



du Maurier Arts Ltd.

12th SEASON 1991-1992



presents

ROBERT McDUFFIE

VIOLIN

GARY HOFFMAN

CELLO

EDGAR MEYER

DOUBLE BASS

Sunday, December 8, 1991
Vancouver Playhouse

 A CBC Broadcast Event

Program

No matter how you look at it, the bass is the least favoured member of the string family as far as repertoire is concerned thus any programme featuring the instrument will require extra creativity in programming. Edgar Meyer and friends have solved the problem rather brilliantly in their combined recital of works for duo and trio (it helps, of course that Meyer is a composer as well as a bassist) and will present an evening of Handel, Ravel, Rossini and the Canadian premiere of Meyer's own Trio.

Sonata in A Major **George Frideric Handel**
Op. 1 Nr. 14, for violin and double bass (1685-1759)

Adagio
Allegro
Largo
Allegro

The program begins with an adaptation of Handel's A Major Sonata for violin and continuo. Handel composed instrumental sonatas and trio sonatas at various times throughout his career and then published them in collections; all demonstrate Italianate influences, especially that of the great Corelli. They were especially popular with 18th century performers and audiences and were widely known and admired.

Whatever our 20th century views about the practice of adaptation and arrangement, earlier musicians were pragmatic: popular music was to be adapted for any and all performance situations and for whatever instruments at hand; as no less an authority than Donald J. Grout puts it, "borrowing, transcribing, adapting [and] rearranging . . . was a universal and accepted practice in the Baroque". Handel would have been delighted but in no way surprised to find his work adapted for performance by violin and bass.

Sonata
for violin and cello

Maurice Ravel
(1875-1937)

Allegro
Très vif
Lent
Vif, avec entrain

Ravel's 1922 Sonata for violin and cello is among his most unusual works, written at a time in Ravel's life when he was exploring and assimilating a diverse number of new influences including those of his virtual contemporaries Stravinsky and Schoenberg.

The Sonata is music composed with an austere economy, but with a range of colour and string sonority that is extreme. Listeners anticipating the suave harmonies of Ravel's impressionistic period no doubt will be shocked at first by the dissonance and

driving, even harsh rhythms which combine to create a work as up-to-date (for 1922) as anything comparable by Bartók, Stravinsky or Schoenberg. Despite the innovative (and occasional perplexing) modernity of the composition however, its foundations are ultra-classical -- a sonata-allegro first movement; scherzo; slow movement (here a blues!) and a rondo finale.

Duetto in D Major
for cello and double bass

Gioachino Rossini
(1792-1868)

Allegro
Andante molto
Allegro

As a prelude to the 1992 Rossini bicentennial Gary Hoffman and Edgar Meyer present the rarely heard Duetto for cello and bass, a rather late work written just a few years prior to Rossini's "retirement" from composing in 1829. Indeed, Rossini wrote only a handful of purely instrumental works though his biographer Philip Gossett remarks that he believed that "all genres are good -- except the boring ones".

The Duetto was apparently written during the composer's stay in England. Gossett notes that rather than composing operas, "most of his time... was spent growing wealthy from the foibles of English aristocrats, who were willing to spend outrageous sums to have the composer and his wife participate in household musical gatherings or give lessons to their spoiled daughters".

INTERMISSION

Trio No. 1
for violin, cello and double bass

Edgar Meyer
(b. 1960)

Allegro moderato
Andante
Moderato
Allegro Vivace

Edgar Meyer has noted that this Trio was his first attempt at an extended chamber work in which his goal was to create "an interesting but accessible piece which would be a natural blend of some of my varying influences . . . including classical, jazz, bluegrass and many other folk and ethnic sources." The work is cast in a traditional four-movement format in which the first two sections "tend to be more serious, while the third and fourth tend to be more fun".

The first movement contrasts and develops two themes (stated by the violin and the cello respectively) while the second movement "is an exercise in going nowhere to get somewhere". The third movement is a dance movement of sorts, in a completely sectionalized format, while the fourth movement is a rondo which emphasizes rhythm and virtuosity. "Listen carefully... to see if Bobby and Gary have been practising!"

Program notes by David Duke.

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:

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P.O. Box 35605, Postal Station E, Vancouver,
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With the passing of the Honourable Mr Justice Bruce H McColl on November 15, 1991, the Vancouver Recital Society has lost a valued friend and supporter. Bruce McColl served as a member of the Board from 1983-87 and his wise advice and infectious enthusiasm will be greatly missed.

The Society mourns his passing and extends its condolences to his family.

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:

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12 Years of Debuts



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Meet the Artists

Robert McDuffie

Robert McDuffie is fast emerging as one of America's finest young violinists, widely known not only for his remarkable interpretation of traditional repertoire, but for his enthusiastic championing of contemporary music. With more than fifty concerto appearances each season, McDuffie is a popular soloist with North America's finest orchestras, such as those of Chicago, Pittsburgh, San Francisco, Montreal, St Louis and Cincinnati, to name a few. An active chamber musician and recitalist as well, he performed on this series four years ago, and until this past summer had appeared in every Vancouver Chamber Music Festival since the Festival's inception in 1986.

