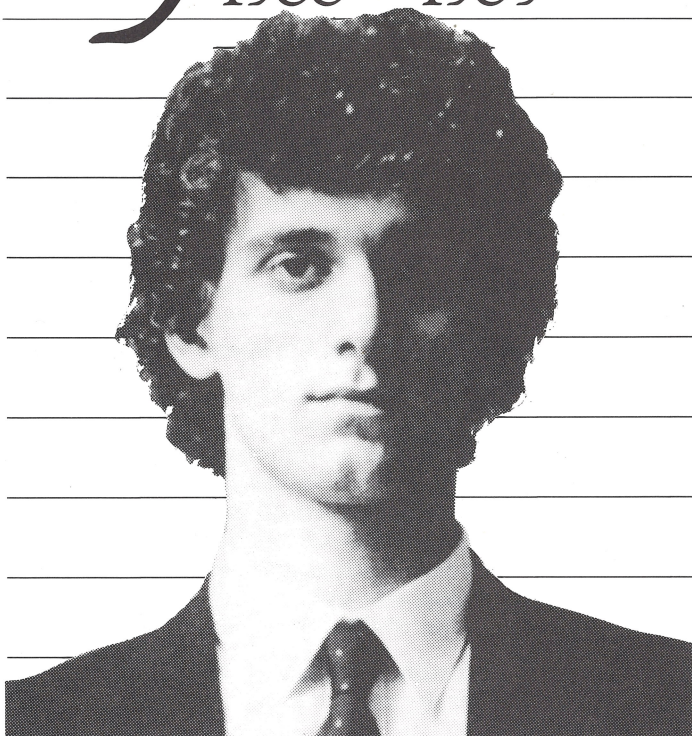


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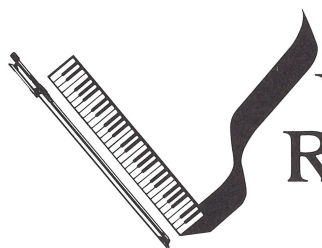
ANDREA LUCCHESINI

• PIANO •

Sunday, November 27, 1988

Vancouver Playhouse

In cooperation with the
Istituto Italiano di Cultura



Vancouver
Recital Society

Meet the Artist ...

Andrea Lucchesini

Twenty-three year old Italian pianist, Andrea Lucchesini made his Canadian debut on this Series in October of 1986. So well received was his performance that he was immediately re-engaged for a return visit last season, and tonight's performance marks an unprecedented event in the Recital Series history, i.e., his third engagement in as many years.

Andrea Lucchesini was born in 1965 in Montecatani near Florence, and showed unusual talent from his earliest years. He began piano studies at the age of 7 with the renowned pianist, Maria Tipo and remained with her for several years. In 1982, he graduated with distinction from the Istituto Musicale Guiseppe Verdi, having already won several 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 after his sold-out La Scala recital. Thus was his European career launched.

Andrea Lucchesini was first introduced to the U.S. at the Newport Festival in 1986 and has since returned for several sold-out tours. He has performed with the Indianapolis and Detroit Symphony Orchestras and the Buffalo Philharmonic under the batons of John Nelson, Gunther Herbig and Semyon Bychkov respectively. He has had recital engagements at the Ambassador Auditorium in Pasadena, the Kennedy Center in Washington, D.C., as well as in San Francisco, Chicago and Cincinnati. In addition, Lucchesini has performed in recital in every large city in Germany, Italy and Austria and he has performed with the Berlin Philharmonic under Jesus Lopez-Cobos.

He has made several recordings including the Chopin Preludes and Beethoven's Hammerklavier Sonata for EMI Angel Records.

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

COLUMBIA ARTISTS MANAGEMENT INC.

