

9th SEASON
1988 – 1989



KAZUHITO YAMASHITA

• GUITAR •

Sunday, April 16, 1989

Vancouver Playhouse



Meet the Artist

Kazuhito Yamashita

At the age of twenty-seven, Japanese guitarist Kazuhito Yamashita is rapidly gaining recognition as one of the world's foremost guitar virtuosos. A dazzling technique and uniquely expressive artistry have brought him raves from audiences and critics alike, and his recordings and performances of original transcriptions of such works as Mussorgsky's *Pictures at an Exhibition*, Stravinsky's *Firebird*, and Dvorak's *New World Symphony* have become legends in guitar circles.

Born in Nagasaki, Mr. Yamashita first began studying the guitar at the age of eight with his father and subsequently worked with Narcisco Yepes, and Andres Segovia. At sixteen he won first prize in the Ramirez Competition in Spain, the Alessandria Competition in Italy, and the Nineteenth International Guitar Competition in Paris.

In 1978 Mr. Yamashita performed throughout Japan, including recitals in Nagasaki and Tokyo. One year later, he made his debut with the Tokyo Philharmonic Orchestra, followed by a concert tour which took him to twenty Japanese cities. That same year, he made his European debut in Paris, where he was greeted as a major new discovery. In 1980 he appeared at the Concertgebouw in Amsterdam and was immediately engaged for a six-concert tour throughout the Netherlands the following season. His Canadian debut came in 1984 with an appearance at the Toronto Guitar Festival, and his London recital debut came one year later, along with recitals in Austria and Germany.

Among Kazuhito Yamashita's fans is the superstar flutist James Galway, with whom he recently recorded an album entitled "Italian Serenade" for RCA/Red Seal. Mr. Galway invited him to make his debut appearances in the USA with him on a tour in March, 1987. Their performances in New York, Boston, Chicago, Washington, D.C., and Pittsburgh were a triumph for the young Japanese virtuoso, who returned to the USA for a sold-out recital tour last fall. This spring his sold-out tour takes him to Los Angeles, San Francisco, Chicago, Boston, Saint Louis, Milwaukee, Toronto, New York and Washington, D.C. as well as Vancouver.

The Vancouver Recital Society is proud to present Kazuhito Yamashita in his Vancouver debut.

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

Mr. Yamashita records exclusively for RCA/Red Seal.

IMG Artists

Charles Hamlen/Edna Landau. Co-Directors
22 East 71st Street, New York, NY 10021. 212/772-8900

PROGRAM

Variations on a Theme of Mozart,
Opus 9

Fernando Sor
(1778 — 1839)

Without the current almost phenomenal level of interest in the guitar, it's unlikely that the unremarkable music of Fernando Sor would retain much of a toehold in the repertoire. But as it happens this is anything but the case;

“the Beethoven of the guitar”’s works frequently grace our recital platforms. The *Mozart Variations* are one of Sor’s several sets of conventional classical variations, compositionally akin to countless other sets written at the time but in this instance enlivened by his consummate awareness of the instrument and its technical and musical possibilities.

Sonata No. 3. in C major, BWV 1005,
for violin solo (c. 1720) arr. Yamashita

J.S. Bach
(1685 – 1750)

Adagio
Fuga alla breve
Largo
Allegro assai

Bach’s solo violin sonatas and partitas form what Günter Kleinen has called “the touchstone of a violinist’s technical mastery and musicianship”. Though they are violin music par excellence, they are eminently serviceable when performed by other instruments. Although they were composed some time prior to 1720, their actual publication had to wait until over 120 years later! The C major Sonata is in the style of *a sonata da chiesa* – without stylized dance movements but with a robust central fugue.

Nocturnal (1963)

Benjamin Britten
(1913 – 1976)

Musingly; Very agitated; Restless;
Uneasy; March-like; Dreaming;
Gently rocking; Passacaglia;
Slow and quiet

Written for the English virtuoso Julian Bream, the *Nocturnal* represents both a significant attempt at a large scale solo guitar work and, even more significantly, one of Britten’s finest chamber compositions. Its remarkable format defines a set of variations in reverse (a design Britten had used earlier in his *Lacrymae* for viola and piano). At the opening, fragments have been pieced together to form an intentionally confused mosaic; subsequent variations amplify these fragments while gradually, imperceptibly realigning them until the original “theme” (a lute song of John Dowland) is presented intact.

