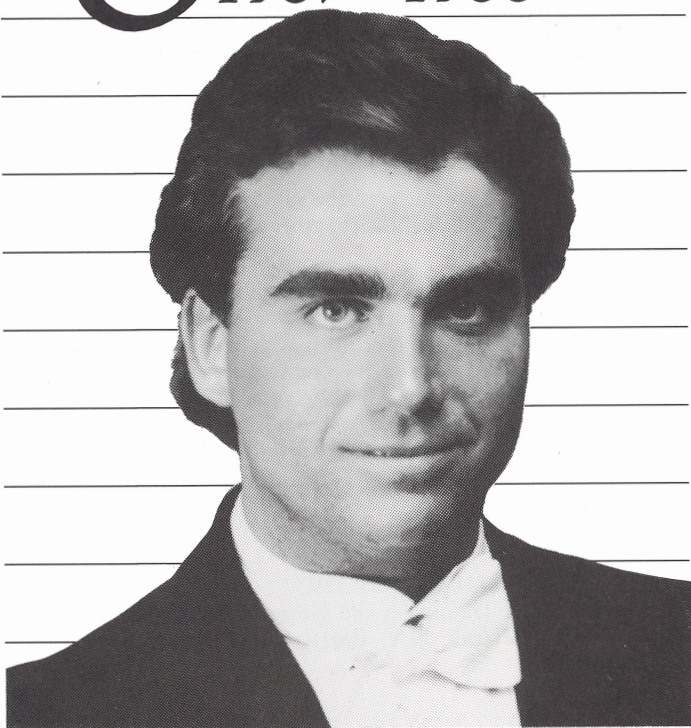


8th SEASON
1987 – 1988



ROBERT McDUFFIE

• VIOLIN •

PATRICIA MICHAELIAN • Piano •

Sunday, October 18th, 1987

Vancouver Playhouse



Meet the Artists...

Robert McDuffie

Robert McDuffie was born in Macon, Georgia where he began his violin studies at the age of 6. At 16 he entered the Juilliard School and became a student of Dorothy De Lay.

Mr. McDuffie has an unusually diverse repertoire and divides his time equally between orchestral, recital and chamber music engagements. His orchestral engagements have included the Chicago, Baltimore, St. Louis and Cincinnati Symphony Orchestras. He has been soloist with the Czech Philharmonic under Vaclav Neumann during their recent North American tour and he was also featured as guest soloist with the Danish National Orchestra on their U.S. tour under Sixten Ehrling. He has toured Greece as guest soloist with the American Symphony Orchestra and the Soviet Union as soloist with the New York Pro Arte Chamber Orchestra. Robert McDuffie has performed with Brazil's State Orchestra of Sao Paulo and has toured South America on three different occasions.

Chamber Music appearances have included the summer festivals of Aspen, Seattle and Vancouver, as well as a special all Brahms chamber music concert at Carnegie Hall on the invitation of Yehudi Menuhin.

Robert McDuffie has performed recitals across the United States, Canada, South America and Europe, and last season made his debut in recital at Alice Tully Hall in New York. American composer, David Diamond's Second Violin Sonata was written and dedicated to Mr. McDuffie who recorded both of the composer's violin/piano sonatas and this season will complete two recordings for Angel Records: William Schuman's Violin Concerto and Leonard Bernstein's "Serenade". In addition, Robert McDuffie will record the complete Bartok Duos for 2 Violins with Yehudi Menuhin.

Mr. McDuffie presently resides in New York City with his wife, Camille Taylor McDuffie.

COLUMBIA ARTISTS MANAGEMENT INC.

Personal Direction: Thomas Thompson and Gregg Gleasner
165 West 57th Street, New York, N.Y. 10019.

Patricia Michaelian

Patricia Michaelian began her performing career at the age of ten, since when she has concertized extensively throughout N. America, Europe, Australia and the Orient.

She has been soloist with such major orchestras as the N.Y. Philharmonic under Leonard Bernstein, the San Francisco Symphony, the Philadelphia Orchestra, the Boston Pops and the orchestras of Baltimore and New Orleans, among others.

In 1979 Miss Michaelian presented a highly acclaimed New York recital debut at Alice Tully Hall. Other recital engagements have included such cities as Chicago, San Francisco and Washington in the United States as well as cities in Europe and Asia.

Chamber Music concerts include those with the Cleveland Quartet, Orpheus Ensemble and with members of the New York Philharmonic and the San Francisco Symphony. Miss Michaelian is a regular participant in the Seattle Chamber Music Festival.

A recipient of numerous grants and awards, Patricia Michaelian studied at the San Francisco Conservatory and at Philadelphia's Curtis Institute under Horszowski and Serkin. She is presently on the piano faculty of the University of Washington in Seattle.

