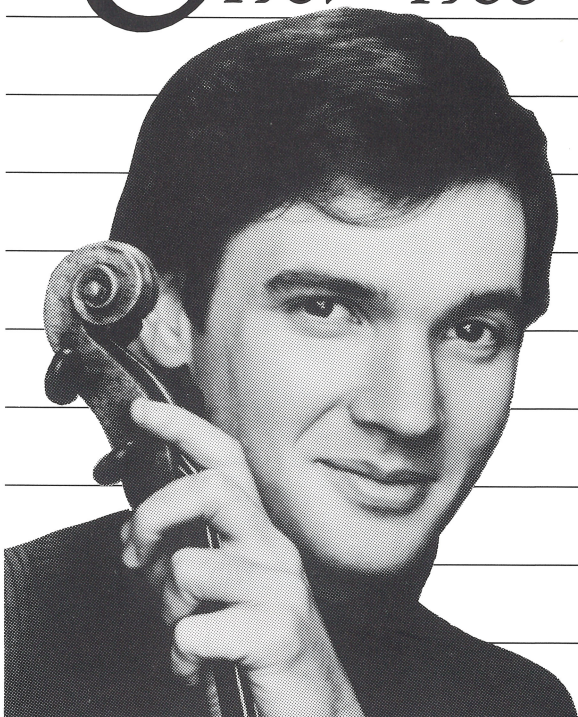


8th SEASON
1987 – 1988



PAUL NEUBAUER

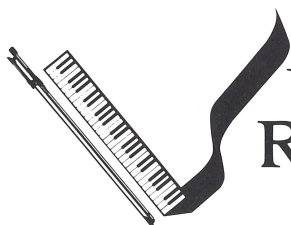
• VIOLA •

RENA SHARON • Piano •

Sunday, March 20th, 1988

Vancouver Playhouse

in cooperation with CBC Radio



Vancouver
Recital Society

Meet the Artists...

Paul Neubauer

At 25, Paul Neubauer has already gained recognition throughout the U.S., Canada and Europe as a noted soloist, recitalist and chamber music player. Four years ago he became the youngest musician in the history of the New York Philharmonic to occupy the Principal Violist chair.

Mr. Neubauer was born in Los Angeles and studied with Alan de Veritch, Paul Doktor, and the late William Primrose. In 1980, he won First Prize in the Lionel Tertis Viola Competition and followed that with First Prizes in 1982 in the D'Angelo International Competition for strings and the 1985 Mae M. Whitaker Competition. He has been the recipient of a Solo Recitalist's Fellowship from the National Endowment for the Arts.

Paul Neubauer has been seen on PBS in a recital on the "Front Row Center" series and has performed for radio in the U.S., Canada, England, Germany and Yugoslavia. He has recorded on the Marlboro Music Society Label and recently made his debut recital recording on CD. He has appeared as soloist with the New York and Los Angeles Philharmonics, the St. Louis and San Francisco Symphonies, the Chamber Music Society of Lincoln Center, the Bavaria State Radio Orchestra and the English Chamber Orchestra, with whom he gave the world premiere of the Gordon Jacob Viola Concerto No. 2. He made his New York recital debut at Alice Tully Hall in 1983 under the aegis of the Naumburg Foundation.

In the summer of 1986, Paul Neubauer was a guest of the first Vancouver Chamber Music Festival, and last summer he made his debut at the Mostly Mozart Festival in New York. He has also appeared at festivals in Oregon, Maine and Connecticut. Last season, Paul Neubauer, in one of his appearances as soloist with the New York Philharmonic, gave the New York premiere of the Penderecki Viola Concerto with Krzysztof Penderecki conducting. This month, Paul Neubauer will perform a recital on New York's prestigious 92nd Street 'Y' series.