Intermission

Symphony #9 S. 117
“From the New World” (1894)

Antonin Dvorak
(1841 – 1904)

Adagio; Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

Yamashita’s solution to the eternal problem of the solo guitar repertoire is known through his bold transcription of Mussorgsky’s *Pictures at an Exhibition*. This evening he will present another: Dvorak’s **New World Symphony**. The precedent for transcription is of course well established (for example, Liszt’s version of Beethoven’s *Fifth*), and the process is still valid. Obviously no solo instrument, let alone the soft-spoken guitar, can reproduce the sound of a late 19th-century orchestra. But the transcriber’s art lies in equivalencies, not substitutions — a redefinition of the musical material to fit the strengths, as well as the limitations, of the new medium.

Program notes by David Duke

The Vancouver Recital Society gratefully acknowledges the financial support of the Government of British Columbia through the Ministry of Municipal Affairs, Recreation and Culture; the City of Vancouver, and the Leon and Thea Koerner Foundation.

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

Board of Directors

PRESIDENT	VICE PRESIDENT	SECRETARY	TREASURER
Leila Getz	Shirley Fishman	Ann Harding	Martin Linsley

ADVISORY BOARD

Abbolghassem Aghtai	Edwina Heller
David Duke	Denise Mara
Margot Ehling	Leyla Sacks
Susan Gifford	Bill Soper
	Elaine Stevens

SUPPORTING MEMBERS OF THE VRS

Mr. & Mrs. I. J. Aaron	Mrs. F.W. Koerner
Ms. Kristl Armstrong	Mr. & Mrs. Leon Korsch
Mrs. Gillian Beattie	Mr. & Mrs. S. Kort
Dr. & Mrs. Morton Beiser	Dr. & Mrs. Harold Laimon
Dr. Eva Bene	Mr. & Mrs. Douglas Lambert
Mrs. L.L.G. Bentley	Mrs. Gabriella Lieblich
Mr. Joost Blom	Mr. & Mrs. Martin Linsley
Mr. Harold Douglas Brown	Mr. Harry Locke
Mrs. V. Bryer	Miss Jean Lyons
Mrs. Gwen Cowell	Mr. & Mrs. Joel Mackoff
E. Mary Craig	Mr. & Mrs. H. Richardson Malkin
Mr. Alexander de Halmy	Miss Denise Mara
Mr. Anthony J. Dodd	Ms. Anne Mathisen
Dr. & Mrs. M. Dodek	Mr. & Mrs. H. Morris
Dr. P. Dodek	Ms. Naomi Muto
Mr. & Mrs. Leo Ehling	Mr. & Mrs. W.S. Ornstein
Mrs. Hildegard Eppich	Mr. & Mrs. John Parker
Dr. & Mrs. Sherold Fishman	Dr. John L. Parnell
Mr. & Mrs. A. Gercik	Mr. Anthony Roberston
Mr. & Mrs. Leon Getz	Mr. & Mrs. A. Rosenbaum
Dr. & Mrs. Paul Gilmore	Mr. & Mrs. Manny Schwartz
Mr. & Mrs. Leon Glassman	Dr. & Mrs. Cecil Sigal
Mr. R. Goldstein	Margaret J. Sinclair
Alma M. Grant	Mr. & Mrs. William Soper
Dr. & Mrs. N.F. Gropper	Mr. & Mrs. Marvin Stark
Vera Susan Gyemant	Mrs. Mary Steiner
Ms. Ann Harding	Mr. & Mrs. Paul Szasz
Mr. & Mrs. Paul Heller	Dr. & Mrs. Gordon Trueman
Mr. & Mrs. S. Heller	Mrs. Verda Tweed
Mrs. Martha Lou Henley	Mr. Peter Van Den Bosch
Mr. Fred Hirschler	Dr. G. Volkoff
Mr. & Mrs. D. Holden	Mrs. Sophie Waldman
Mr. & Mrs. M. Horvat	Mr. & Mrs. Gordon Walters
Dr. & Mrs. George Hougham	Mr. & Mrs. Marvin Weintraub
Mrs. Robert Inouyé	Mr. & Mrs. John Wood
Ms. C.M. Jutte	Mr. & Mrs. H. Woogman
Dr. John Kent	