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• PIANO •

Sunday
November 1, 1992

**PAMELA
FRANK**

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Sunday
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VANCOUVER PLAYHOUSE



season

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MEET THE ARTIST

Olli Mustonen

Olli Mustonen was born in Helsinki in 1967, and began his studies in piano, harpsichord and composition at the age of five. His first piano teacher was Ralf Gothoni, and he subsequently studied with Eero Heinonen (piano) and Einojuhani Rautavaara (composition).

Since his success as a prizewinner in the 1984 Geneva Competition for Young Soloists, he has developed a first class international performing career, working with many of the world's leading orchestras and conductors including the Cleveland Orchestra under Ashkenazy, the Chicago Symphony with Barenboim, the London Philharmonic with Klaus Tennstedt and the Royal Concertgebouw under Myung-Whun Chung. In recital he has been invited by the most prestigious centres, including the Konzerthaus, Vienna; Queen Elizabeth Hall, London; Théâtre de la Ville, Paris; 92nd Street Y, New York and the Kennedy Center, Washington.

Olli Mustonen performs regularly in festivals worldwide including those of Ravinia, Hollywood Bowl, Lockenhaus and Vancouver, where he last appeared in 1990, following his Vancouver debut on the Recital Series the previous year. He plays chamber music with artists such as Joshua Bell and Steven Isserlis, and has been Artistic Director of the Turku Music Festival.

His work as a composer has always been as important to him as his solo career. His *Toccata* for string quintet was in fact one of the hits of the 1990 Vancouver Chamber Music Festival. A number of Olli's compositions have been recorded for Finlandia Records. He now records exclusively for Decca; his first disc of Preludes by Shostakovich and Alkan was released last year to rave reviews, receiving an Edison Award, and most recently named Best Instrumental Recording by *Gramophone* magazine.

Management:
Harrison/Parrott Ltd, 12 Penzance Place, London W11 4PA

PROGRAMME

Album pour Enfants Op. 39

Peter Ilich Tchaikovsky
(1840-93)

1. Prière du matin
2. Matin d'hiver
3. Petite mère
4. Le petit cavalier
5. Marche des soldats
6. La nouvelle poupée
7. La poupée malade
8. Enterrement de la poupée
9. Valse
10. Polka
11. Mazurka
12. Chanson russe
13. Chanson du paysan
14. Chanson populaire (Danse russe)
15. Chanson italienne
16. Ancienne chanson française
17. Chanson allemande
18. Air de danse napolitaine
19. Conte de bonne femme
20. La sorcière
21. Douce rêverie
22. Chant de l'alouette
23. L'orgue de Barbarie
24. Dans l'église

Sonata in E Major, Op. 109

Ludwig van Beethoven
(1770-1827)

Vivace ma non troppo - Adagio espressivo
Prestissimo
Variations

INTERMISSION

Selections from *Album für die Jugend* Op. 68

Robert Schumann
(1810-1856)

Scheherazade (No. 32)
Kleine Romanze (No. 19)
Erinnerung (No. 28)
Reiterstück (No. 23)
Lento espressivo (No. 21)
Winterszeit I & II (Nos. 38, 39)

Études Symphoniques, Op. 13

Robert Schumann



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

PROGRAMME NOTES

Recital Society subscribers will recall Olli Mustonen's imaginatively programmed Vancouver debut. For his long-awaited return, he has compiled an equally intriguing combination — a programme with two distinct themes revealed in four ingeniously interrelated works.

Music for children is the first theme, with pieces for young performers by Schumann and Tchaikovsky. Schumann's *Album for the Young* was composed rather late in the composer's increasingly sad life, designed as a collection of functional, educational works for his own children. While not all of the pieces are of equal merit, it would be hard to name another pedagogical work which has stood the tests of time and regular performances — good, bad and indifferent — so sturdily over so many years.

Thirty years later Tchaikovsky emulated Schumann, writing his own far less familiar collection of works for children in 1878. Tchaikovsky's piano music in general has had few champions, and the Children's Pieces have been called trite and insipid. But Tchaikovsky himself seems to have had genuine enthusiasm for them; it was a project that he threw himself into with the utmost intensity, often composing as many as six little works in a single day. Critics notwithstanding, Tchaikovsky's recent biographer David Brown pays them a singular compliment when he notes that "it would be a mistake to dismiss them as mere childish prattle. In identifying with a musical world suitable for young children, Tchaikovsky showed not a touch of condescension, and these miniatures have a genuine creative life."

Pity, please, the poor commentator who must try and say something meaningful about Beethoven's Opus 109 Piano Sonata in a few well-chosen words; the paragon of theorists Heinrich Schenker required an entire monograph to assess the unique magnificence of this quirky masterpiece! Written in 1820 (at the same time as the *Missa Solemnis*), Opus 109 represents Beethoven's last explorations of the piano sonata. The work is an interlocking three-movement construction with a complex opening movement (in contrasting fast and slow sections), a central scherzo (typical of late Beethoven scherzos) and a magisterial set of variations as a finale.

