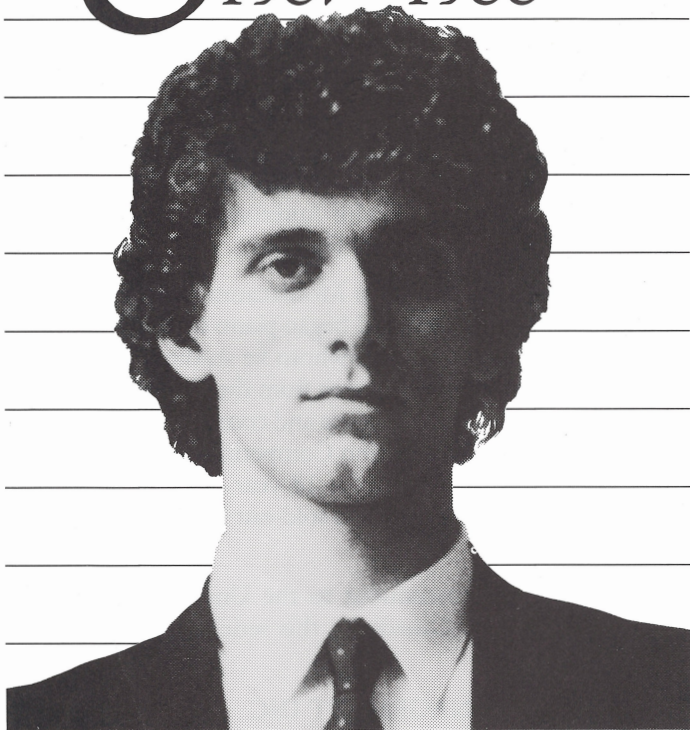


8th SEASON
1987 – 1988



**ANDREA
LUCCHESINI**

• PIANO •

Sunday, November 1st, 1987

Vancouver Playhouse

in cooperation with the
Italian Cultural Institute



Vancouver
Recital Society

Meet the Artist...

Andrea Lucchesini

Since his Vancouver debut on this series last season, 22 year old Andrea Lucchesini has been garnering fame and recognition on both sides of the Atlantic. He made his Berlin Philharmonic debut under Jesus Lopez-Cobos and was heard in recital in every major city in Germany, Italy and Austria. He opened the Indianapolis Symphony season with conductor, John Nelson, and appeared in recital in Chicago (under the auspices of the Chicago Symphony), and Cincinnati before returning to London to record his 4th disc for EMI/Angel — the Chopin Preludes.

Lucchesini's current U.S. tour has long since been sold out with performances with the Detroit Symphony under Gunther Herbig and the Buffalo Philharmonic under Semyon Bychkov (with whom he performed in Vienna last season), and recital engagements including Ambassador Auditorium in Pasadena, the Kennedy Center in Washington, D.C., and San Francisco.

Andrea Lucchesini was born in 1965 in Montecatini near Florence. He showed unusual talent from his earliest years and began piano studies at the age of 7 under the renowned pianist, Maria Tipo with whom he studied exclusively for several years. In 1982 he graduated with distinction from the Instituto Musicale Giuseppe Verdi, having already won numerous prizes and competitions. The following year he won the prestigious Dino Ciani Piano Competition in Milan, the first Italian to capture first prize. Five days later, the 18 year old Lucchesini received rave reviews from the Milan press following his sold-out La Scala recital, and his European career was launched.

Andrea Lucchesini was first introduced to the United States at the Newport Festival two years ago and to Canada on this series last year.

COLUMBIA ARTISTS MANAGEMENT INC.

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PROGRAM

Sonata in B flat Major, Opus 106
("The Hammerklavier") (1818)

Ludwig van Beethoven
(1771-1827)

Allegro

Scherzo: Assai vivace — Presto

Adagio sostenuto

Largo — Allegro risoluto

Not so long ago the Opus 106 Sonata was viewed (and performed) as one of the great proto-romantic works; even the lofty subtitle "The Hammerklavier" seemed to presage, if not Wagner, then at the very least Schumann and Liszt. Today, when Joseph Kerman's view that "no one who has heard Beethoven's (sonatas) well played on the forte piano will ever be entirely happy with them again on the modern piano" is accepted wisdom, we can perhaps perceive the work in both more objective and more appropriate terms — a unique landmark in the late classical repertoire.

Kerman actually finds that the sonata is more traditional in structure than some of its immediate predecessors. But, he continues, “like the *Eroica Symphony*, it occupies a pivotal position in (Beethoven’s) output. The *Eroica* is one of the most popular and “available” of his compositions while the Hammerklavier is probably the most arcane... The extremity of its conception, and of its demands on the performer, are as much a part of the character of this piece as are ideas of heroism in the *Eroica*.”

