

VANCOUVER *Recital* SOCIETY

Presents:

THE PIANISTS

**VLADIMIR
ASHKENAZY**

Thursday, February 3, 94 8pm

**MURRAY
PERAHIA**

Tuesday, March 8, 94 8pm

**ANDRÁS
SCHIFF**

Monday, May 9, 94 8pm

THE ORPHEUM

The Vancouver Sun

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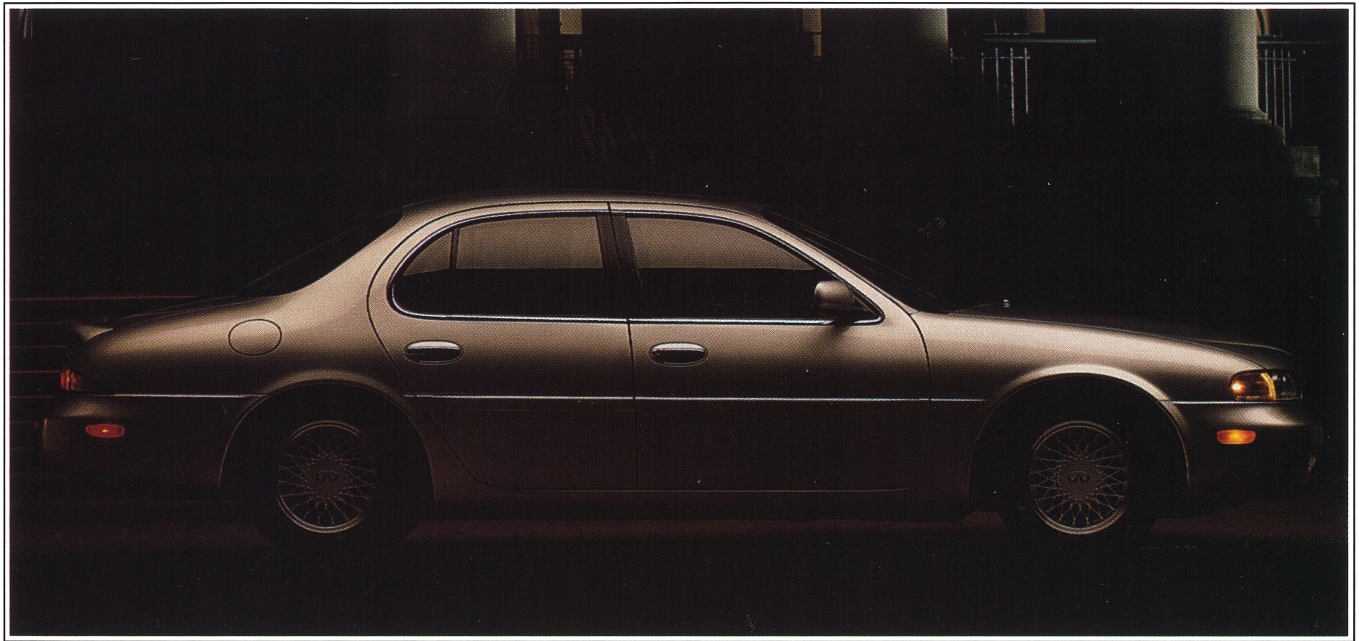
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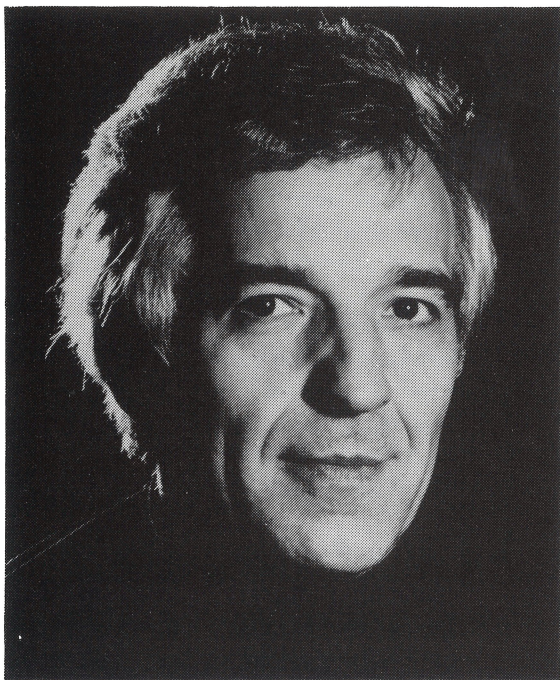
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VLADIMIR ASHKENAZY

During the last thirty-five years Vladimir Ashkenazy's richly active life has encompassed more than one career. In 1962 his already significant reputation as a pianist was confirmed by winning First Prize in the Second Tchaikovsky Competition in Moscow. He has since appeared each season in all of the great musical centres of the world. Running parallel to his performing career as a pianist is his equally demanding one as a conductor engaged by the leading orchestras worldwide.

