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SEASON

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1989 - 1990

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**JEFFREY  
KAHANE**

• PIANO •

**JOSEPH  
SWENSEN**

• VIOLIN •

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Sunday, October 29, 1989

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Vancouver Playhouse

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## Meet the Artists...

# Jeffrey Kahane

Winner of the 1983 Artur Rubinstein Piano Master Competition, Jeffrey Kahane has also won major prizes in the Van Cliburn and Clara Haskil Competitions. His success is reflected in his busy schedule of performances with leading orchestras in the US and abroad, including those of New York, Los Angeles, Philadelphia, Chicago; and in England, the Royal Philharmonic, and Royal Liverpool and the Bournemouth Symphony Orchestras. In 1986 he was one of three pianists chosen by Lincoln Center to inaugurate a piano series at Alice Tully Hall entitled "The Next Generation". In addition, he has performed recitals in such cities as Washington DC, Los Angeles, Boston, Chicago and London, England. He made his Vancouver debut on the Recital Series in 1985 and returned in the summers of 1986 and 1987 as a participant in the Vancouver Chamber Music Festival. Chamber music performances have included appearances with the Tokyo, Ridge and Meliora Quartets and at the Festivals of Bermuda, Spoleto, Seattle and Mostly Mozart in New York. In 1987 he became the first recipient of the prestigious Andrew Wolf Chamber Music Award.

Described by the New York Times as "a musician among pianists" Jeffrey is a graduate of the San Francisco Conservatory of Music. He is currently professor of piano at the Eastman School of Music in Rochester, NY where he resides with his wife and two children. In addition to the Schubert recordings with Joseph Swensen, Jeffrey has made a highly acclaimed Bach recording for the Nonesuch label.

Jeffrey Kahane appears by arrangement with **IMG Artists**

Charles Hamlen/Edna Landau, Co-Directors  
22 East 71st Street, New York, NY 10021

# Joseph Swensen

Joseph Swensen, a native New Yorker, comes from a musical family. He began piano lessons at the age of 3 with his mother, and two years later he started violin lessons. At the age of 7 he received a piano scholarship to the Juilliard School and three years later he entered the School as a violin student of Dorothy DeLay, with whom he studied for over 12 years. He also studied composition with Vincent Persichetti and David Diamond, and conducting with Jorge Mester, Murray Sidlin and Lawrence Foster. The recipient of an Avery Fisher Career Grant and a Levintritt Foundation Sponsorship Award, Joseph made his highly acclaimed New York debut in 1983. His orchestral appearances in the US have included the Cleveland and Minnesota Orchestras, the Los Angeles and Rochester Philharmonics, and the Symphonies of Pittsburgh, Baltimore and St. Louis. In Canada he has performed with the NAC Orchestra and the Montreal and Vancouver Symphonies. His European engagements have included performances with the Bavarian Radio Symphony and the Czech Philharmonic, while in England he has performed with London's and Liverpool's Philharmonics and the Bournemouth Symphony Orchestra.

Recitals have taken him to such cities as New York, London, Milan, Amsterdam, and he was first introduced to Vancouver audiences on this series in 1985. An avid chamber music player, he is a frequent guest of the Spoleto Festival and he has performed as well at the Festivals of Marlboro, Aspen, Savonlinna, Seattle and Vancouver.

Joseph is an exclusive RCA Victor Red Seal recording artist. His debut recording of the Beethoven violin concerto with the Royal Philharmonic Orchestra under André Previn was released in 1988, along with the first two volumes of the complete works of Schubert for violin and piano with Jeffrey Kahane.

He resides in Rochester, New York with his wife Elizabeth Anderson who is a cellist and a member of the faculty of the Eastman School of Music.

Joseph Swensen appears by arrangement with **ICM Artists Limited**

40 West 57th Street, New York, NY 10019

# PROGRAM

In a unique chamber recital Joseph Swensen and Jeffrey Kahane present three distinct phases of the chamber duo sonata through a programme of three landmark compositions: Schubert's late classical A major Sonata; Beethoven's proto-Romantic "Kreutzer"; and Debussy's post-Impressionist Sonata.

**Sonata in A major, D 574 (1817)  
for piano and violin**

**Franz Schubert  
(1797—1828)**

*Allegro moderato*  
*Scherzo: Presto*  
*Andantino*  
*Allegro vivace*

Apparently written in August of 1817, Schubert's A major Sonata was subsequently lost in the amazing plethora of work produced thereafter; it was well into the 19th century before it was posthumously published as Opus 162 (and given the new title *Duo*). W.S. Newman, in his study of the Sonata, chronicles the bad press that Schubert's works in this genre have suffered. As late as 1915 an American critic wrote that Schubert's "Sonatas are for the most part unsatisfactory as such. In such extended forms there is a need of an intellectual command of the science of music, and a sense of great proportions, both of which Schubert lacked"! In the context of this evening's programme the A major *Sonata* represents late classical orthodoxy; piano still takes pride of place, but the violin part has been extended and enlarged to a role of near equality.

**Sonata (1917)  
for violin and piano**

**Claude Debussy  
(1862—1918)**

*Allegro vivo*  
*Intermède: Fantasque et léger*  
*Finale: Très animé*

One of a projected but uncompleted series of six works written at the very end of his life, Debussy's *Sonata* reflects that composer at his most radical and enigmatic. While the traditional structures of a sonata remain (though very disguised and rearranged), the legacy of Debussy's impressionist idiom has been concentrated and distilled to unique intensity. The opening movement is discontinuous with only suggestions of an exposition, development and recapitulation. The edgy *Intermède* is neither slow movement nor scherzo (though it functions as both) while the *Finale* juxtaposes cyclic references, virtuosio gestures and even quasi-satiric diversions. Beyond the wealth for compositional detail Debussy's approach to the violin is also remarkable: a kaleidoscope of timbres and effects that directly presage Bartók and beyond.

## Intermission

**Sonata in A major,  
Opus 47 "Kreutzer" (1802—3)  
for piano and violin**

**Ludwig van Beethoven  
(1770—1827)**

*Adagio sostenuto: Presto*  
*Andante con variazioni*  
*Finale: Presto*

It's hard not to agree with Berlioz who called "Kreutzer" "one of the most sublime of all sonatas for piano and violin". Though Beethoven retained the classical title of *Sonata for piano and violin* (implying violin accompaniment, like the Mozart K. 301 heard on Angela Cheng and Scott St. John's programme), the "Kreutzer" does indeed blaze the way for a new type of chamber duo. The composer himself recognized the point of departure he initiated and at one point referred to the work as a "*sonata scritta in uno stilo molto concertante quasi come d'un concerto*". The brilliant concerto-like writing is especially evident in the outer movements, though the entire work elevates the chamber duo to a level of seriousness and purpose nearly equivalent to that already achieved by the symphony or the string quartet.

Program notes by David Duke

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

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## Next Concert

Sunday, November 19, 1989

### YEFIM BRONFMAN, Piano

|                                                      |            |
|------------------------------------------------------|------------|
| Sonata in C major, Hob XVI/50 .....                  | Haydn      |
| Variations & Fugue on a Theme by Handel, Op 24 ..... | Brahms     |
| Waldscenen, Op. 82 .....                             | Schumann   |
| Three Movements from Petrushka .....                 | Stravinsky |

The final concert (Aug 11th) of the 1989 Vancouver Chamber Music Festival will be broadcast on CBC Stereo's "Arts National" (105.7) on Friday, November 3rd at 8 p.m.