This season, in addition to appearing with several major American orchestras, Robert McDuffie was particularly honoured to return to Italy in September to perform at La Scala in celebration of Gian Carlo Menotti's 80th birthday – an engagement specifically requested by the composer. In the summer of 1992, he will be appearing with all of the major symphony orchestras of Australia.

Robert McDuffie is well recognized for the enduring appeal he holds for contemporary American composers like Samuel Barber, Leonard Bernstein, David Diamond and William Schuman, who have all sought him out to perform their music; David Diamond's second violin sonata is dedicated to Robert McDuffie. McDuffie's first recording for EMI-Angel, the William Schuman Concerto for violin and orchestra and Leonard Bernstein's "Serenade", earned him a Grammy award nomination.

A native of Georgia, McDuffie has given two special private recitals at the invitation of the U.S. Supreme Court and has been profiled on NBC's *Today Show* and CBS' *Sunday Morning*. He currently resides in New York with his wife Camille Taylor McDuffie and their one year old daughter Eliza.

Columbia Artists Management Inc.
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Gary Hoffman

Gary Hoffman is one of today's outstanding cellists, achieving international renown when he became the first North American to win the Rostropovich International Cello Competition in Paris in 1986. Since then, he has appeared as soloist with some of the world's most noted orchestras and collaborated with such celebrated conductors as James Levine, Mstislav Rostropovich, Charles Dutoit, Andrew Davis, and Maxim Shostakovich. A recitalist in the world's major music capitals and a much sought-after performer at summer festivals, Gary was one of the founding musicians of the Vancouver Chamber Music Festival in 1986, returning the following year. He is a member of the recently formed Bronfman-Lin-Hoffman trio, with pianist Yefim Bronfman and violinist Cho-Liang Lin.

A member of a family of six performing musicians who appear on occasion as the Hoffman Chamber Soloists, Gary was born in Vancouver in 1956. At 15 he made his London recital debut in Wigmore Hall; his New York recital debut came in 1979 at the 92nd Street Y. A student of Janos Starker and Gregor Piatigorsky, at the age of 22 he became the

youngest faculty appointee in the history of Indiana University School of Music, a position which he held for eight years. It was during that time (in 1980) that he appeared on the Recital Series in its inaugural season, on this very same date, in fact.

Recording for EMI, RCA and Sony Classical, Gary Hoffman now resides in Paris. His cello is the 1662 Nicolo Amati formerly owned by Leonard Rose.

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Edgar Meyer

At the age of 31, Edgar Meyer has brought a new excitement to the double bass, establishing himself not only as one of the top instrumentalists of his generation, but also as an innovative and often-performed composer.

The only bassist ever admitted to the Artists Diploma Program at Indiana University, where he studied under Stuart Sanky, Edgar Meyer started playing bass at the age of five, trained by his father; his uncles on both sides of the family were also accomplished bassists. In 1981 he won first prize at the Zimmerman-Mingus Competition, the first ever international bass competition held in the United States. In 1985, Meyer became the first regular bass player for the Santa Fe Chamber Music Festival and to date has written five commissioned works for the Festival. He has also performed at the Caramoor and Marlboro Festivals and by the end of 1991 will have been presented in recital in New York, Los Angeles, Chicago and San Francisco; he is making his Vancouver debut tonight.

Both Meyer's compositions and his collaborations exhibit a wide range of styles, with collaborations ranging all the way from the Guarneri Quartet to James Taylor. He is the first bass player to be featured as a bowed soloist on mainstream radio in #1 hits, including Kathy Mattea's "Where Have You Been," which won the CMA, ACM, and Grammy awards for country song of the year in 1990.

Meyer is a member of the progressive bluegrass band "Strength in Numbers," whose members include Sam Bush, Jerry Douglas, Bela Fleck, and Mark O'Connor. He also performs regularly in a trio with Russ Barenberg and Jerry Douglas. In 1991, Meyer was featured in both the *Wall Street Journal* and *CBS Sunday Morning*.

Upcoming projects include a bass quintet that Meyer will write and perform with the Emerson Quartet, and a bass concerto that he will write and perform with Edo de Waart and the Minnesota Orchestra. Edgar Meyer most recent release, *Work in Progress*, is available on the MCA Master Series.

Schofer/Gold
173 Riverside Drive
New York, NY 10024



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

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Next Concert

SUNDAY, JANUARY 26, 8:00 PM

Richard Goode, Piano

Sonata in B Flat Major, K.570 Mozart

Fifteen Variations with Fugue in E Flat Major, Op.35 ("Eroica") Beethoven

Sonata in B Flat Major, D.960 Schubert

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