During the last twenty years Mr. Ashkenazy has steadily increased his activities as a conductor, culminating in 1987 with his appointment as Music Director of London's Royal Philharmonic Orchestra. Since then he has maintained an intensive schedule of engagements with the RPO in London and abroad. Of his most recent projects with the RPO highlights have included two concerts in Moscow in 1989, this being Mr. Ashkenazy's first return to the Soviet Union in twenty-six years. These concerts were followed by an equally successful tour of Japan. In September 1991, Mr. Ashkenazy and the RPO completed a tour of South America - the first in many years by a London orchestra - performing to great acclaim in Mexico City, Buenos Aires, Rio de Janeiro,

Brasilia, and Sao Paulo; in January 1992 they made a tour of all the EC capitals to mark the 1992 single European market.

Since September 1987 Mr. Ashkenazy has also been Principal Guest Conductor of the Cleveland Orchestra, with whom he performs for several weeks each year, both in Cleveland and on tour in the USA. In October 1989, he became Chief Conductor of the Radio Symphony Orchestra Berlin where his tenure currently extends to 1998. He has developed a particularly close association with this orchestra, giving many concerts and radio broadcasts in Berlin every season and touring extensively throughout Europe. Highly successful tours of Japan and the USA will be followed by return visits in future seasons.

Other orchestras with which Mr. Ashkenazy has recently appeared as guest conductor include the Los Angeles Philharmonic, the Boston Symphony, and the San Francisco Symphony. He has also conducted the Berlin Philharmonic in Berlin and Salzburg, and will work with the Orchestre de Chambre de Lausanne in a concert and recording project next season.

As a recording artist, Vladimir Ashkenazy's catalogue with Decca Records is enormous, covering almost all the major works for piano by Mozart, Beethoven, Chopin, Rakhmaninov, Prokofiev, and Scriabin. As well, his list of recordings as a conductor is already substantial. Major projects already in the catalogue include: the symphonies of Rakhmaninov with the Royal Concertgebouw; Sibelius and Beethoven symphonies, and Mozart piano concertos with the Philharmonia; and Shostakovich symphonies with the Royal Philharmonic Orchestra. Ongoing plans include a major Stravinsky project with the DSO Berlin, Brahms symphonies with the Cleveland Orchestra, as well as works by Prokofiev, Strauss, and Stravinsky with the Orchestre de Chambre de Lausanne. He is also active as a chamber musician, notably in partnership with Itzhak Perlman and Lynn Harrell with whom he has performed and recorded many of the great works of the chamber music repertoire.

Mr. Ashkenazy lives in Lucerne with his family.

Vladimir Ashkenazy is represented by Harrison/Parrott Ltd. 12 Penzance Place, London W11 4PA, founder member of the consortium European Artists Direct.
Vladimir Ashkenazy records for Decca/London.

VLADIMIR ASHKENAZY

In Recital

Thursday, February 3, 1994

PROGRAMME

Ludwig van Beethoven
(1770-1827)

Sonata in G major, Op.31, no.1

Allegro vivace

Adagio grazioso

Rondo: Allegretto

Sonata in D minor, Op.31, no.2

Largo — Allegro

Adagio

Allegretto

INTERMISSION

The audience is requested to refrain from applause between the Romeo and Juliet pieces and the Sonata.

Sergey Prokofiev
(1891-1953)

Two Pieces from Romeo and Juliet

Romeo and Juliet Love Scene and Farewell

Masques

Sonata No. 8 in B flat major, Op.84

Andante dolce

Andante sognando

Vivace

This Concert is dedicated to Edwina Heller
Life President of the Vancouver Recital Society
in celebration of her special birthday
and extraordinary contributions to the musical life of Vancouver.

PROGRAMME NOTES

Beethoven and Prokofiev - a chasm of years separate the two. Yet there is a tie that binds these seemingly disparate figures. Both chose to use the piano sonata as the primary vehicle for the working out of their most ambitious musical ideas. The *sonata*, as a Classical form brought to monumental heights in the creative genius of Beethoven, lay essentially dormant for much of the succeeding epoch. Only in the 20th century did it find its rebirth in the achievements of Prokofiev, the only composer of this century to have produced a substantial number of solo piano sonatas - nine in all. For both composers their sonatas for this medium represent an evolution of ever increasing breadth and freedom of intention, revealing the very process of the composers' deepening thoughts.

