



du Maurier Arts Ltd.

VANCOUVER *Recital* SOCIETY

Edgar Meyer
Double Bass

David Russell
Guitar

Amy Dorfman
Piano

Sunday
February 20, 1994

Sunday
March 6, 1994

THE GEORGIA
straight

BC hydro 

I 4TH SEASON
1993-1994



AT THE VANCOUVER
PLAYHOUSE

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VANCOUVER RECITAL SOCIETY
wishes to acknowledge the generosity and
public-spiritedness of BC Hydro in making it
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South Slope to attend a repeat performance of this
concert free of charge at the Playhouse on
Monday, February 21,
at 10:00 a.m.

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Edgar Meyer

AT THE AGE OF 32, EDGAR MEYER HAS ESTABLISHED himself not only as one of the top instrumentalists of his generation, but also as an innovative and often-performed composer.

He began lessons at the age of five under his father's instruction, and later continued his studies with Stuart Sankey. Since then, Edgar Meyer has been the winner of numerous competitions, among them the 1981 Zimmerman-Mingus Competition which was the first international bass competition held in the United States. In 1985, he became the first regular bass player for the Santa Fe Chamber Music Festival and to date has written six works for that Festival. Edgar Meyer has also been featured as a performer and composer at the festivals of Aspen, Chamber Music Northwest, Caramoor, and Marlboro, and will be a frequent guest with the Chamber Music Society of Lincoln Center in 1993-1995. He has been presented in recitals throughout the United States, including New York, Los Angeles, Chicago, and San Francisco. Both Meyer's compositions, as well as his collaborations (ranging from the Gaurneri Quartet all the way to James Taylor) exhibit his interest in a wide spectrum of styles. He was also the first bass player to be featured as a bowed soloist on mainstream radio in multiple #1 hits, including Kathy Mattea's "Where Have You Been" which won the CMA, ACM, and Grammy awards for "Country Song of the Year" in 1990. Other artists with whom Meyer has recorded include Garth Brooks, Bruce Cockburn, Mary Chapin Carpenter, Hank Williams Jr., T-Bone Burnett, Reba McEntyre, the Indigo Girls, Travis Tritt, and the Chieftains.

Meyer is a member of the progressive bluegrass band "Strength in Numbers", whose members include Mark O'Connor, Sam Bush, Jerry Douglas, and Bela

Fleck. He also performs regularly in a trio with Russ Barenberg and Jerry Douglas. In 1991, Meyer was featured in both the *Wall Street Journal*, and "CBS Sunday Morning".

In March 1993, Meyer wrote and premiered his own bass concerto with Edo de Waart and the Minnesota Orchestra, immediately following which de Waart commissioned from him another piece for the Orchestra's 1994-95 season. In the interim, Meyer is finishing a bass quintet which he will premiere with the Emerson String Quartet.

Edgar Meyer made his Vancouver debut on this Series in 1981 in a concert with violinist Robert McDuffie, and cellist Gary Hoffman.

Amy Dorfman

PIANIST AMY DORFMAN HAS PERFORMED AS A soloist and chamber musician throughout the United States and in Europe. She has appeared at the Sedona Music Festival in Arizona and at numerous annual summer festivals in Germany. Ms. Dorfman was First Prize winner in the Fischhoff Chamber Music Competition, and received the coveted Performer's Certificate from the Indiana University School of Music, where she studied with James Tocco and Alfonso Montecino. She is a Touring Artist for the Tennessee Arts Commission, and currently serves on the faculty of the Blair School of Music at Vanderbilt University.

*Mr. Meyer appears by arrangement with Schofer/Gold Inc.,
173 Riverside Drive, New York, NY 10024*

PROGRAMME

Sonata HWV 373
(orig. for Violin and Continuo)

GEORGE FRIDERIC HANDEL 1685-1759

Adagio

Allegro

Largo

Allegro

Sonata G.9
(orig. for Violincello and Continuo)

LUIGI BOCCHERINI 1743-1805

Andantino

Adagio assai

Tempo di Menuetto amoroso

Baal Shem, Pictures of Chassidic Life

ERNEST BLOCH 1880-1959

Vidui (Contrition)

Nigun (Improvisation)

Simchas Torah (Rejoicing)

INTERMISSION

Selection of Original Works
(To Be Announced)

EDGAR MEYER B.1962

Pavanne

GABRIEL FAURÉ 1845-1924

Zigeunerweisen

PABLO DE SARASATE 1844-1908



CBC

*Tonight's recital is being recorded for broadcast at a later date
on CBC Stereo's "The Arts Tonight" (105.7 FM)*

That Edgar Meyer's recital this evening resembles a violin virtuoso programme from the 'good old days' gives a preliminary indication of the strides made by the double bass in general and by bassist *extraordinaire* Edgar Meyer in particular.