Intermission

**Fantasia-impromptu, Opus 66,
B.87 (1835)**

Fryderyk Franciszek Chopin

Impromptu in A flat major, Opus 29, B.110 (1837)

(1810-1849)

Scherzo in B flat minor, Opus 31. B.111 (1837)

Despite the confusing opus numbers, all three works in Andrea Lucchesini’s Chopin group were written in the mid-1830’s, years when the composer was living in Paris and, as best we can tell, about the time that he first met George Sand.

The *Fantasia-impromptu* of 1835 was Chopin’s first attempt at an impromptu — a genre that Robert Collet considers a poor relation of the études and preludes. Collet calls it “charming and elegant”, though he cautions that “unfortunately the middle section in D flat is rather too much in the sentimental salon style that is regarded as typical Chopin.” In the same vein he warns that the *Impromptu* in A flat major (written two years later) “has been played by hundreds of thousands of players of all standards; this is in no way to be held against it. It is a little masterpiece.”

The second *Scherzo*, also written in 1837, is quite another matter. Composer Alan Rawsthorne has written that “This fine piece is, I suppose, one of the most popular of Chopin’s works, and understandably so, but one occasionally feels that in consequence pianists have not devoted quite enough to its preparation.” Certainly it is an extended, formally assured dramatic composition, far too difficult for the salon and of depth and cogency that can even occasionally elude concert performers.

**Ricordanza from Etudes d’exécution transcendante,
S.139 (1851)**

**Franz Liszt
(1811-1886)**

Hungarian Rhapsody #6 in D flat major, S.244 (1847)

To conclude this evening’s recital, Andrea Lucchesini has chosen two short works of Franz Liszt. The *Ricordanza* is part of the celebrated *Transcendental Etudes*, one of the cornerstones of the keyboard repertoire, which began life as the *12 Etudes*, Opus 1 of 1826 and was then subjected to extensive re-writing and revision in 1838 and 1851.

The *Hungarian Rhapsodies*, among Liszt’s most popular works, are part paraphrase and part re-composition of what Humphrey Searle called “themes by various dilettante Hungarian composers”, transcribed for solo piano with “tzigane style” ornamentation and Lisztian virtuosity.

Program notes by David Duke.

This concert is being recorded for broadcast at a later date on CBC Stereo’s “Arts National” (FM 105.7).

The Italian Cultural Institute

The Italian Cultural Institute was established in Vancouver in 1980 and is one of 75 similar Institutes operating throughout the world. These Institutes are branches of the Italian Ministry of Foreign Affairs and their aim is to develop cultural relations between Italy and other countries; their main task is to heighten awareness in the host countries of the many and varied aspects of Italian civilization. To this end, the Institutes present and/or participate in a variety of cultural events usually in cooperation with local partners. Furthermore, the Institutes provide a forum for Italian artists and scholars.

The Italian Cultural Institute in Vancouver operates precisely within this framework by serving as a liaison between cultural institutions in Italy and their Canadian counterparts, by organizing contacts and stimulating cultural exchanges between Italy and Western Canada.

The Italian Cultural Institute organizes lectures and meetings, in collaboration with other local institutions, on various aspects of Italian life and civilization (literature, art, science, history and current affairs) and also arranges concerts, film screenings, art exhibitions, etc. Finally, the Institute provides a cultural information service on Italy.

The Vancouver Institute has its offices at suite #208 — 1200 Burrard Street, Vancouver, B.C., V6Z 2C7; phone: (604) 688-0809.

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Please... and thank you...

Whilst ticket sales are a vital source of income to the Vancouver Recital Society, they do not cover the entire cost of its operations. The Society must raise money each year through contributions in order to meet its obligations and keep pace with the ravages of inflation. It operates on a very careful budget and contributions of any size make a difference. If you enjoy these concerts please consider making a **tax deductible** contribution. Donations may be mailed to the Vancouver Recital Society, P.O. Box 35605, Postal Station E, Vancouver, B.C. V6M 4G9.

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

Next Concert

Sunday, November 15th, 1987 at 8:00 p.m.

TZIMON BARTO, Piano

Variations on a Theme by Paganini, Op. 35 Johannes Brahms
Books I and II

Selections from *Etudes d'exécution transcendante* Franz Liszt
Harmonies du soir

Mazeppa

Sonata No. 5 in F Sharp Major, Op. 53 Alexander Scriabin

Andante Spianato et grande polonaise, Op. 22 Fryderyk Chopin