As an heirloom inherited from his predecessors, the sonata form in Beethoven's hands became thoroughly transformed. In particular, having given the piano sonata equal importance to his symphonic and chamber works, Beethoven assigned a special function to it that demanded a radical review of its structural principles. It thus became his primary experimental form, and the means through which he most freely explored the depths of his interior life.

The first two sonatas of Opus 31, composed in 1802 and published in 1803, were written during a year of major crisis in Beethoven's life. It was in that October of 1802 - in the face of increasing deafness - that he wrote the "Heiligenstadt Testament", that bitter and tragic document in which he appeared to bid farewell to all his hopes and aspirations. Yet in the first *Sonata* (G major) there is little intimation of crisis or tragedy. The second D minor *Sonata* however, is another matter. Tragic and prophetic, the work is most original in form. In its exploration of the Classical sonata concept of "theme", nowhere does the thematic material take on a basic form; instead it manifests itself in ever-changing guises according to its location in the formal process.

The D minor *Sonata* has often been referred to as the "Tempest" *Sonata* having acquired this nickname through a cryptic comment made by Beethoven to his early biographer, An-

ton Schindler. In response to a question posed by Schindler as to the meaning of the work, Beethoven referred Schindler to Shakespeare's "*The Tempest*". There are, of course, no phrase-by-phrase correlations with the play; instead the listener is asked to invoke the imagination, exercising its powers to probe beneath the surface.

Prokofiev's score to *Romeo and Juliet*, commissioned by the Kirov Ballet, was finished in the autumn of 1935. At the time, both the choreographer Lavrosky, and the ballerina Ulanova complained about the difficulty of the score and objected to both the lightness and brevity of many of the passages, and the novel lyricism and angularity of the music. After many threats from the Kirov Ballet to cancel the contract and much argument, Prokofiev agreed to some alterations; in return they would relinquish their demand for a happy ending. In the interim, anxious to ensure the survival of the new work, Prokofiev completed three orchestral suites of the ballet. In addition, he transcribed some of the music into ten pieces for piano in 1935, performed them in Moscow in 1937 before publishing the set in 1938.

In the year that marked the beginning of the Second World War, Prokofiev sketched out three piano sonatas (Nos. 6-8). Dubbed the "War Sonatas", these are among the composer's most significant works. *Op.84* was completed in 1944, and given its premiere that same year by Emil Gilels. There is little that would lead one to suspect that its composition spans almost exactly the period of W.W.II. It inhabits a flowing and elegant neo-classic world of expression. The opening movement has a calm and transparency troubled only briefly by the agitations of the development and coda. The middle movement is almost a passing homage to Schubert in its minuet-like rhythms and illumination of main themes in changing tone colors. The final movement, with its mechanical ostinato punctuated by angular accents, assumes the quality of a gigue-like burlesque. In keeping with the pressures exerted by the Communist regime for a more "populist" tone in Russian music, this *Sonata* is a reminder of Prokofiev's striving "for a clear, musical language, readily understood and loved by the new mass audience."

Programme notes by Gloria Wong

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MURRAY PERAHIA

Murray Perahia is recognized worldwide as a musician of rare musical sensitivity. His recitals and orchestral appearances play to sold-out houses and his extensive award-winning Sony Classical discography makes him one of today's leading recording artists. He performs regularly with the leading orchestras in America and Europe, and is heard in recital in all of the world's major music centres. As well, in chamber music engagements he has collaborated with many of the finest instrumentalists and string quartets.

Murray Perahia has recorded exclusively for Sony Classical since joining the CBS Masterworks label in 1972; his debut recording was selected as the best solo album of 1973 by Time Magazine. In 1976 he began what was to become a nine-year, 13-disc undertaking — recording the complete Mozart concertos with the English Chamber Orchestra. Mr. Perahia has won over ten major recording awards for this landmark project, including the Grand Prix du Disque, three Edison Prizes, and the International Critics Award.

In addition, Mr. Perahia's extensive discography includes: the Mendelssohn concertos with Sir Neville Marriner and the Academy of St. Martin in the Fields; the complete Beethoven concertos with Bernard Haitink and the Amsterdam Concertgebouw Orchestra; the Schumann and Grieg concertos with Sir Colin Davies and the Bavarian Radio Orchestra; and the Chopin concertos with Zubin Mehta and the Israel Philharmonic. He has also made numerous solo recordings of the music of Schubert, Schumann, Mendelssohn, Chopin, Beethoven, and Bartók.

