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Two memorable piano recitals to chase the post Holiday Season blues and lift your spirits!

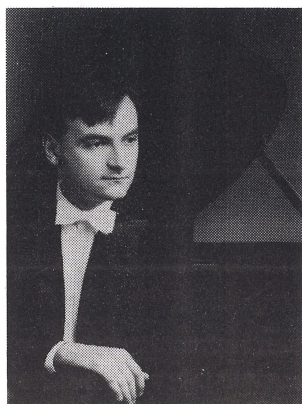


RICHARD GOODE

Sunday, January 13, 1991 at 8:00 pm

French Suite No. 6, BWV 817 J. S. Bach
Fantasia, K475 Mozart
Sonata, K457 Mozart
Sonata, Op.27, No.1 Beethoven
3 Selected Preludes Debussy
"Wanderer-Fantasie" Schubert

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STEPHEN HOUGH

Sunday, February 24, 1991 at 8:00 pm

Variations Brilliants, Op. 14 Czerny
Aux cyprès de la Villa d'Este, I Liszt
Aux cyprès de la Villa d'Este, II
Les jeux d'eau à la Villa d'Este
(from *Années de Pèlerinage: Troisième Année*)
Valse de l'opéra Faust Gounod, trans. Liszt
Gargoyles Lowell Liebermann
Three Mazurkas Chopin
Ballade No. 4, Op. 52
Ungarische Zigeunerweisen Tausig

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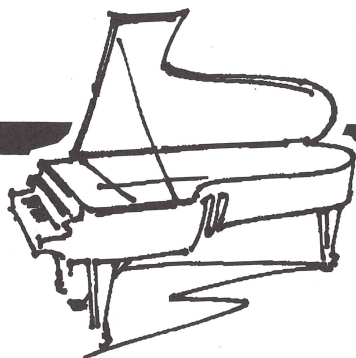
**Klara
Wuertz**

— • PIANO • —

Sunday, November 18, 1990

8 P.M.

Vancouver Playhouse



Program

Rondo in A minor, K511 Wolfgang Amadeus Mozart (1756-1791)

The piano works of Mozart outside of the concertos and sonatas are not generally well-known. For the most part shorter pieces, probably written for his less important pupils, these somewhat neglected compositions still offer us some of the master's most inspired

moments. The Rondo in A minor written in 1787 is one of the finest of this category, utterly exquisite in the simplicity of its style, yet acutely exposing the range and depth of Mozart's musical expression.

Kreisleriana, Op.16 Robert Schumann (1810-1856)

Äußerst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Written, according to the composer, in 4 days near the end of April 1828, the title of this piece refers to the fictional character, or perhaps alter ego, of that pioneering German Romantic figure E.T.A. Hoffmann. A musician himself, Hoffmann wrote many articles significant for the history of music criticism, in which music is experienced and assessed through the character of Kapellmeister Johannes Kreisler. Schumann was heavily influenced by Hoffmann's writings, and his own characters Florestan and Eusebius undoubtedly owe much to Hoffmann. *Kreisleriana* is made up of eight untitled pieces of widely contrasting mood—Schumann biographer Peter Ostwald has described

this composition as a “musical portrait of violence and madness”. Though the manuscript is dedicated to Chopin, Schumann evidently associated it with his fiancé Clara Wieck. “Play my *Kreisleriana* sometimes,” he wrote to her shortly after its completion, “You will find a wild, unbridled love there in places, together with your life and mine, and many of your glances.” The reception was perhaps not quite what he had intended; “You shock me sometimes,” she responded, “I wonder if it is true that this man will be my husband? Sometimes I have the idea that I will never be able to satisfy you, but in spite of that you could always love me.”

INTERMISSION

Excerpts from *Drei Klavierstücke*, D946 Franz Schubert (1797-1828)

The *Drei Klavierstücke* (or Three Piano Pieces) were written in 1828, the last year of Schubert's life, and a year of incredible achievement — the C Major Symphony (The Great), the song cycle *Die Winterreise*, and the last three piano sonatas are all products of this remarkable flourish of creativity. He was ill, but working at a tremendous rate, in hopes of some much-needed critical and financial success. As Schubert rarely composed without some performance in mind, it is likely that the *Klavierstücke* were calculated offerings to his publishers, who very often required

shorter, less difficult piano pieces for their market. (They were unfortunately not published until 1868, in an edition anonymously edited by Brahms.) No.1 is in ternary form, that is, three parts with the two outer sections based on similar material, and a contrasting middle section; the keyboard writing is strikingly improvisatory in places. No.2 represents another instance of Schubert's characteristic habit of re-using old material in new guises; its main theme is adapted from a chorus of his 1823 opera *Fierabras*.

