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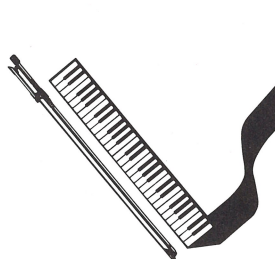
**ANDREA
LUCCHESINI**

• PIANO •

Sunday, October 14, 1990

Vancouver Playhouse

In co-operation with the
Istituto Italiano Di Cultura



Vancouver
Recital Society

Meet the Artist . . .

Andrea Lucchesini

The twenty-five 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 the following season, and then again in 1988. He is the only artist to have made four appearances on this series. Since his first appearance in Vancouver he has established himself as a prominent and highly sought-after musician.

Andrea was born in 1965 in Montecatini near Florence, and showed unusual talent from his earliest years. He began piano studies at the age of seven with Maria Tipo and remained with her for several years. In 1982 he graduated with distinction from the Istituto Musicale Giuseppe 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 eighteen year old pianist received rave reviews from the Milan press after his La Scala recital. Thus was his European career launched.

He was first introduced to the U.S. at the Newport Festival in 1986 and has since returned for several sold-out tours. More recently his first appearances in Japan have resulted in immediate re-engagements for this season and for next. In Europe, Andrea has performed recitals in no less than 25 of its most important capitals such as Paris, Rome, Amsterdam, Berlin and Frankfurt. He has performed with the Berlin Philharmonic under Jesus Lopez-Cobos and the Vienna Symphony under Semyon Bychkov. Last month he appeared in London with the Philharmonia Orchestra under Giuseppe Sinopoli playing Mozart's A Major Concerto, K. 488. He has also very recently appeared as soloist with the Czech Philharmonic at Carnegie Hall.

In North America Andrea has performed recitals in San Francisco, New York, Toronto, Washington D.C., Los Angeles, Chicago and Seattle in addition to Vancouver. He has appeared with the Dallas, Indianapolis, Montreal, Cincinnati and Vancouver Symphonies, as well as the Buffalo and Los Angeles Philharmonic Orchestras.

Andrea has an exclusive contract with EMI/Angel Records and has made several recordings including the "Hammerklavier" and "Moonlight" Sonatas of Beethoven and the Chopin Preludes and Impromptus. Composer Luciano Berio has invited the young pianist to premiere his new piano concerto in the 1991/92 season. Since his first visit to Vancouver, Andrea has learned to speak English, and he claims that Starbucks on Robson serves the best coffee he has had anywhere in the world!

His appearance in Vancouver tonight is presented in co-operation with the Istituto Italiano di Cultura and is being recorded for broadcast at a later date by CBC Stereo's "Arts National" (105.7 FM).

COLUMBIA ARTISTS MANAGEMENT INC.

165 West 57th Street, New York, NY 10019

Personal Direction: THOMAS THOMPSON and GREGG GLEASNER

PROGRAM

Sonata No. 3 in F minor, Op. 5

Johannes Brahms
(1833-1897)

Allegro maestoso

Andante: Andante espressivo

Scherzo: Allegro energico

Intermezzo (Rückblick): Andante molto

Finale: Allegro moderato ma rubato

In his last review in the **Neue Zeitschrift für Musik** in 1853, Schumann endorsed the young Brahms, as yet an unpublished composer, as "one who does not present us the gradual unfolding of mastery, but springs forth fully equipped, like Minerva from the

head of Zeus.” Such a phrase helps to describe the remarkable nature of Brahms’ first three piano sonatas (Op. 1, 2 and 5), surprisingly mature, virtuosic works written within the space of approximately one year around 1853. They have been described as “symphonies for piano”, and the third certainly fits this image, with its expansive dimensions and keyboard writing that seems to demand orchestral treatment. Shared thematic material between the second and fourth movements lends a sense of overall structure to this 5-movement work. It is interesting to note that Brahms did not return to sonata form for the piano after this work, perhaps feeling that he had exhausted the compositional possibilities of this particular genre, but instead chose to explore freer structures in his keyboard compositions, such as the ballades, intermezzi and fantasias of his later years.

Intermission

Selected Preludes

Sergey Rakhmaninov
(1873-1943)

B flat major, Op. 23, No. 2 • D major, Op. 23, No. 4
G minor, Op. 23, No. 5 • E major, Op. 32, No. 3
G major, Op. 32, No. 5 • G sharp minor, Op. 32, No. 12

Like Chopin, Rakhmaninov composed a series of preludes in each (black and white) key; the ten preludes of Op. 23 date from 1903 (except for No. 5 which was written in 1901), while the fourteen that comprise Op. 32 were composed in 1910. Each prelude has its own individual expressive quality, and as a group, they reveal the scope of Rakhmaninov’s talent for idiomatic piano writing. In many cases an initial tiny melodic or rhythmic fragment coupled with a particular pianistic figuration is single-mindedly developed, often constituting the entire musical content of the piece. The resulting composition is a compact miniature, a small tone poem if you will, that seems to capture and freeze in time a certain mood or sentiment.

Sonata No. 2 in B flat minor, Op. 36

Sergey Rakhmaninov
(1873-1943)

Allegro agitato
Non allegro - Lento
L’istesso tempo - Allegro molto

The Sonata No. 2 presents us with another work in which Rakhmaninov took advantage of his skills as a virtuoso performer to explore as a composer the expressive possibilities of the piano. Written in 1913, (probably during the summer when he tended to concentrate on composing while recovering from his busy performing schedule), Op. 36 was extensively revised in 1931; substantial cuts were made in an attempt to tighten the structure and simplify the texture in places, as well as alleviate some of the performance problems - “too many notes” said the composer. You will be hearing tonight the 1931 version, which is still nevertheless an extremely difficult work to perform.

Program notes by B. Martineau

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

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; the Leon and Thea Koerner Foundation; the Hamber Foundation and the McLean Foundation.

The Vancouver Recital Society is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

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.

THE ITALIAN CULTURAL INSTITUTE

The Italian Cultural Institute was established in Vancouver in 1980 and is one of 90 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 co-operation 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:

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Next Concert

Sunday, November 18, 1990 at 8:00 pm

KLARA WUERTZ, Piano

Rondo in A minor, K. 511 Mozart

Kreisleriana, Op. 16 Schumann

Drei Klavierstücke, D. 946 Schubert

Polonaise-fantaisie, Op. 61 Chopin

Ballade No. 1 in G minor, Op. 23 Chopin