Mr. Perahia received a Grammy Award for Best Chamber Music Performance for his recording of Bartók's *Sonata for Two Pianos and Percussion* with Sir Georg Solti. His most recent recordings feature the music of Mozart (a concerto album with the Chamber Orchestra of Europe, and a solo album of sonatas), and Schubert's *Winterreise* with Dietrich Fischer-Dieskau, which was released in January 1993 on CD and laserdisc.

Murray Perahia's unique artistry and international standing have been documented in film profiles and television performances both in the U.S. and Europe. He was featured performing the five Beethoven concerti in concerts with Sir Neville Marriner and the Academy of St. Martin in the Fields, performances that were filmed for television, video cassette and laserdisc. Recently, a special featuring Mr. Perahia in rehearsals and performances of the Mozart Concerti K.467 and K.595 with the Chamber Orchestra of Europe was filmed for conventional television and for future broadcast in high-definition television.

In the 1993-94 season, Mr. Perahia will perform recitals in all the major European cities, as well as the complete Beethoven concerto cycle both in Berlin with the Berlin Philharmonic/Claudio Abbado, and in Ferrara, Italy with the Chamber Orchestra of Europe. His North American recital appearances include Vancouver, Portland, San Francisco, Los Angeles, Chicago, Ann Arbor, Toronto, Ithaca, and Carnegie Hall in New York.

Mr. Perahia now resides in London with his wife and two sons.

MURRAY PERAHIA

In Recital

Tuesday, March 8, 1994

PROGRAMME

Ludwig van Beethoven
(1770-1827)

Sonata in F minor, Op.2, no.1

Allegro
Adagio
Menuetto - Trio
Prestissimo

Johannes Brahms
(1833-1897)

Rhapsody in B minor, Op.79, no.1
Capriccio in B minor, Op.76, no.2
Intermezzo in E flat minor, Op.118, no.6
Rhapsody in E flat major, Op.119, no.4

INTERMISSION

Frédéric Chopin
(1810-1849)

Ballade No.2 in F major, Op.38
Etudes: Op.10, no.3 in E major
Op.10, no.4 in C sharp minor
Mazurkas: Op.33, no.2 in D major
Op.17, no.4 in A minor
Op. 7, no.3 in F minor
Berceuse, Op.57
Ballade No.4 in F minor, Op.52

Murray Perahia appears by arrangement with Columbia Artists Management Inc. Personal Direction: Ronald Wilford and Laurence E. Tucker.
Associate: Diane L Saldick. 165 West 57th Street, New York, N.Y. 10019-2276

Murray Perahia records exclusively for Sony Classical
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PROGRAMME NOTES

The piano sonata inherited from Beethoven's predecessors had typically consisted of three movements, or after the Italian manner, of only two. In his first dozen or so sonatas, Beethoven alternated between this usual three-movement plan, and an expanded form with the added *minuet* or *scherzo* borrowed from the contemporary symphony and string quartet. The three sonatas that comprise Beethoven's Opus 2 were completed in 1795; the F minor *Sonata* Op.2, no.1 is in the expanded four-movement form. In this *Sonata*, the influence of the string quartet is evident not only in the use of structure, but also in the piano writing. Furthermore, the second movement is an adaptation and a remodeling of a movement from his *Piano Quartet in C*, WoO 36 dating from 1785.

With the entry into the Romanticism of the 19th century, the *sonata* became dislodged from its central position within piano music, and composers became increasingly interested in the various shorter forms which flourished. Coming into prominence in the early decades of the 19th century, the short lyric piano piece emerged as a particularly attractive example of this new lyricism. The masters of this genre showed inexhaustable ingenuity in not only exploiting the technical resources of the instrument and its capacity for lyric-dramatic expression, but in its projection of these moods within a compact frame. Among the titles most frequently applied were *intermezzo* (interlude), *capriccio* (caprice), and of larger dimensions the *rhapsody* and *ballade*. In the dance category were the *waltzes*, *polonaises*, and *mazurkas* to name but a few.

