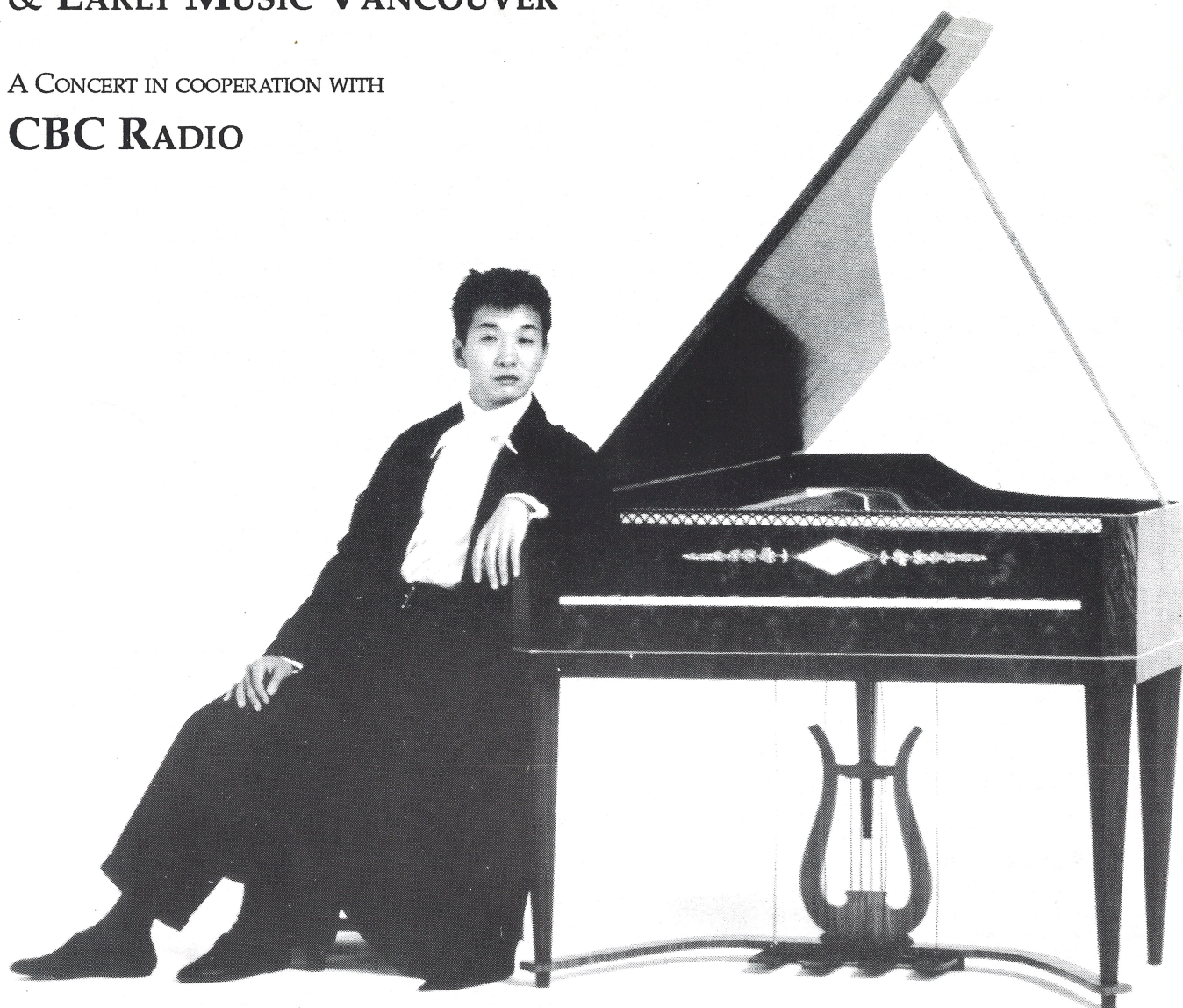


**VANCOUVER RECITAL SOCIETY
& EARLY MUSIC VANCOUVER**

A CONCERT IN COOPERATION WITH
CBC RADIO



Melvyn Tan
nineteenth-century piano

Sunday, February 18, 1990 • Vancouver Playhouse

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Melvyn Tan

Melvyn Tan was born in Singapore in 1956 and gave his first concert at the age of five. At twelve he was invited by Yehudi Menuhin to study at his school in Surrey, England, where his teachers included Vlado Perlemutter and Nadia Boulanger.