Exclusive Management: THEA DISPEKER,
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Rena Sharon

Born in Montreal, Rena Sharon studied at the Eastman School of Music and at Indiana University, and was a Piano Fellow at the Tanglewood Festival. Her piano teachers were Menachem Pressler and Gyorgy Sebok and she has coached with such musical luminaries as Josef Gingold, Janos Starker, Hans Hotter, Erik Werba and Jorg Demus.

She has performed extensively as accompanist throughout Canada, the U.S. and Europe, and has recorded for Canadian and European radio and on disc. Currently, she is a member of the Gabriel Quartet, and recently won the award for "Best Pianist" at the International Voice Competition of Rio de Janeiro.

Ms. Sharon has been a member of the faculties of Oklahoma State University, the Music Academy of the West, and was Head of the Accompanying Department at the Victoria Conservatory. She is currently an Assistant Professor of Accompaniment and Song Literature at the University of British Columbia School of Music.

PROGRAM

Toccata

Girolamo Frescobaldi
(1583–1643)

One of the major figures of the early Italian Baroque, Frescobaldi worked for virtually all his professional life in the service of the church. His influential publications of organ music are filled with entirely pragmatic advice and every manner of helpful suggestions for the beleaguered organist/choirmaster. Cheery and somewhat cynical asides such as “stop here if you run out of time” or “repeat this bit two or three times if there are lots of people at Communion” abound in his characteristically ungrammatical and virtually phonetic Italian commentaries.

Though he wrote nothing for the viola *per se*, it's easy to surmise that this most professional of composers would react with astonished pleasure at the concept of an adapted version of one of his “fiori musicale” gracing a concert program of the late twentieth century.

Cadenza for Viola Solo (1984)

Krzysztof Penderecki
(b. 1933)

The remarkable school of contemporary composers in Poland came to Western attention in the years following the Second World War; Krzysztof Penderecki, in particular, has become extremely popular and influential through his own brand of ‘avant garde’ music. Penderecki’s entirely up-to-date idiom (with its roots not so much in the serialism of the Viennese school as in the neo-classicism of Stravinsky and Bartok) has made him one of the most understandable and appreciated of all contemporary masters. The *Cadenza* for solo viola was composed in the mid-1980’s and demonstrates Penderecki’s most recent rapprochement with traditional musical language in an individual, entirely original way.

Sonata for Viola and Piano, Op. 120 No.1

Johannes Brahms
(1833–1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

By the beginning of the 1890’s Brahms had decided to give up composing, completing those few works that met his rigorous standards and destroying everything else. But then in 1891 he heard the clarinet virtuoso Richard Mühlfeld and was virtually charmed into renewed activity. According to Brahms’ biographer Horst Becker, Mühlfeld’s playing “so moved him that he spent hours listening to him practising and studied all the potentials and limitations of his instrument.” Four works were the result of this felicitous encounter — the clarinet trio, clarinet quintet and the two opus 120 sonatas.

These two works, the very last of Brahms’ series of duo sonatas, are often called autumnal and they certainly reflect the economy and even terseness of Brahms’ late style. But the pastoral and lyrical qualities of the clarinet are also reflected in the works, qualities which are in no way lessened when transferred to the different but expressively comparable viola.

Intermission

Märchenbilder for Viola and Piano

Robert Schumann
(1810–1856)

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischem Ausdruck

The somewhat lame translation “Fairy-Pictures” doesn’t really evoke the heady early Romanticism of an E.T.A. Hoffmann or a Caspar David Friedrich, but it was doubtless this tradition that Schumann had in mind when he composed his four pieces for piano and viola, Opus 113. One of Schumann’s very last chamber works, it was written in March of 1851 during a characteristic bout of creative hyperactivity in the initial phase of his tragically unsuccessful tenure at Dusseldorf.

Invention for Viola and tape (1972)

John Biggs
(b. 1932)

The American composer John Biggs was born in Los Angeles, studied with Lucas Foss, Halsey Stevens and Roy Harris, and taught in several universities before becoming the director of his own consort of musicians. The *Invention for viola and tape* was written in 1972, one of a series of works designed to combine live instrumental performance with pre-recorded electronic tape.