Brahms' early compositions for solo piano were largely

written by the year 1864. Thereafter compositions for the instrument appeared few and far between until a late burst of activity in the years 1892-93 produced the *Fantasies* Op.116, the *Three Intermezzi* Op. 117, and the sets of Op.118, and Op.119. Midway between the early and the late piano music were the isolated eight pieces of Op.76, and the *Two Rhapsodies* Op.79 of 1878 and 1879. In all of them, episodic structures predominate, although there exists in the longer works the occasional approximations of sonata form. This body of works is marked above all by a lyricism, and a quality of introspection and autumnal resignation peculiarly his own.

Chopin was the only major composer of the 19th century whose creative life and imagination were wedded entirely to the keyboard. In terms of both conceptual scale and content, the four *Ballades* of Chopin reveal the composer at the summit of his art. Composed between 1831 and 1842, the *Ballades* owe their influence to the poetry of the Polish poet Adam Mickiewicz though they clearly make no attempt to express in a programmatic manner the literary or narrative content of the poetry. The musical feature common to all of the *Ballades* is their sextuple metre; the first *Ballade* alone is in 6/4 while the other three are in 6/8. One other important feature is the emphasis placed on the free metamorphosis of themes. In this way thematic variation, and development seem to unfurl in a literary, narrative, or programmatic manner. One is left with an overwhelming impression of the organic growth that was so highly prized in all Romantic theories of art.

Programme notes by Gloria Wong



JANE HAYES
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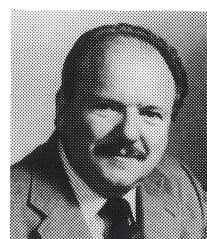
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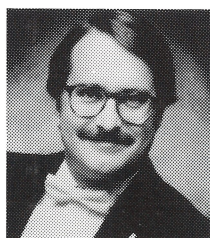


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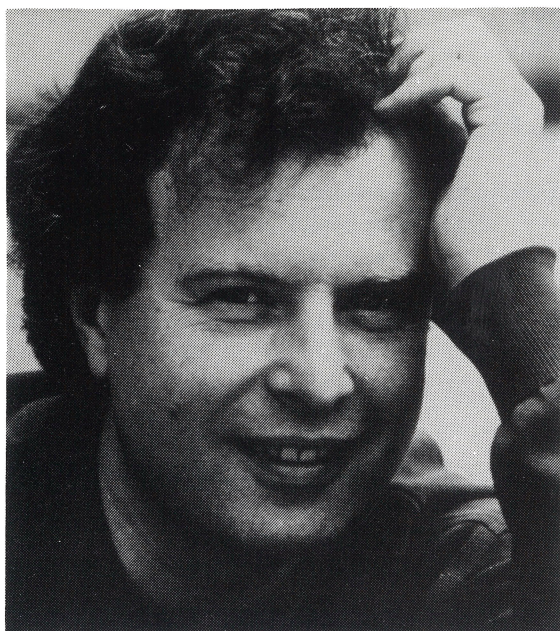
These renowned performers will also be offering master-classes at the 23rd annual Johannesen International School of the Arts running July 3rd through July 28th, 1994 in Victoria.

Performers listed are those expected for the current program but are subject to change without notice.

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ANDRAS SCHIFF

Pianist András Schiff is recognized worldwide for his thoughtful and inspired interpretations. Born in Budapest, Hungary in 1953, he began piano lessons at the age of five with Elizabeth Vadász and continued his musical studies at the Ferenc Liszt Academy with Professor Pal Kadosa, Gyorgy Kurtag, and Ferenc Rados; he also worked with George Malcolm in London.

Today, Mr. Schiff occupies a prominent position among the world's leading musicians. Each season his calendar is filled with concerto engagements with the major orchestras of Europe, North America, Japan, and Israel, and he appears regularly at the festivals of Salzburg, Vienna, Lucerne, Ansbach, and Feldkirch. Recitals and special projects take him to all of the international music capitals and include the presentation of many special cycles of the major keyboard works of Bach, Haydn, Schubert, and Bartók. Mr. Schiff has also begun conducting all-Bach concerts from the keyboard, most recently with the Chicago Symphony Orchestra.

Since childhood, András Schiff has enjoyed playing chamber music and he continues to do so with close musical friends and colleagues among them: Dietrich Fischer-Dieskau; Barbara Hendricks and Gidon Kremer. Upcoming chamber music projects in North America will include recitals in New York with Heinz Holliger, and a tour with Cecilia Bartoli.

In 1988, Mr. Schiff served as Artistic Director of a Haydn Festival held at London's Wigmore Hall. The success of the eight sold-out concerts resulted in invitations to repeat the event in New York and Vienna. In September 1989, he founded "Musiktage Mondsee" near Salzburg, an annual one-week chamber music festival that focuses on two composers each season. The 1994 Festival will be devoted to the works of Haydn and Schumann.

