

Pierre Boulez
(1925—)

Arguably the greatest musical figure of our age, Pierre Boulez launched his career with the early *Flute Sonatine*. He has commented that “when I wrote the *Sonatine* I wanted to compose a continuous piece... Really there is just one basic idea which becomes a first theme, a sort of sonata allegro; ...this same material is transformed in turn in a scherzo, a slow movement and a finale.” Boulez expert Gerald BenNET is more subjective, declaring that “the piece is absolutely bursting with energy, good humour, and with a tone new to Boulez’s writing: a sharp brittle violence juxtaposed against an extreme sensitivity and delicacy. The *Sonatine* is a marvellous work.”

Three Romances, Opus 94 (1849)

Robert Schumann
(1810—1856)

Nicht schnell
Einfach, innig
Nicht schnell

The *Three Romances for Oboe* (or clarinet or violin) and *Piano*, heard tonight in a version for flute and piano, were composed at the end of Schumann’s troubled life. Quite simply, they are Schumann’s personalized equivalent of Mendelssohn’s *Songs without words* — lieder without texts for solo instrument and piano.

Carmen-Fantasie (1900)

François Borne
(1862—1929)

The virtuoso *Fantasie* brillante on themes from Bizet's *Carmen* was assembled by François Borne at the turn of the century, a rather late example of the operatic fantasy. In pre-recording days, these salon or recital works were sure-fire audience pleasers which combined the operatic hit tunes of the moment with the best (or the worst, depending on your taste) of virtuoso pyrotechnics.

Program notes by David Duke.

Tonight's concert is being recorded for broadcast on November 9, 1988 on CBC Stereo's "Arts National" (FM 105.7).

The Vancouver Recital Society's Hamburg Steinway is maintained and serviced by Johann B. Krebs.

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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, and the Leon and Thea Koerner Foundation.

Next Concert

Sunday, November 27, 1988

ANDREA LUCCHESINI, Piano

Impromptu No. 1 in A flat major, Op. 29 Fryderyk Chopin
Impromptu No. 3 in G flat major, Op. 51
Sonata No. 2 in B flat minor, Op. 35
Carnaval, Op. 9 Robert Schumann

In co-operation with the Istituto Italiano di Cultura