With the passing of Dr. Monte Bryer on May 14, 1987, the Vancouver Recital Society lost a wonderful friend and dedicated colleague. Through his unwavering pursuit of excellence, and his warm and gentle demeanour, Dr. Bryer who served on the Society's Board since its inception, won the respect and admiration of all those who knew & worked with him. He was, in the truest sense of the word, a "gentleman."

PROGRAM

Sonata in G minor ("The Devil's Trill") (c.174?)

Giuseppe Tartini
(1692–1770)

Larghetto affettuoso
Allegro
Grave
Allegro assai (Trill du diable)

One of the daunting number of worthy 18th century composers, Tartini and all of his considerable works would be the exclusive province of early music societies were it not for what amounts to a clever marketing ploy. In the middle of the 18th century, the French astronomer J.G. de La Lande related a charming (but spurious) tale of how the composer encountered the devil in a dream and negotiated the usual bargain; the morning after Tartini recollected the music involved. Thus, de La Lande relates, the nickname of the G minor *Sonata*, which has been inordinately popular since its publication in 1798.

Sonata in D major, Opus 94bis, for violin and piano (1944)

Sergey Prokofiev
(1891–1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

After Prokofiev's return to the Soviet Union in the mid-1930s, he produced a large number of works designed for practical performance use, written in a direct and accessible style. The D major *Flute Sonata* was just such a work, but, thanks to violinist David Oistrakh, was re-incarnated as a violin composition. Oistrakh writes, "When I first heard the *Sonata* for flute, shortly after it was written, it occurred to me that it would sound very well on the violin. I felt this beautiful piece of music ought to live a fuller and richer life on the concert stage. I approached the composer with the suggestion that he write a violin version. Prokofiev asked me to make two or three versions of each passage in the score that required editing; he marked the version he considered suitable and made a few pencil corrections here and there. Thus in no time the violin version of the sonata was ready."

Intermission

Rhapsody No. 2 for violin and piano (1929)

Bela Bartók
(1882–1945)

Lassu
Friss

Bartók composed his pair of violin rhapsodies in 1929, both conceived in the slow-fast or *lassú-friss* pattern of traditional folk rhapsodies. Halsey Stevens points out that although both are virtuoso vehicles *par excellence*, the second is "both thematically and textually more advanced than the first". Stevens believes that the first section intentionally produces "a crude, primitive sound"; the second section is an elaborately ornamented rondo. The Hungarian authority Bartók expert György Kroo asserts that the second rhapsody is "not simply folk music, but a virtuoso exaggeration and intensification of the performing style of village folk violinists".

Romance, Opus 11, S.20 for violin and piano (1873/77)

Antonin Dvorak
(1841–1904)

In the early days of his career, Dvorak had an especially difficult time establishing himself. Performances and, more significantly, publications were few and far between. The Opus 11 *Romance* was originally a slow movement from a youthful string quartet. Realizing the commercial possibilities of small-scale salon pieces, Dvorak extracted the *Romance* and adapted it for violin and piano. The charming and straightforward work caught on almost immediately and was then adapted, with equal effect, for solo violin and orchestra.

Tzigane for violin and piano

Maurice Ravel (1824)

(1875-1937)

The juxtaposition of Ravel's sophisticated "rapsodie de concert" with Bartók's intentionally primitive *2nd Rhapsody* demonstrates two complimentary but radically different approaches to the same musical problem. It's hard to think of any composer who devoted so much of his time to the creation of elegant pastiches — either explorations of earlier musical styles, other composers' idioms, or exotic musical traditions. Thus while the *Tzigane* was meticulously constructed as a virtuoso showpiece to end all virtuoso showpieces, it is more obviously in the direct lineage of Brahms and Liszt than the more "authentic" peasant idiom of Bartók.

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).

Board of Directors

PRESIDENT

Leila Getz

VICE PRESIDENT

Leyla Sacks

SECRETARY

Ann Harding

ADVISORY BOARD

David Duke

Margot Ehling

Hildegard Eppich

Abe Rosenbaum

Shirley Fishman

Maryke Gilmore

Edwina Heller

Martin A. Linsley

Bruce H. McColl

Denise Mara

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 1st, 1987 at 8:00 p.m.

ANDREA LUCCHESINI, Piano

Sonata No. 29 in B Flat Major,

Op 106, "Hammerklavier" Beethoven

Fantasie — impromptu in C Sharp Minor, Op. 66 Chopin

Impromptu No. 1 in A flat Major, Op. 29 Chopin

Scherzo No. 2 in B Flat Minor, Op. 31 Chopin

Ricordanza from Etudes d'execution transcendante Liszt

Hungarian Rhapsody No. 6 in D Flat Major Liszt