His last season was highlighted by a two-week Schubertiade residency in New York at the 92nd Street Y. In addition to performing the complete Schubert Sonatas in six recital performances, he participated in multiple lectures and masterclasses. For the past two seasons, he performed Schubert sonata cycles in the European music capitals.

András Schiff's N. American engagements this season will include performances with the Philadelphia Orchestra both in Philadelphia, and in New York's Carnegie Hall, and the San Francisco Symphony. Recitals will be given in Vancouver, Toronto, Princeton, New Jersey, and Portland, Maine.

As an exclusive artist with Decca/London Records, András Schiff has already established a prolific discography and received several international recording awards, most notably three *Grammy* nominations and one 1990 *Grammy* award for "Best Classical Instrumental Soloist" for the Bach *English Suites*, and the 1991 *Gramophone* award for "Best Solo Vocal Recording" for his partnership with tenor Peter Schreier in Schubert's *Die Schöne Müllerin*. Recent releases include: Bach's *Italian Concerto*; a disc of Beethoven, Mozart, Schubert, and Haydn *Italian Songs* with Cecilia Bartoli; Schubert *Impromptus*; the entire J.S. Bach keyboard concerto literature with the Chamber Orchestra of Europe; and the complete Mozart piano concerti with Sandor Végh leading the Camerata Academica of Salzburg.

András Schiff has been awarded the "Premia della Academia Chigiana, Siena" in 1987, the "Wiener Flötenuhr" Mozart Prize of the City of Vienna in 1989, and the Bartók Prize in 1991, as well as "Best Instrumentalist of the Year 1992" at the International Classical Music Award in Birmingham. He lives in Salzburg, Vienna, and London with his wife, Yuuko Shiokawa.

The Vancouver Recital Society presented András Schiff in his Canadian début in 1981. Due to popular demand, he was immediately re-engaged for the following season. After a period of twelve years, we are delighted to welcome András Schiff back to our stage.

ANDRAS SCHIFF

In Recital

Monday, May 9, 1994

PROGRAMME

Leoš Janáček
(1854-1928)

On an Overgrown Path, Book 1

- | | |
|---------------------------------|---|
| 1. Our evenings | 6. Words fail |
| 2. A blown-away leaf | 7. Good night |
| 3. Come along with us | 8. Unutterable anguish |
| 4. The Virgin of Frydek | 9. In tears |
| 5. They chattered like swallows | 10. The little owl continues screeching |

Robert Schumann
(1810-1856)

Dauidsbündlertänze, Op.6

- | | |
|--|---|
| 1. Lebhaft (<i>Lively</i>) | 11. Einfach (<i>Simple</i>) |
| 2. Innig (<i>Intimate</i>) | 12. Mit Humor (<i>With humour</i>) |
| 3. Mit Humor (<i>With humour</i>) | 13. Wild und lustig (<i>Wild & merry</i>) |
| 4. Ungeduldig (<i>Impatient</i>) | 14. Zart und singend
(<i>Tender and singing</i>) |
| 5. Einfach (<i>Simple</i>) | 15. Frisch (<i>Fresh</i>) |
| 6. Sehr rasch (<i>Very quickly</i>) | 16. Mit gutem Humor
(<i>With good humour</i>) |
| 7. Nicht schnell (<i>Not fast</i>) | 17. Wie aus der Ferne
(<i>From a distance</i>) |
| 8. Frisch (<i>Fresh</i>) | 18. Nicht schnell (<i>Not fast</i>) |
| 9. Lebhaft (<i>Lively</i>) | |
| 10. Balladenmässig, sehr rasch
(<i>Like a ballad</i>) | |

INTERMISSION

Leoš Janáček

Sonata 1.X.1905

The Presentiment
The Death

Robert Schumann

Symphonic Etudes, Op.13

András Schiff appears by arrangement with Shirley Kirshbaum & Associates. 711 West End Ave. New York, N.Y. 10025.
András Schiff records exclusively for Decca/London.

This concert is generously sponsored by Dr. Eva Bene, and an anonymous sponsor.

PROGRAMME NOTES

The articulation of the very elements which make up a particular composer's style is indeed problematic. For cannot the phrases used to define one composer's stylistic traits be attributed to a host of other composers? The search for the elusive qualities specifically colouring the essence of a composer's style — their trademark — lies partly with a search for, and a deeper understanding of the profound influences to which a composer's art is anchored.