Personal Direction: Thomas Thompson and Gregg Gleasner

165 West 57th Street, New York, N.Y. 10019.

Angel Records

Whilst ticket sales are a vital source of income to the Vancouver Recital Society, they do not cover the entire cost of operation. We must raise money each year through corporate and private contributions in order to meet our obligations. We operate on a very careful budget and contributions of any size make a difference. Please help us with your **tax deductible** contribution to continue bringing the very best to Vancouver, whether it be the cream of emerging talent from around the world, or a superstar musician such as Itzhak Perlman.

Donations, payable to the Vancouver Recital Society, may be mailed to P.O. Box 35605, Postal Station E, Vancouver, B.C. V6M 4G9.

PROGRAM

Impromptu No. 1. in A flat major, Opus 29 (1837) **Chopin**
Impromptu in G flat major, Opus 51 (1842) **(1810—1849)**

Andante spianato e grande polonaise, Opus 22 (1834)

Sonata in B flat minor, Opus 35 (1837)

The opening half of Andrea Lucchesini's unprecedented third VRS performance is devoted to the music of Chopin, beginning with two of the *Impromptus*. Opus 29, writes Robert Collet, "has been played by hundreds of thousands of players of all standards; this is no way to be held against it." He also notes that the "reflective" Opus 51 "is little played; it is one of those treacherous pieces that sound much easier than they really are."

When Chopin first launched the *Andante spianato and polonaise* it was in a version conceived for piano and orchestra. Humphrey Searle writes that "it is something of a hybrid. The *Polonaise* was written first, in 1829—31, before Chopin's arrival in Paris; the *Andante* dates from 1834, and thus belongs to his mature period."

The B flat minor *Sonata* has consistently maintained a special place in the affections of performers and audiences alike (though like all Chopin's relatively few ventures into larger forms, it has provoked controversy). Conventional wisdom asserts that both Chopin's handling of sonata form, and the balance between the four movements (especially between the long third movement and the very short finale) are flawed. A more perceptive view was provided by fellow composer Robert Schumann, who wrote "How much beauty this piece contains!"... What Chopin called "Sonata" might better be called a "caprice" — in that he brought together four of his wildest offspring perhaps to smuggle them under this name into a place where they otherwise might not fit."

Intermission

Carnaval, Opus 9 (1835)

Robert Schumann
(1810—1856)

Préambule • Pierrot • Arlequin • Valse noble • Eusebius • Florestan • Coquette • Réplique, Sphinxes • Papillons • ASCH-SCHA (Lettres dansantes) • Chiarina • Chopin • Estrella • Reconnaissance • Pantalon et Colombine • Valse allemande • Intermezzo: Paganini • Aveu • Promenade • Pause • Marche des Davidsbündler contre les Philistins

Schumann's own masterpiece *Carnaval* makes up the entire second half of this evening's recital. This standardbearer of early romanticism is also a hybrid: a diverse and expansive anthology of short, concentrated miniatures. They range from autobiography (*Eusebius* and *Florestan*) and parody (*Chopin* and *Paganini*) to character pieces (*Valse allemande* and *Marche*) and even suggestions of a fantasy plot with actions and interactions.

In contrast to the respectability, even pedantry of Schumann's later work, *Carnaval* is a nervous, intense and above all youthful work, one of quixotic ideals and chameleon mood shifts. But one caveat: Schumann's controversial recent biographer Peter Ostwald cautions that "as with much of his early music, Schumann enjoyed giving a short title to each piece after it was composed. These titles should not be taken too literally; exact equivalences can never be drawn."

Program Notes by David Duke.

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 the following address: 708—1200 Burrard Street, Vancouver, B.C. V6Z 2C7. Phone: (604) 688-0809.
Director: Luisa Marini.

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.

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Next Concert

Sunday, February 19, 1989 at 8:00 p.m.

OLLI MUSTONEN, Piano

Sonata in B minor, K. 87 Scarlatti
Sonata in G major, K. 146
Sonata in A flat major, K. 127
Sonata in A minor, K. 175
Sonata in E major, K. 380
Kreisleriana, Op. 16 Schumann
Pictures at an Exhibition Mussorgsky

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