Polonaise-fantaisie, Op.61 Frédéric Chopin (1810-1849)

In a letter from Paris to his family in Warsaw in 1845, Chopin commented on various works in progress: "I should like to finish the Cello Sonata, the "Barcarolle" and something else which I haven't found a title for". This statement highlights what could be termed the formal ambiguity of the Polonaise-fantaisie, Chopin's last major work published in 1846. He had already written many polonaises for the piano, where the Polish peasant dance was transformed into a vast

extended dramatic form. Opus 61 goes perhaps a step further; it is a "fantasy about a polonaise", in which the individual characteristics of the folk dance serve as the starting points and unifying elements of a loose, improvisatory structure. The piece is characterized by radically contrasting expressions of feeling, with vigorous polonaise outbursts juxtaposed with more lyrical, reflective, improvisation-like sections.

Ballade, Op.23 Frédéric Chopin

The element of improvisation is likewise readily evident in the Ballade, op.23, though perhaps not as fundamentally pervasive. While not based on any extra-musical tale as the name might imply, there is nevertheless a narrative, organic quality imparted to this piece by the fluid continuity of its form. Chopin's

mastery of the pianistic idiom is beautifully apparent in the ingenious way in which the basic texture of melody with accompaniment is varied and enhanced by passages of melodic figuration.

Program Notes by B. Martineau

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

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; the Leon and Thea Koerner Foundation; the Hamber Foundation and the McLean Foundation.

The Vancouver Recital Society
is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

Meet the Artist

Klara Wuertz

Born in Budapest in 1965, Hungarian pianist Klara Wuertz started playing the piano at the age of six. Showing an extraordinary affinity for the instrument, she became a member of the highly regarded Hungarian Radio and Television Children's Choir the same year. By the time she was ten years old, she had toured Greece, Italy, Rumania, Yugoslavia, Austria and Japan as piano soloist with the choir.

At 14, Miss Wuertz joined the Franz Liszt Academy of Music in Budapest and later became a student of prominent pianist Zoltan Kocsis. She has recently worked extensively with colleague Andras Schiff.

In 1985, Klara Wuertz won the coveted First Prize in the Ettore Pozzoli International Piano Competition in Milan. She was praised not only for her superior technical command, but also for a very special sensibility towards the music and a charismatic quality that is intensely personal and individual. Milan's leading newspaper, *Il Giornale*, exclaimed: "From the first moments, Klara Wuertz showed the exceptional qualities, both technically and musically, of a true artist. This young pianist strikes one immediately with a clarity of sound and interpretation, coupled with exquisite control."

For her prize-winning performance of Schubert's B-Flat Sonata op. Posthumous in the 1988 Dublin International Piano Competition, the *Sunday Tribune* wrote of her "deeply moving performance of this difficult work, with silky-smooth and effortless melodic flow."



In the 1989/90 concert season, Miss Wuertz made three different tours to North America performing over forty concerts in both recital and with orchestra. She also toured Holland and continued to perform in her native Hungary.

Last month, Klara Wuertz was heard as guest soloist with the great Czech Philharmonic under its new music director Jiri Belohlavek, in a thirteen city tour of the U.S. Later this season, she will make her Chicago recital debut under the auspices of the Ravinia Festival. Next season, Klara Wuertz will make her New York debut, and will appear in recital in Great Britain and Ireland as well as make radio and television performances.

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

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du Maurier Arts Ltd. is committed to the enrichment of Canada's cultural mosaic. Administered by a Council of dedicated Canadians, du Maurier Arts Ltd. has contributed more than 20 million dollars in direct grants and marketing support to Canadian arts organizations since its inception as the du Maurier Council for the Performing Arts, in 1971.

The list of arts organizations who have benefitted from the support of du Maurier Arts Ltd. number in the hundreds. They represent all forms of visual arts, music, theatre, and dance - including opera, jazz, musical theatre, symphony, pops, poetry readings, workshops, master classes, exhibitions, literary series, talent searches, and festivals of every kind.

Funding applications are assessed and grants allocated by a Board which meets annually. Honorary Council Chairman is The Honourable Pauline M. McGibbon, C.C.; Council Chairman is Wilmot Tennyson; Council President is Cliff Minshall; Directors are Roberta Beiser, Fred Davis, Carol Hinks, Marie Lambert and Marg Southern. Fay Olson is Executive Director.

Whilst ticket sales are a vital source of income, they do not cover the entire cost of operation. We must raise money each year through contributions in order to meet our obligations. We operate on a very careful budget and your contribution of any size will make a difference.

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