For Schumann, his art is very much a literary-musical one in which the two fields are so closely connected that it is often difficult to know where the one begins and the other ends. The single most potent force behind Schumann's creativity rests with the works of the German-Romantic writer/poet Jean Paul Richter. In particular was Richter's novel *Die Flegeljahr* ("Years of Trial"), one of the first German-Romantic novels to deal with a concept very much in vogue at the time — the dual personality, or the *Doppelgänger*. The central figure in the novel is a pair of twins, Walt and Vult, who were in fact one and the same person. Vult was the passionate, violent, extremely sensitive musician/vagabond. Walt was portrayed as the naive young poet who lived in a pleasant world of dreams. Throughout Schumann's life this novel became his constant companion; one of the very few possessions left at his deathbed was an old badly worn copy of the novel with many of its passages underlined and corners torn away.

Embracing these characters wholeheartedly, Schumann transferred this idea of the "double" to himself, his music, and to his writings for his music periodical *Die Neue Zeitschrift für Musik*. In the journal two characters became his literary masks: Florestan who personified the rebel; and Eusebius, the gentle poet. They were both members of an imaginary league, the *Davidsbündler*, who fought with high artistic ideals against the narrow-minded bourgeois Philistines of the day — those who Schumann considered to be the enemies of true Art and Imagination.

The background to the *Davidsbündlertänze* (1837 — "Dances of the League of David") is an imaginary ball during which the two friends, Florestan and Eusebius, relive the most tender love affairs based on their literary prototypes, the brothers Walt and Vult from Richter's novel. Although the work bears a dedica-

tion to a grandson of Goethe (Walter von Goethe), there is little doubt that Schumann intended the cycle for Clara Wieck to whom he was engaged. This connection is irrefutably established by the musical motto of the opening two bars quoted directly from a *mazurka* written by Clara Wieck.

"*Etuden im Orchestercharakter von Eusebius und Florestan*" was Schumann's first title for the *Symphonic Etudes* Op.13 of the year 1834. Joining the two concepts, study and variation, the original title's significance points both to the orchestral fullness of tone and color which the piano writing achieves, and the romantic duality of the two souls of Schumann's alter ego. As in the *Davidsbündlertänze*, once again the theme is connected to a woman — this time, Ernestine von Fricken — to whom Schumann was briefly engaged. The young lady's guardian, the Baron von Fricken, supplied Schumann with the theme upon which the work is based. Originally having seventeen variations, five were deleted by Schumann at the time of publication.

Although born in 1854, two years before the death of Schumann, the Czech composer Leoš Janáček is considered a musician belonging to the 20th century as his most important works were written after 1900. Owing to his highly individual musical language and headstrong vigour he found little comprehension among his contemporaries, and was, until recent years, condemned to linger with his creative work in the peripheries of the international music arena.

Janáček's aesthetics were held in the iron grip of the 19th century philosophical system of Johann Herbart whose works enjoyed great popularity and were widely disseminated at the time. At the heart of the Herbartian system was the notion of atomism — the resolution of contradictions in things and ideas by the articulation of elements into their smallest possible components which remain as fixed and unchanging entities. This reduction to lowest terms is at the core of Janáček's theories of rhythm, melody, and harmony. In his works atomistic motives and rhythms are repeated many times in a kind of mosaic, melting and overlapping to form a larger dramatic whole.

Janáček wrote very little for solo piano; his main works consist of the *Sonata I.X.1905*, the collection of short pieces in two

series *On an Overgrown Path*, and the suite *In the Mist*. *On an Overgrown Path* was composed in phases between 1901 and 1911. Memories of Janáček's youth in Hukvaldy, interwoven with those of his dead daughter Olga who spent her last summer at Hukvaldy form the psychological and emotional landscape of the cycle.

The *Sonata I.X.1905*, bearing in its title the exact date of composition, was written in response to the events surrounding the shooting death of a Czech worker on October 1, 1905 by a German soldier during a demonstration in favor of a Czech culture and language. A few days before its performance on January 21, 1906 the temperamental composer destroyed the third movement of the *Sonata*, setting fire to it. At a subsequent performance in Prague, with doubt once again setting in, Janáček

this time snatched the score and threw it into the river. Fortunately, having learnt from experience, the pianist had carefully made copies; not until 1924 did Janáček authorize its publication.