The opening Handel *Sonata* is one of a Corelli-influenced set published in 1726 for "German flute, Hautboy, and Violin" with continuo accompaniment. Prior to the triumph of the authentic performance movement these "violin sonatas" were a standard feature on recitals (usually with over-developed piano realizations). In something of a return to a pragmatic 18th century ethos, Meyer has appropriated this convention and taken it a stage further by adapting the work for bass.

The F major *Sonata* of Boccherini has a similar provenance: originally written sometime in the 1750s or early 1760s, the work was one of a number composed to showcase Boccherini's own cello performance skills. Musicologists are still unclear about the role the accompaniment would have played, and there is particular speculation about what instrument would have been involved: violin, bass, or keyboard. It remains a gallant solo piece, designed to present the solo instrument (why not the double bass?) in an effective and charming manner.

Subtitled *Three Pictures of Chassidic Life*, Ernest Bloch's *Baal Shem* was composed in 1923 in Cleveland (where the Swiss-born composer was briefly the director of The Cleveland Institute of Music). It is one of a handful of this Swiss-American master's most popular works, written as a conscious evocation of Jewish musical traditions. Bloch himself recognized that the suite was essentially a lightweight work, but also recognized its potential.

It is simply not true that the practice of presenting selections "announced from the platform" (in the recent

fashion made popular by Itzhak Perlman) has been invented to forestall preemptive strikes by programme note annotators. Rather, it is actually a wonderful new convention that allows the performer to tailor at least part of the programme to the house and mood. The difference here is that the selections will be drawn from the compositions by Meyer himself.

Fauré's well-known *Pavanne* was actually composed as a choral work for Elizabeth, Countess Greffulhe, with words by her more famous cousin, Robert de Montesquiou; these Proustian resonances add considerably to its period charm. Though the work has been an excellent ambassador for Fauré on countless programmes, few performances could be more evocative than one presented as the highlight of an evening soirée given by its dedicatee – performed with mime and dance in a moonlit clearing in the Bois de Boulogne.

The late 19th century virtuoso Pablo de Sarasate is today recalled for his handful of hyper-virtuoso violin works, none with greater longevity than the *Zigeunerweisen*; it has ended countless programmes, and doubtless will continue to do so. While its violinistic pyrotechnics can hardly be considered subtle, the overall effect of this warhorse is predictably, and deservedly brilliant. But on the bass??? The mind boggles!

DAVID GORDON DUKE

David Russell

HAILED BY THE NEW YORK TIMES AS "A TALENT OF extraordinary dimensions," David Russell is considered one of today's greatest performers of the classical guitar. For the past decade his virtuosity and supreme musicality have made him a legend among classical guitarists throughout the world.

David Russell was born in Glasgow, Scotland in 1953, and as a child, moved to the Spanish island of Menorca where his father introduced him to the guitar. At sixteen, he moved to London to study at the Royal Academy of Music with Hector Quine. Twice he won the Julian Bream Guitar Prize and after graduating, received a scholarship from the Ralph Vaughan Williams Trust. In 1975, he accepted a grant from the Spanish government to study with José Tomas in Santiago de Compostela, Spain.

David Russell has won nearly all the major international guitar competitions including the Alicante Guitar Competition, the José Ramirez Competition, the Andres Segovia Competition in Palma de Mallorca, and Spain's most prestigious competition – the Francisco Tarrega Competition in Benicasim. In 1979, he became one of the Greater London Art Association's "Young Musicians of London".

David Russell now spends most of his time touring Europe, North America, the Middle East, South East Asia, and Africa, performing to enthusiastic critical acclaim. He appears regularly in concert halls such as: the Wigmore, and Queen Elizabeth Hall in London; the Concertgebouw in Amsterdam; the Merkin Concert Hall in New York; and the Auditorio Nacional in Madrid. Upon hearing Mr. Russell's playing in London, Andres Segovia wrote: "My congratulations on your musicality and guitaristic technique." Composers such as Guido Santorosa, Jorge Morel, Francis Kleynjans, and Carlo Domeniconi have dedicated works to him.

David Russell has recorded for Overture Records of Canada, Guitar Masters Records and Pearl label of England, the Phoenix label, Polskie Nagrania Muza of Poland, and La Guitar d'Hier et Aujourd'hui of Belgium, and the Phoenix label. His most recent release is a double compact disc of Tarrega's complete works recorded for Opera 3 of Spain. He will record two CDs this year for Telarc International, which will feature the Rodrigo *Aranjuez* and *Gentilhombre* concertos.

*Mr. Russell appears by arrangement with
Chicago Concert Artists, 431 South Dearborn Street,
Suite 906, Chicago, Illinois 60605.*

Polonaise in E minor, Op.2, no.2

DIONYSIO AGUADO 1784-1849

Garuda

OLIVER HUNT B.1934

Suite No.7 in G minor

GEORGE FRIDERIC HANDEL 1685-1759

Ouverture

Andante

Allegro

Sarabande

Gigue

Passacaille

INTERMISSION

**Hommage to Augustín Barrios
(1885-1944)**

In commemoration of his death 50 years ago, the selections include some of his lesser known works and works recently discovered.