Sarasateana, Suite of Spanish Dances

Efrem Zimbalist
(1890–1985)

Tango

Polo

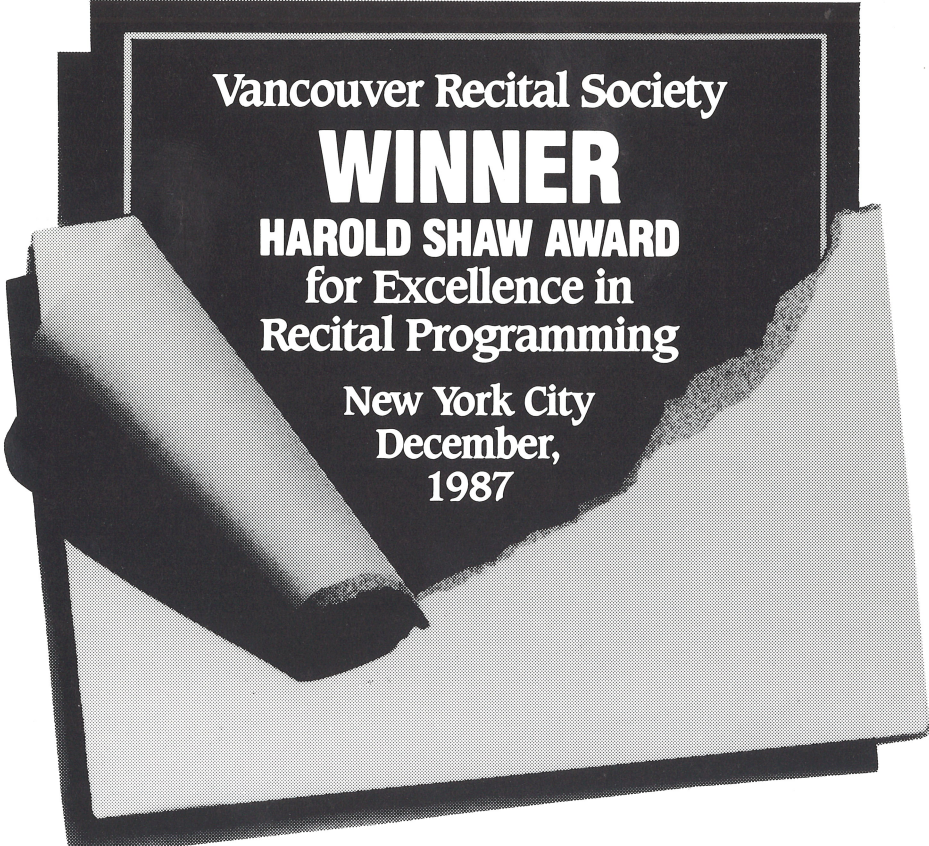
Malaguena

Zapateado

The violin virtuoso Efrem Zimbalist was a distinguished pupil of Auer at the St. Petersburg Conservatory before he emigrated to the United States. As a composer he wrote a handful of brilliant works for his own instrument. The suite *Sarasateana*, originally composed for the violin and piano, is an homage to the popular 19th century Spanish violinist, Pablo Sarasate, who also (writes his biographer, Boris Schwartz) “achieved some fame as a composer of virtuoso violin music.”

Program notes by David Duke.

Tonight’s concert is being recorded for broadcast on March 29th at 8:00 p.m. by CBC Stereo’s “Arts National” (FM 105.7).



Vancouver Recital Society

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New York City
December,
1987

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Next Concert

Sunday, April 24th, 1988 at 8:00 p.m.

YEFIM BRONFMAN, Piano

3 Sonatas Domenico Scarlatti
C Minor, L. 352
F Major, L. 479
D Major, L. 14

Variations & Fugue on a Theme of Handel,
Op. 24 Johannes Brahms
Sonata No. 8 in B Flat Minor, Op. 84 Sergei Prokofiev