In his book *Art and Illusion* E.H. Gombrich tells the story of Kenneth Clark moving backwards and forwards in front of a painting, trying in vain to find the point from which he could examine both the intricate details of brush stroke and the painting as a unity, the point at which the whole and the sum of its parts are simultaneously perceptible. "Essence of style" is very much like a painting in this sense. Though it may be associated with certain elements, it does not necessarily derive from them. When one steps too closely, it seems to vanish in the multiplicity of details, none of which individually capture that quality which remains so ever elusive.

Programme notes by Gloria Wong

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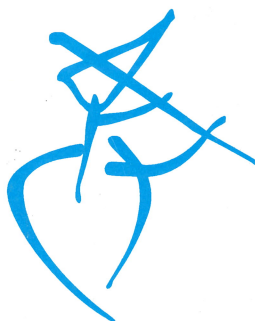
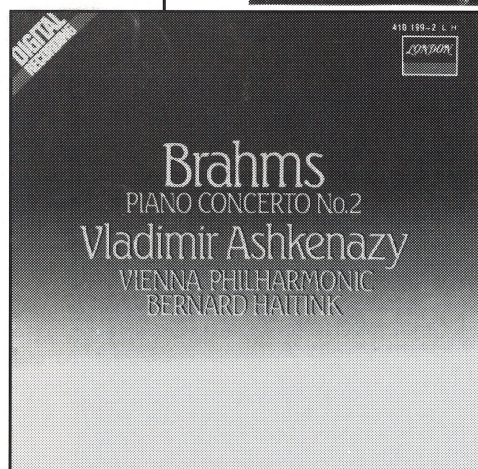
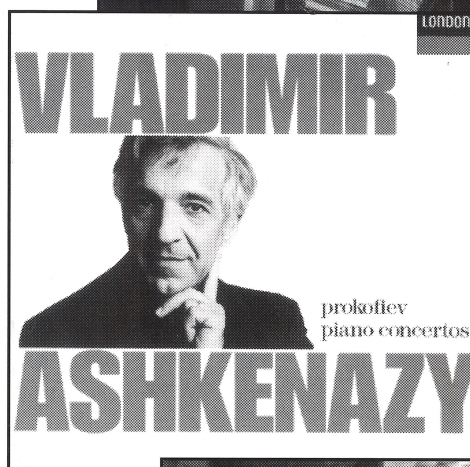
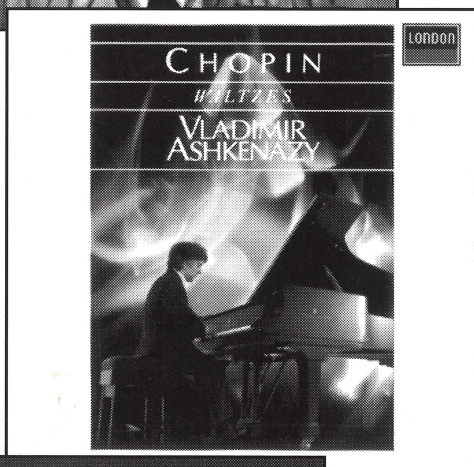
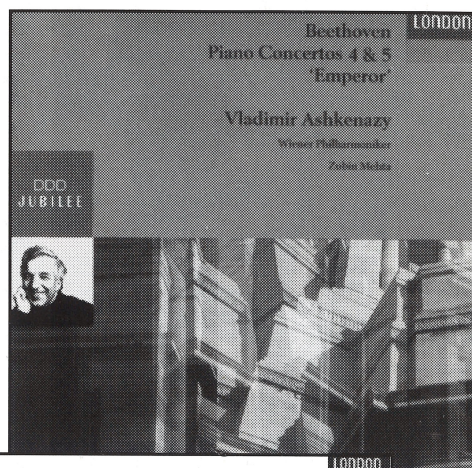
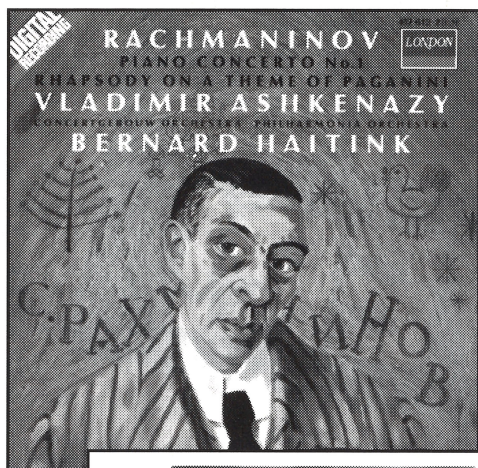
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