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SEASON

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**GARY
HOFFMAN**

• CELLO •

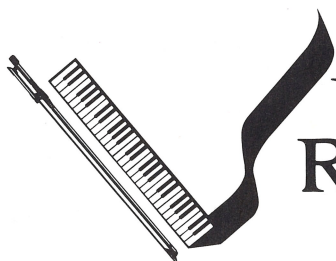
**RENA
SHARON**

• PIANO •

Sunday, September 30, 1990

Vancouver Playhouse

In co-operation with CBC Radio



Vancouver
Recital Society

Meet the Artists . . .

Gary Hoffman

Gary Hoffman was born in Vancouver in 1956, where his father Irwin Hoffman was, at the time, Music Director of the Symphony. His mother Esther Glazer is a well-known violinist, his brothers, Toby and Joel, violist and pianist/composer, and his sister is a harpist. They appear together occasionally as the Hoffman Chamber Soloists. Gary made his London recital debut at the age of 15 in the Wigmore Hall, and a few years later made his New York recital debut at the 92nd Street Y. At the age of 22 he became the youngest faculty appointee in the history of the Indiana School of Music, a position which he held for 8 years. It was during that time (in 1980) that he appeared on the Recital Series in its inaugural season. Since that time he has appeared in Vancouver in 1986 and 1987 as a guest of the Vancouver Chamber Music Festival.

Gary studied with Janos Starker and Gregor Piatigorsky and has won several awards including First Prize in the Montreal Symphony Competition, the Piatigorsky Award from the Violoncello Society of New York, and in 1986 he became the first North American to win the Rostropovich International Cello Competition. Since that time he has achieved international recognition, appearing as soloist with some of the world's most noted orchestras, including those of Chicago, London, Montreal, Toronto, Jerusalem, Baltimore, Helsinki and Monte Carlo, as well as the National Symphony Orchestra of Washington and the English Chamber Orchestra. He has collaborated with such conductors as James Levine, Mstislav Rostropovich, Charles Dutoit, Andrew Davis and Maxim Shostakovich. Recital engagements have included Alice Tully Hall in New York, Suntory Hall in Tokyo, Radio France in Paris, Ambassador Auditorium in Pasadena, Teatro Pergola in Florence, the Tivoli in Copenhagen, the St. Lawrence Centre in Toronto, and the Gulbenkian in Lisbon.

A much sought-after performer at summer festivals, he has been a guest at Ravinia, Aspen, Marlboro, Bath, Evian, the Casals Festival (France), and Salvatore Accardo's Settimane Musicale Internazionale in Naples. As a chamber musician he has appeared with Emerson String Quartet, Cho Liang Lin, Yefim Bronfman, Christoph Eschenbach and Nikita Magaloff.

This season his recordings will be released on the EMI/Angel and RCA labels. Gary resides in Paris with his wife and son. His cello is the 1662 Nicolo Amati formerly owned by Leonard Rose.

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Rena Sharon

A native of Montreal, Rena Sharon studied at the Eastman School of Music and at Indiana University under Menahem Pressler and Gyorgy Sebok. She has performed extensively as accompanist throughout Canada, the United States and Europe. She was awarded a special diploma for "Best Pianist" at the International Voice Competition of Rio de Janeiro. Prior to becoming an Assistant Professor of Accompaniment and

Song Literature at the UBC School of Music, she was on the faculty of Oklahoma State University, the Music Academy of the West and was later Head of the Accompanying Department at the Victoria Conservatory. Rena is an active chamber musician and has been a participant at the Seattle and Olympic Chamber Music Festivals as well as the Reizende Muziekgezelschap in Amsterdam. She has appeared with violist Paul Neubauer and cellist Steven Isserlis on this series and has participated in the Vancouver Chamber Music Festival for the past two summers.

PROGRAM

Sonata in G minor, Op. 5, No. 2

Ludwig van Beethoven
(1770-1827)

Adagio sostenuto ed espressivo

Allegro molto più tosto presto

Rondo: Allegro

The young Beethoven composed a number of chamber works and sonatas during his first years in Vienna; these works and Beethoven's own impressive skills as a pianist quickly brought him to the attention of the music-loving nobility, and within a few years the composer was well on his way to widespread recognition.

Beethoven had been encouraged to work in Vienna by his first patron, Count Waldstein, who recommended that he study with the renowned Franz Joseph Haydn in order to receive "the spirit of Mozart from Haydn's hands." Certainly this quintessentially classical orientation is well demonstrated in the Opus 5 cello sonatas written in 1796. Unlike later sonata idioms, classical duo sonatas tend to spotlight the piano with the second instrument providing an obligato accompaniment. (The Opus 5 sonatas were expressly designed for an important performance at the court of Friedrich Wilhelm II, King of Prussia, and the composer himself premiered the works with the cello accompaniment provided by a musician in the King's household, Jean Pierre Duport.)

Sonata in A minor, D. 821 ("Arpeggione")

Franz Schubert
(1797-1828)

Adagio

Allegro moderato

The baryton, the glass harmonica, the ophicleide and the serpent (not to mention, one shudders to add, the castrato) have all gone to the great boneyard of obsolete tone colours. But in this infamous assembly the arpeggione is surely uniquely favoured: which other dinosaur had one of Schubert's best sonatas written for it?

For what it's worth, the arpeggione was an ineffectual combination of the guitar, gamba and cello invented in 1823 and never much of a success. Alas, the arpeggione no longer freely roams on our concert platforms, but lots of more adaptable survivors have been quick to poach its sonata. Tonight we will hear it impersonated by the cello - but that's all right, since Schubert's elegant and intimate fortepiano is being impersonated in turn by the modern Steinway grand.

Intermission

Sonata in G minor, Op. 19

Sergey Rakhmaninov
(1873-1943)

Lento - Allegro moderato

Allegro scherzando

Andante

Allegro mosso

After the catastrophic failure of his First Symphony in 1897, Rakhmaninov was virtually unable (and doubtless unwilling) to compose. But after a few fallow years, and with the sustained encouragement of a psychologist he consulted, Rakhmaninov was able to resume his career as a composer and completed both the very popular Second Piano Concerto and the Cello Sonata in 1901.

Much is made of the reactionary posturing of Rakhmaninov's later years in the United States, but in his Russian works dating from the turn of the century he demonstrates his true place as an heir of Tchaikovsky and a gifted (if unadventurous) exponent of the late romantic style.

Without the formal rigour of the equally conservative duo sonatas of Brahms, Rakhmaninov's Sonata is infused with an improvisatory grandiloquence, and a unique sensitivity for cello and piano sonorities. While cast traditionally in four rather extended movements, its most memorable moments are invariably the magnificent melodic passages which crop up with gratifying frequency throughout all sections of this beautiful work.

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 P.O. Box 35605, Postal Station E, Vancouver, B.C. V6M 4G9.

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, October 14, 1990 at 8:00 pm

ANDREA LUCCHESINI, Piano

Sonata in F minor, Op. 5 Brahms

Selected Preludes Rakhmaninov

Sonata in B flat minor, Op. 36 Rakhmaninov