In 1974 he won a scholarship to the Royal College of Music where he studied the harpsichord, and developed an interest in the performing practice of 17th, 18th and early 19th centuries.

Since then, Melvyn Tan has been internationally acclaimed for his interpretations of baroque, classical and early romantic works. In the past six years he has devoted himself exclusively to the harpsichord and fortepiano, his repertoire extending to Weber, Mendelssohn and early Chopin.

He has played in all the United Kingdom's major music centres with groups including the Academy of Ancient Music, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the London Baroque Soloists and the London Classical Players. He has toured the USA in 1985 playing Beethoven concerti and among his recent successes have been Weber's *Konzertstück* and second Piano Concerto. In Autumn

1987 he gave the first of a series of Beethoven concerts in London with Roger Norrington and the London Classical Players, and these resumed in Spring 1988. He has also appeared at the Flanders Festival, the Utrecht Festival, and the South Bank Beethoven Plus series in London.

Major dates for the current season include the Bath Festival, Holland Festival, Midsummer Mozart Festival in San Francisco, Kuhmo Festival in Finland, and The Beethoven Experience with Roger Norrington and the London Classical Players in Purchase, New York. He will also be touring Japan with Hogwood and the Academy of Ancient Music.

Melvyn Tan is an exclusive EMI artist and his recording of Beethoven's "Waldstein", "Appassionata" and "Les Adieux" sonatas was released in February 1988, followed later in the year by Schubert Impromptus. He has also recorded the complete Beethoven concertos and the Choral Fantasia with Roger Norrington.

Melvyn Tan appears by arrangement with
The Aaron Concert Management, Boston, in association with
Valerie Barber Management, Ltd., London

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Friday March 2, 9:05 am
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— PROGRAMME —

Ludwig van Beethoven (1770-1827):

Six Bagatelles, Op. 126

Andante con moto

Allegro

Andante

Presto

Quasi allegretto

Presto: Andante amabile e con moto

Ludwig van Beethoven:

Sonata No. 21 in C Major, Op. 53 ("Waldstein")

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato

— INTERMISSION —

Franz Schubert (1797-1828):

Sonata No. 18 in G Major, D. 894

Molto moderato e cantabile

Andante

Menuetto: Allegro moderato; Trio

Allegretto

For tonight's performance, Melvyn Tan will be using a Viennese grand piano
of ca. 1830-1835 by J. Reithmeyer, which was recently restored and kindly made available by
Marinus J. van Prattenburg

Tonight's concert will be recorded for later broadcast on the CBC programme "Arts National".

Producers: Karen Wilson and Michael Lyons. Recording engineer: Don Pennington.

EARLY MUSIC VANCOUVER

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The Vancouver Recital Society would like to acknowledge the following governments and foundations which have contributed to our 1989/90 season. We are most grateful for their assistance. The Government of Canada, Department of Communications; the Government of Canada Challenge Program; The Touring Office of the Canada Council; the Government of British Columbia through the Ministry of Municipal Affairs, Recreation and Culture; the City of Vancouver; the Leon and Thea Koerner Foundation; the Hamber Foundation. The Vancouver Recital Society is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

Programme Notes

Ludwig van Beethoven:
Six Bagatelles, Op. 126

No mere 'trifles' as musical compositions, Beethoven's Six Bagatelles, Op. 126, composed in 1824, represent the culmination of years of experience in this genre. Beethoven composed bagatelles throughout his life, frequently grouping them for publication. All 6 Bagatelles in Op. 126 however, were composed and published as a set and constructed to contrast moods, keys and tempi. Although the title 'Bagatelle' implies no particular formal pattern, a cyclic quality is evident in Beethoven's Op. 126, with the frequent repetition of melodic and harmonic material, often with skilful variation such as the transference of the melody into the bass, and the use of harmonic sequence.