CBC

*Tonight's recital is being recorded for broadcast at a later date
on CBC Stereo's "The Arts Tonight" (105.7 FM)*

Though guitar aficionados will need no reminders, the general recital audience should perhaps consider the guitar's remarkable and recent ascent to prominence: in the last half century the instrument has become one of the most popular of all concert instruments, and today is a serious rival to everything except the piano and the violin.

While the guitar has a significant tradition of virtuoso recitalists dating back to the late 18th century, its new preeminence sidesteps the usual conventions and precedents for recital programming. Performers have few definitive models: the over-a-century-old conventions for piano (and, to a lesser extent, orchestral instruments) imply a recital sequence that simply does not effectively translate into guitaristic terms. Though blessed with a spectrum of works several centuries wider than the piano, the guitar repertoire lacks extended compositions that fill the better part of a recital half.

David Russell's programme is, in essence, two differing recital segments: the first historical, focusing on a single large scale work prefaced with two shorter complimentary compositions; the second an homage to the South American guitar virtuoso (and occasional composer) Agustín Barrios, in commemoration of his death 50 years ago.

The evening begins with Dionysio Aguado's *Polonaise*. Although he was a contemporary of the better known Fernando Sor, Aguado's dates belie the conservative nature of his compositional style, which fuses the developing conventions of 19th century guitar idioms with those of genteel classicism. The second piece, *Garuda*, is by contemporary British guitarist and composer Oliver Hunt.

The central work of the first half of the recital is a transcription of Handel's G minor harpsichord suite. Handel's notorious recycling of previous work makes the actual provenance of the suite impossible to definitively

track down, though it is accepted as an earlier composition or compendium of compositions brought together for pragmatic reasons and published in 1720. Solo keyboard compositions were scarcely Handel's forte, but the work imbues the conventional baroque suite sequence with the usual potent Handelian mixture of charm, skill and grandeur.

The second half of the recital is entirely drawn from the still diffuse repertoire of Agustín Barrios. Born in Paraguay in 1885, Barrios led the complicated life of a touring virtuoso in the early years of the century; according to his Grove's biographer, he appears to have been the first guitarist to record. Certainly he expanded his South and Central American renown during extensive tours in Europe in the '30s.

Barrios, the composer, is today a still shadowy presence. Though he was reasonably prolific, his musical legacy is confused. In his own time many of his works were consciously attributed to earlier composers — making him almost exactly the guitar equivalent of a Kreisler or Paderewsky.

DAVID GORDON DUKE

ACKNOWLEDGEMENTS

The following government agencies have made a major contribution to the VRS during the past year and we would like to acknowledge them with thanks.

The Government of Canada through the Department of Canadian Heritage;
the Challenge '93 Program, through Employment and Immigration Canada;
The Government of British Columbia through the Ministry of Small Business, Tourism and Culture;
The City of Vancouver;
The Touring Office of the Canada Council.

The Vancouver Recital Society gratefully acknowledges:

The du Maurier Arts Ltd. for its sponsorship of the Recital Series at the Playhouse;
The Vancouver Foundation for its financial assistance in the rebuilding of the Society's Hamburg Steinway;
The Cherniavsky Junior Club for the Performing Arts for making it possible for the Society to offer a number of substantially discounted subscriptions for students;
Collins Barrow for its generous assistance as the Society's honorary auditors.



The Vancouver Recital Society wishes to congratulate the Vancouver Foundation on the occasion of its Fiftieth Anniversary, and to acknowledge the importance of the Foundation's support of our artistic endeavours.

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NORTH AMERICA'S ONLY organization dedicated to the newest discoveries in the musical world, makes its home in Vancouver. The Vancouver Recital Society (VRS) was formed in 1980 to offer audiences the thrill of discovering the classical virtuosos of the future.

More than a decade later, the VRS enjoys one of the most loyal and supportive audiences in the city. Regularly selling out the Vancouver Playhouse, these audiences have been dazzled by such luminaries as Cecilia Bartoli, Joshua Bell, and András Schiff – long before they became household names.

In addition to this regular series, each year the VRS trains the spotlight on internationally renowned soloists – fundraising events which effortlessly fill the house. With performances at the lush Orpheum Theatre, the VRS has been honoured to present performances by such artists as Kiri te Kanawa, Jessye Norman, Itzhak Perlman, and Kathleen Battle.

Each summer, the VRS also presents the Vancouver Chamber Music Festival, a two week celebration of young international talent. Broadcast nationally by CBC Stereo, this Festival attracts music lovers from all over North America.

Funding for these recitals comes from ticket sales as well as from government sources. But a large portion of our support comes from private donors who affirm their role as patrons of inspiring and progressive musical talent. *Your assistance will help us all discover the stars of tomorrow.*

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du Maurier Arts Ltd. is privileged to provide many special Canadians the opportunity to develop their rare talents, and to share them with grateful audiences - large and small, young and old - all across the country.

du Maurier Arts Ltd.
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