Beethoven's use of variations as the formal climax of the work amounts to an apotheosis of the variation principal. "Whether or not Beethoven himself associated the crystalline, ethereal character of [the] last notes of Opus 109 with something of the same otherworldliness as the *Missa Solemnis*" writes Martin Cooper, "the hymn-like character of the original theme is unmistakable when it finally returns in its original form, bringing an extraordinary reminder to the listener of the distance that he has travelled during the space of these comparatively short six variations."

And this reveals the second of the thematic foundations of this evening's programme — the variation concept, which Schumann turned to in composing his Opus 13 *Études Symphoniques* just fifteen years after Beethoven's sonata.

The *Études* have always been a controversial composition; Schumann produced multiple versions of the set, and subsequent editors (including Clara Schumann and Brahms) have produced alternate editions. Notwithstanding the significant enough problem of which version of the score to perform, the work's deep focus on form and structure has seemingly intimidated pianists more comfortable with the immediate charm of Schumann's anthology pieces. In a very real sense, though, the *Études* represent Schumann at his best. Kathleen Dale calls them "an epitome of all the most brilliant features of Schumann's first period." Peter Ostwald more simply believes them to be "one of the most astounding musical accomplishments of the nineteenth century".

Programme notes by David Gordon Duke.



PRESENTS

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with

Claude Frank

Saturday, December 5
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Vancouver Academy of Music
1270 Chestnut Street

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M EET THE ARTISTS

Pamela Frank

Winner of the prestigious Avery Fisher Career Grant in 1988, American violinist Pamela Frank is already a seasoned performer with an active schedule of distinguished engagements. Her 1990-91 season included a New York recital on the 92nd Street Y's "Distinguished Artists" series, stepping in to replace Shlomo Mintz on short notice, and a busy schedule of recital, orchestral and chamber music engagements across North America, including her Vancouver debut at the 1991 Vancouver Chamber Music Festival.

Last season saw recitals in Vienna, Boston and Atlanta; concerts with the Baltimore, Louisville and Vancouver symphony orchestras; a tour of Japan with concerto and recital appearances in Tokyo, and tours of Europe and North America with Music from Marlboro. Summer festival engagements included Caramoor, Grant Park and Tanglewood, where she gave a duo recital with pianist Peter Serkin. She was also invited to join Yo-Yo Ma at a chamber music festival that he has established in Japan in the fall of 1992.

Other career highlights for Ms. Frank have included her New York recital debut on Lincoln Center's "Great Performers" series in April 1990; performances of the Brahms Double Concerto with Yo-Yo Ma and of Mozart's Violin Concerto No. 5 with the Baltimore Symphony (substituting for Young Uck Kim in May 1990); and concerts with such ensembles as the Vienna Chamber Orchestra under Sandor Vegh in Vienna, the Philadelphia Orchestra under Sergiu Comissiona at the Mann Music Center, the Mostly Mozart Festival Orchestra with conductor Gerard Schwartz at the Kennedy Center and the Los Angeles Philharmonic at the Hollywood Bowl. During her several summers at the Marlboro Music Festival, Ms. Frank has performed chamber music with such artists as Rudolf Serkin and Felix Galimir.

Born in New York City, Pamela Frank is the daughter of noted pianists Claude Frank and Lillian Kallir; the three frequently play chamber music both at home and before the public. She began her violin studies at age 5 and after 11 years as a pupil of Shirley Givens continued her musical education with Szymon Goldberg and Jaime Laredo. In 1983, she won top prize for violin in the National Concerto Competition sponsored by *Seventeen* magazine and General Motors and, in 1985, formally launched her career with the first of her three appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. In 1989 she graduated from the Curtis Institute for Music in Philadelphia, where she now lives.

Exclusive Management:
ICM Artists, Ltd., 40 West 57th Street, New York, NY 10019

Claude Frank

Leading one of the most distinguished careers at the keyboard of any pianist, Claude Frank has repeatedly appeared with the world's foremost orchestras, at major festivals, and at its most prestigious universities since his debut with Leonard Bernstein and the New York Philharmonic in 1959.

Appearing with the great orchestras of five continents, Claude Frank's engagements have included performances with the New York Philharmonic; Chicago, San Francisco, Pittsburgh Symphonies; The Royal Philharmonic Orchestra; Royal Concertgebouw Orchestra of Amsterdam; Jerusalem Symphony Orchestra; Berlin Philharmonic; and the orchestras of Philadelphia, Toronto, Zurich, Brussels, Hamburg and Frankfurt. Conductors with whom he has collaborated include Barbirolli, Giulini, Mehta, and Szell. A devoted chamber musician, Claude Frank has performed with such eminent ensembles as the Guarneri, Juilliard, Cleveland and Tokyo quartets. He also performs frequently with his wife, pianist Lillian Kallir in both 4-hand and 2-piano works.

