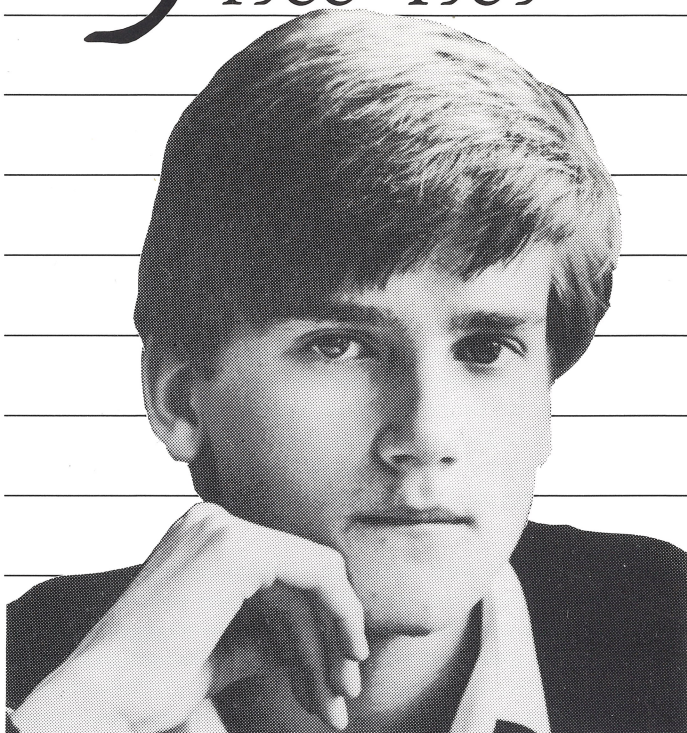

9th SEASON

1988-1989



OLLI MUSTONEN

• PIANO •

Sunday, February 19, 1989

Vancouver Playhouse



Meet the Artist...

Olli Mustonen

Pianist, Olli Mustonen made his New York recital debut as the opening event of the 1987/88 Young Concert Artists Series at the 92nd Street Y, to rave reviews. He will make his Washington, D.C. debut in the Young Concert Artists Series at the Kennedy Center just one week from tonight.

Mr. Mustonen was born on the 7th of June, 1967 in Helsinki and began studies in piano, harpsichord and composition at the age of five. His first piano teacher was Ralf Gothoni and he has since studied with Eero Heinonen (piano) and Einojuhani Rautavaara (composition). He has performed extensively in recitals, and as soloist with most of the orchestras in Finland, and he has appeared in radio and television concerts for the Finnish Broadcasting Company. His work as a composer has been of equal importance to him, and he has performed the premieres of his two Piano Concertos.

At the age of 17, Olli Mustonen was a prize winner in the Geneva Competition for Young Soloists and since then the highly talented young artist has continued to make a tremendous impact on the European music scene. The following year he was invited by Gidon Kremer to play at the Lockenhaus Festival in Austria and in August of that year he was enthusiastically received at the opening concert of the Helsinki Festival. In 1987 he returned to perform at both festivals and also appeared at the festivals of Lucerne and Schleswig Holstein.

Olli Mustonen made his British debut in 1986 as soloist with the Halle Orchestra, under James Loughran, and in July of that year he appeared at the Newport Festival in Rhode Island where he was re-engaged for the summer of 1988. In 1987 he re-appeared with the Halle Orchestra and made his London concerto debut with the London Philharmonic Orchestra as well as his London recital debut at the Queen Elizabeth Hall. He has also appeared with the Oslo Philharmonic, the Royal Liverpool Philharmonic and the City of Birmingham Symphony, as well as on a major European tour with the Helsinki Philharmonic.

In the U.S. he has appeared with the Los Angeles Philharmonic under Hugh Wolff at the Hollywood Bowl.

The Vancouver Recital Society is proud to present Olli Mustonen on his first North American recital tour which includes performances in St. Paul, Austin and Palo Alto in addition to the Kennedy Center.

Tonight's Vancouver debut performance is being recorded for broadcast at a later date on CBC Stereo's "Arts National" (FM 105.7).



