

**7<sup>th</sup> Season**  
**86-87**

**Mikhail Rudy**  
piano

**Sunday, Sept. 21, 1986**  
**Vancouver Playhouse**



# Meet the Artist

Born in the U.S.S.R. in 1953, Mikhail Rudy began his musical studies at the age of 5, and entered the Moscow Conservatory in 1969 where he became a student of Jacob Flier. He was a prize winner in the International Bach Competition in Leipzig and in 1975, after graduating from the Conservatory with honors, he took First Prize in the Marguerite Long International Piano Competition in Paris. His professional debut in Paris with Paul Paray and his subsequent London debut at the Royal Festival Hall with the London Philharmonic and Walter Susskind brought him international attention.

In 1977, the year he emigrated to France, Mikhail Rudy joined Msitslav Rostropovich and Isaac Stern for a performance of the Beethoven Triple Concerto in honor of the 90th birthday of Marc Chagall.

Mr. Rudy's U.S. debut in 1981 with the Cleveland Orchestra under Lorin Maazel was a triumph, and he was immediately engaged to return the following season. That same season he made his debut with the Chicago Symphony at the invitation of Sir Georg Solti and this was followed by a nationwide tour with the Amadeus Quartet.

Mikhail Rudy's debut with the Toronto Symphony last season was so successful that he was re-engaged to open the TSO's season this fall.

Acclaimed as a uniquely gifted virtuoso and superlative romanticist, Mikhail Rudy has performed with Europe's most prestigious orchestras, including the Berlin Philharmonic under Herbert von Karajan, the Concertgebouw, the London Philharmonic, the Orchestra del Teatro alla Scala in Milan, the Orchestre de Paris, the Rotterdam Philharmonic, and the Halle Orchestra. He has performed recitals in Milan, Florence, Berlin, and has collaborated in chamber music performances with such eminent artists as Martha Argerich, Galina Vishnevskaya, Gidon Kremer, and Mstislav Rostropovich.

Mr. Rudy is also highly admired by some of the music world's most influential personalities: he has performed Olivier Messiaen's works for piano and orchestra at the composer's invitation, and has been engaged by Pierre Boulez to perform the complete piano works of Scriabin in Paris.

Included in Mikhail Rudy's distinguished discography is a recording of Scriabin works which brought him the 1982 Grand Prix Academie Charles Cros, Diapason d'Or, and Diamont Harmonie, and a Liszt recording which received the Liszt Society's Grand Prize in 1981.

The VRS is pleased to present Mikhail Rudy in his Vancouver debut.

## COLUMBIA ARTISTS MANAGEMENT INC.

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# PROGRAM

Sonata in A Major for piano, Op. 120 (D. 664) (1819)

Franz Schubert  
(1797-1828)

Allegro moderato  
Andante  
Allegro

Schubert's piano sonatas appear rather infrequently on recital programmes; both their length and perceived similarity to the better known sonatas of Beethoven conspire to give them a problematic reputation. The exception is D. 664, a three movement sonata written in 1819. Sonata authority William S. Newman declares that it demonstrates both "brilliance and an ingratiating tunefulness," and also remarks that despite the dates of its composition it "harks back neoclassically more to Haydn and Mozart than to Beethoven". Pianist Kathleen Dale considers it an even more significant work: she writes that it is "concise in form, poetic in feeling and exquisitely pianistic. (It) stands apart from all others in summing up the most attractive features of Schubert's youthful production while at the same time promising the splendours of later works."

### Nocturne in D Flat Major, Op. 27, No. 2 (1835)

Frédéric Chopin  
(1810–1849)

The short *Lento sostenuto* Nocturne in D Flat Major was written in 1835. In this sensuous miniature Chopin juxtaposes a continuous web of accompanying harmonies with a cantabile melody inspired by Italian *bel canto* opera.

### Sonata in B flat minor, Op. 35 (1839)

Frédéric Chopin  
(1810–1849)

Grave: Doppio movimento  
Scherzo  
Marche funèbre: Lento  
Finale: Presto

Chopin's rather few ventures into larger forms have always provoked controversy, but the B flat minor *Sonata* has consistently maintained a special place in the affections of performers and audiences alike. Conventional wisdom asserts that 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 of the work was provided by fellow composer Robert Schumann who shortly after its composition wrote enthusiastically "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

### Six Piano Pieces, Op. 118 (1893)

Johannes Brahms  
(1833–1897)

Intermezzo in A minor  
Intermezzo in A Major  
Ballade in G minor  
Intermezzo in F minor  
Romance in F Major  
Intermezzo in E flat minor

Though the title isn't especially arresting, the Opus 118 *Klavierstücke* is unquestionably one of Brahms' supreme achievements. After producing derivative piano sonatas at the outset of his career, and a number of sets of keyboard variations during his long years of apprenticeship, Brahms in his maturity produced smallish collections of self-contained pieces, the majority bearing the characteristically non-committal title "Intermezzo".

In the early 1890's Brahms was determined to abandon further composition, and as he contemplated his retirement he embarked on a thorough housecleaning. Many works and drafts were destroyed and those few he deemed of sufficient quality to release were polished and perfected. It may well be that some segments of Opuses 118 and 119 were produced at earlier times, but in their final form both collections are suffused with an autumnal pensiveness as well as a terse intensity of unique quality.

### Sonata No. 7 in B Flat Major, Op. 83 (1943)

Sergei Prokofiev  
(1891–1953)

Allegro inquieto  
Andante caloroso  
Precipitato

When Prokofiev made his return to the Soviet Union in 1936 he developed a new style calculated to best reflect the aesthetic climate of his new environment. Not all of his revisionist works were equally well received, however, nor for that matter are they equally memorable: masterpieces like the late symphonies and piano sonatas co-exist in his catalogue uneasily with the deservedly forgotten "Hail to Stalin" and "On Guard of Peace" cantatas.

In the 43 years since its premiere, the *Seventh Sonata* has had consistent success and represents an effective blend of Prokofiev's simplified Soviet style and old ghosts from his days as a modernist *enfant terrible*. The *Allegro inquieto* opening, the *Andante coloroso* slow movement (an especially typical blend of the almost banal and the wilfully ironic) and the cold-blooded brilliance of the *Precipitato* finale all admirably demonstrate Prokofiev's mastery of piano technique and sonority — but also hint at the underlying cynicism of much of his work.

Program notes by David Duke

# Please... and thank you...

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“Lucchesini is a phenomenon! It is incredible what expressive force and artistic ability he has at only nineteen years. His interpretations put many big name pianists in the shadows. One will surely remember his name.”

*Hamburger Anzeigen*

## Next Concert

Sunday, October 5th at 8:00 p.m.

Canadian Debut

**ANDREA LUCCHESINI, Piano**

- 6 Preludes, Op. 23 ..... Rachmaninov
- 6 Preludes, Op. 32 ..... Rachmaninov
- 24 Preludes, Op. 28 ..... Chopin