Claude Frank is an internationally acclaimed interpreter of the piano literature of Beethoven. A milestone in his career was RCA's release of his recordings of the 32 Beethoven sonatas and his worldwide performances of the cycle. Critical reception of this best-selling recording was unanimous nationwide. *Time* proclaimed it as one of the year's "10 Best", and *High Fidelity* and *Stereo Review* recommended it above other performances. Mr. Frank also appeared on ABC television in the highly acclaimed program, "Beethoven: Ordeal and Triumph!"

Claude Frank lived in Nuremberg until the age of 12, when he joined his father in Brussels. Shortly thereafter, he went to live in Paris, where he studied at the Paris Conservatoire. The German occupation forced him to leave France. While in Spain illegally and overheard at the keyboard, he was invited to perform at a party given by the Brazilian Ambassador. There, he won his first "fee" — a visa to come to the United States, granted by the American Consul, who attended the party. Once in New York, Claude Frank studied with Artur Schnabel, for whom he had first played in Europe, and studied composition and conducting at Columbia University. At Tanglewood he studied with Serge Koussevitzky.

Claude Frank lives in New York City with his wife, the distinguished pianist Lillian Kallir. He records for RCA Records.

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Tonight's performance is being recorded for broadcast at a later date
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PROGRAMME

Sonata in G Major, Op. 96

Ludwig van Beethoven
(1770-1827)

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco Allegretto

Fantasia in C Major, D. 934

Franz Schubert
(1797-1828)

INTERMISSION

Sonata No. 9 in A Major, Op. 47, "Kreutzer"

Beethoven

Adagio sostenuto - Presto
Andante con variazioni
Finale: Presto

PROGRAMME NOTES

Pamela and Claude Frank will perform two of Beethoven's piano and violin duos this evening, Opus 96 and Opus 47 ("Kreutzer"). While Op. 47 is, undoubtedly, Beethoven's most celebrated violin sonata, the programme begins with Op. 96, his last. A work called "sensitive" and "intimate", it is in considerable contrast to the more extroverted theatre of Op. 47. Beethoven composed the work in 1812 and then revised it in 1815 (roughly the same time that his final "late" style phase began). Written for the French violinist Pierre Rode, the sonata was an immediate success. As quoted by sonata authority W.S. Newman, the work's first reviewer wrote: "it almost seems as though this great master returns

again more to the melodious, and, on the whole, more or less cheerful [style] in his newest work." The reviewer continued that the work is "serious without being unpleasing".

"One could go so far as to call D. 934 Schubert's 'Kreutzer' Sonata" writes Harris Goldsmith. "The *Fantasia*, though *sui generis* Schubert, has comparable power and ferocity and is in some ways, in fact, even more difficult to negotiate." Unlike the Beethoven, however, the formal organization of Schubert's work is that of a continuous progression of interrelated sections — a violin/piano version of the F minor *Fantasia* for piano four hands or the "Wanderer" *Fantasia* for piano. And like the "Wanderer", D.934 has, as its core, a previously composed song, *Sei mir gegrüsst*. As Goldsmith notes, the writing for both instruments is of virtuosic difficulty, but though Schubert superficially presents the "Paganini-like" conventions of the virtuoso style, these effects are entirely at the service of a compositional vision of entirely unique originality and depth.

The public profile of Beethoven's celebrated op. 47 was undeniably enhanced by Tolstoy's *The Kreutzer Sonata*, an 1889 novella in which, writes Newman, "the music is the catalytic agent needed to drive a jealous husband to murder". The nickname was virtually accidental; the composer wrote it for George Bridgetower, with whom Beethoven first performed the work apparently from drafts and sketches filled out with improvisation! Shortly after, the two had a falling out, and the composition was ultimately dedicated to violinist and sometime composer (of all those violin *études*, among other things) Rodolphe Kreutzer.

In this work Beethoven was developing a new "symphonic" model of the duo sonata, abandoning the previous Viennese convention of an accompanied piano sonata; the protracted autograph title, which freely translates "Sonata for piano and violin *obligato* written in a brilliant *concertante* style rather like a concerto," establishes this unique vision. Unlike Op. 96, the work was not an immediate success. Berlioz quipped that the renowned dedicatee "could never bring himself to play this outrageously unintelligible composition," while Newman notes that the first reviewer of the work was baffled by its extensive innovations; his comments "may be reduced to the fact that he recognized the presence of genius but had not the slightest idea of what it was all about."

Programme notes by David Gordon Duke.

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NEXT CONCERT

Leif Ove Andnes, piano

February 21, 1993

Sonata in F Minor, Op. 2 No. 1 Beethoven
In the Mists Janáček
Sonata in E Minor, Op. 7 Grieg
Lyric Pieces, Op. 43 Grieg
Mephisto Waltz No. 1 Liszt

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