Young Concert Artists, Inc.

250 West 57th Street, New York, New York 10019.

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Cable Address: MUSICANS NEW YORK

The Vancouver Recital Society gratefully acknowledges the generous assistance of New West Press in presenting this concert.

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

PROGRAM

Five Sonatas

Domenico Scarlatti
(1685—1757)

B Minor, K. 87
G Major, K. 146
A flat Major, K. 127
A Minor, K. 175
E Major, K. 380

Although he was an exact contemporary of Handel and J.S. Bach, Scarlatti's music falls somewhere between the high baroque and classical styles. For many years his hundreds of solo harpsichord sonatas were viewed as forerunners of the classical sonata; today this view is not popular. Instead current scholarship considers him a unique, virtually unclassifiable composer: "As Scarlatti seems to have created his own keyboard idiom without models," writes D.J. Grout, "so he apparently had no successors."

In his opening group of pieces Olli Mustonen has in effect assembled a suite of five sonatas in different *tempi* and moods, an *ad hoc* anthology drawn from the music of a composer called (by Grout again) "one of the most original geniuses in the history of music."

Kreisleriana, Opus 16 (1839)

Robert Schumann
(1810—1856)

Ausserst bewegt (extremely animated)
Sehr innig und nicht zu rasch (heartfelt and not too quick)
Sehr auf geregt (very excited)
Sehr langsam (very slow)
Sehr lebhaft (very lively)
Sehr langsam (very slow)
Sehr rasch (very quick)
Schnell und spielend (fast and playful)

One of Schumann's great "anthology" keyboard pieces, the eight fantasies called collectively *Kreisleriana* were written in the years just prior to his marriage to Clara Wieck. The title is derived from E.T.A. Hoffmann's fictional Kapellmeister Johannes Kreisler — an impetuous, unbalanced figure but a romantic *par excellence*. The pieces amplify his character, exploits, and even his feelings; writing to Clara, Schumann commented that "there is a thoroughly wild love in some of the movements." This is, then, a keyboardistic "Tales of Hoffmann," but presented on a miniature scale — Schumann's own particular design, used before with such effect and purpose in *Carnaval*, *Papillons* or the *Kinderszenen*.

Intermission

Kartinki s vystavki (1874)

(Pictures at an Exhibition)

Modest Musorgsky

(1839—1881)

Promenade • The Gnome • Promenade • The Old Castle • Promenade • The Tuileries (Childrens' Quarrelling at Play) • Bydye • Promenade • Ballet of the Unbatched Chicks • Samuel Goldenberg and Schmuyle • Promenade • The Market Place of Limoges • Catacombs (A Roman Sepulchre) • With the Dead in a Dead Language • The Hut on Hen's Legs (Baba-Yaga) • The Great Gate of Kiev

Musorgsky's Pictures at an Exhibition are best known to us in Maurice Ravel's brilliant version for orchestra. The original is, if anything, a more striking (though not unproblematic) presentation of this almost overfamiliar music.

Musorgsky was a figure of staggering originality, unnerving insight, and virtually no musical technique in the traditional sense. All his scores are uneven: the inspired, the unique, the commonplace and the downright inept jostle for position. It should come as no surprise to learn that many of his works were completed, edited, orchestrated or otherwise made respectable by a list of willing collaborators that reads like a *Who's Who* of music.

In *Pictures* Musorgsky assembled yet another large "anthology" piece from small scale fragments, suggested by drawings of the composer's late friend Vicgor Hartmann. The format provides the perfect medium for the composer: an opportunity for diversity and breadth, yet given an unorthodox unity by the musical fiction of the "promenade" between sketches. One of the repertoire's truly unique works, filled with audacious and ultimately inspired musical insight.

Program notes by David Duke.

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, March 12, 1989

STEVEN ISSERLIS, Cello RENA SHARON, Piano

Suite in C major, BWV 1009 for solo cello J.S. Bach

Sonata (1941) for cello & piano Bohuslav Martinu

Pohadka for cello & piano Leos Janacek

Sonata in A major arr. for cello & piano Cesar-August Franck

In cooperation with CBC Radio 