Ludwig van Beethoven:
Sonata No. 21 in C Major, Op. 53, "Waldstein"

Beethoven's dedication of the Sonata in C Major to his friend Count Ferdinand von Waldstein has resulted in its familiar title as the 'Waldstein Sonata'. Composed in 1803-4, this sonata marks the beginning of Beethoven's 'Middle Period' and his progression into the more mature style of composition for which he is generally known. His concept of sonata-form in particular, changed drastically in these years; a more extensive development of musical ideas and greater experimentation with harmonic juxtaposition is evident.

In the Allegretto con brio, two distinct and contrasting thematic areas are heard — the quiet but aggressive 'wrist-exercise' material of the opening statement and the E Major chorale-like second theme. Rhythmic fluctuation, frequent variations in the melody and sequential harmonies especially in the development sections of this sonata are characteristic of Beethoven's more mature sonata style.

A lengthier slow movement originally conceived by Beethoven for this sonata was replaced by a short, mysterious Adagio which serves as an introduction to the powerful third movement, a lively Rondo. The rondo theme of the third movement begins without a break at the close of the second movement and is embellished throughout by virtuosic scales, trills, arpeggios and many other rhythmic and melodic variations. Thematic development within the sections and the addition of a prestissimo coda expand the basic 3-part form of this energetic final movement.

Franz Schubert:
Sonata in G Major, Op. 78 (D. 894)

In its original published form, Schubert's Op. 78 carried the spurious title 'Fantasia, Andante, Menuetto and Allegretto', however, the movements are more musically related than such a title would suggest. Schubert's unquestionable gift of lyricism is evident throughout: in the first movement, a sonata-form movement, the calm lyricism of the opening theme is contrasted by a dance-like second theme. But it is this gentle first theme that propels the movement onwards at the beginning of the development, gaining more forceful dynamics and harmonic alteration.

The second and third movements, likewise, use contrasting musical characters and dynamics to outline structural divisions. (In the second movement, the gentle opening theme returns at the end, after a lengthy middle section). Although basically in an extended Rondo form, the last movement contains an interesting distraction: a self-contained 'ABA' (song-form) section between the second and third statements of the delightful rondo theme. More than a mere collection of disparate material however, this finale shows Schubert's masterful use of related thematic and rhythmic ideas from within strict structural boundaries.

— Mary I. Ingraham

About the instrument

The instrument used in tonight's performance is a recently restored Viennese piano from the early nineteenth century.

Not much is known about the builder of this particular instrument, J. Reithmeyer, "Bürger in Wien" (Viennese citizen), except that he was one of the two hundred or so manufacturers of pianos working in Vienna at the time. The instrument can be dated to the period of 1830-1835, and although it was built shortly after the death of Beethoven and Schubert, it is fairly typical for the type of instrument which would have been known to these two composers.

This is a fortepiano with a walnut case and a wooden frame (unlike the steel-framed modern grand), with the typical Viennese action. This particular instrument is triple strung in soft wire, except for the bass which is double strung. It still has its original tuning pins, and it has all-leather hammers, which were restored to their original condition. This instrument has two pedals — an *una corda* pedal and a damper pedal. It has a compass of almost 7 octaves (82 keys), ranging from A - a.

This fortepiano belongs to the collection of Marinus van Prattenburg, who has his workshop in Surrey and who has recently completed its restoration. We are grateful for his generous assistance in making the instrument available, and preparing it for tonight's performance.

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