



du Maurier Arts Ltd.

V A N C O U V E R



presents

**JIAN
WANG**

• CELLO •

**LI
JIAN**

• PIANO •

Sunday
September 20, 1992

**SANTIAGO
RODRIGUEZ**

• PIANO •

Sunday
October 4, 1992

VANCOUVER PLAYHOUSE

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season

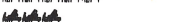
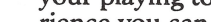
1992 • 1993

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Music

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Meet the Artists

Jian Wang

In 1979, at the age of ten, Jian Wang was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*, and it was Mr. Stern's encouragement and support that paved the way for the young cellist to come to the United States. Recognized in his own country for his extraordinary talent from the time he was enrolled in the Shanghai Conservatory at age 9, he quickly won national acclaim when, two years later, he performed Saint-Saëns' Cello Concerto with the Shanghai Symphony Orchestra.

His first American appearances in 1982 as soloist with the Shanghai Musical Group captured the immediate attention of both critics and the public. Then, in 1987, his government chose him as one of the three young soloists to be featured with the Central Philharmonic Orchestra of China on its first tour of the United States. His performances with that orchestra at the Kennedy Center in Washington, D.C. and in Pittsburgh, San Francisco and Los Angeles, resulted in rave notices from the press. Shortly thereafter, he made his New York recital debut at Weill Recital Hall, his solo recital debut in Israel and an appearance at the Evian International Music Festival in France.

Among his most recent engagements have been a chamber music evening at the Mostly Mozart Festival in 1991 with Isaac Stern and Yefim Bronfman, several concerts with the Shanghai String Quartet, a recital at Ravinia with pianist Li Jian and appearances in Hong Kong and in Lyon, France, with the Orchestre National de Lyon. Upcoming in 1992 are a trio concert with Cho-Liang Lin and Li Jian at the Kennedy Center, further collaborations with the Shanghai Quartet, and an engagement with the Tonhalle Orchestra in Zurich.

In 1988-89, he performed in Paris at a concert to benefit UNESCO which was televised throughout Europe. In the United States, his broadcast engagements have included a recital at WQXR in New York and an appearance on "CBS This Morning." During the summer of 1990, he returned to the Evian Festival and participated in the gala celebration of Isaac Stern's 70th birthday in San Francisco. Last year Delos Records issued the cellist's highly acclaimed debut recording, "Presenting Jian Wang," which features music of Chopin, Barber and Schumann.

Born into a musical family, Jian Wang began to study cello with his father when he was four. During his years at the Shanghai Conservatory he was heard by the renowned cellist Aldo Parisot, who was so impressed that he arranged for the young artist to enter the Yale School of Music in 1985 under a special program. Jian Wang has studied with Parisot since that time and received his degree from Yale in 1989.

Li Jian

Chinese pianist Li Jian gained worldwide recognition in 1981 when, at the age of 16, he took Second Prize in the prestigious Marguerite Long-Jacques Thibaud competition in Paris – an honour that not only prompted the French government to award him a scholarship to study with Professor Pierre Sancan at the Conservatoire de Paris, but also resulted in numerous engagements in Europe. Li Jian was also honoured by the Chinese government as the youngest musician chosen to play at the national reception honouring President Jimmy Carter on his visit to China.

The gifted young pianist captured the attention of American audiences and critics in 1987, receiving rave reviews as soloist with the Central Philharmonic Orchestra of China during its inaugural tour of the U.S. He has since toured the United States, Europe and the Far East each year, playing recitals as well as concerts with orchestras. In 1989, Li Jian became the first musician from the People's Republic of China to receive permission to enter Taiwan, where he gave six concerts as well as several master classes and speeches at universities. This visit reflected the important change in the forty-year cultural and political isolation between the People's Republic of China and Taiwan.

A devoted chamber music player, Li Jian has frequently appeared in chamber music ensembles, collaborating with such artists as Cho-Liang Lin, Midori and Yo-Yo Ma. He has also participated in the Aspen, Marlboro and Mostly Mozart Festivals.

Li Jian has made five recordings on both the China Record Company and Elite Music Production labels. He has appeared on both French and Chinese television and radio, and in 1983 was featured with Cho-Liang Lin in a two-hour documentary film that won Japan's "Best Documentary Program of the Year" award. In 1990 he appeared in another documentary film about his teacher, the legendary pianist Mieczyslaw Horszowski.

Born in 1965 into a musical family, Li Jian began studying violin with his mother at age 6. At the same time, he started piano lessons, studying both privately and at the Shanghai Conservatory of Music. His formal recital debut as a pianist occurred the age of 12. In 1985 he came to the United States to be enrolled in the Curtis Institute of Music in Philadelphia on a full-tuition scholarship, studying there under Maestro Horszowski for five years. Upon his graduation in 1990 he was given the prestigious Festorazzi Award as the most promising graduating piano student.

Li Jian's mentors have also included Isaac Stern, Radu Lupu and the late Rudolf Serkin.



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

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

The Vancouver Recital Society is proud to present the Canadian debut of Jian Wang and Li Jian.

Programme

Sonata No. 2 in G minor, Op. 5, No. 2 Ludwig van Beethoven (1770-1827)

Adagio sostenuto ed espressivo
Allegro molto piu tosto presto
Rondo: Allegro

Sonata in E minor, Op. 38 Johannes Brahms (1833-1897)

Allegro non troppo
Allegretto quasi Menuetto - Trio
Allegro

INTERMISSION

Sonata in F major, Op. 6 Richard Strauss (1864-1949)

Allegro con brio
Andante ma non troppo
Finale: Allegro vivo

Programme Notes

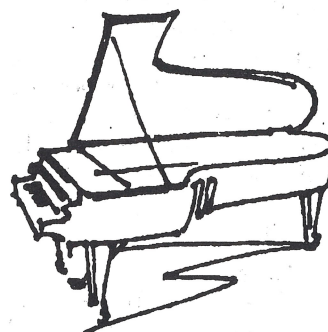
For the opening programme of the Vancouver Recital Society's 1992-93 season, Li Jian and Jian Wang will present a programme exploring what Maynard Solomon has called the "classic-romantic" cello sonata. The evening begins with the second of Beethoven's two Opus 5 sonatas. Noting that neither Haydn nor Mozart provided the earlier models, Solomon believes that the young Beethoven "wrote the first important sonatas for this combination to contain a written-out part for the piano." And while the classical duo sonata at the end of the 18th century was still in the tradition of an accompanied piano sonata, "these ambitiously scaled and sonorous sonatas, with their spacious Adagio introductions, open the era of the Classic-Romantic Cello Sonata."

When Brahms turned to the duo sonata, in the middle of the 19th century, the tradition had developed considerably, (though, interestingly enough, Brahms retained the old-fashioned title of "sonata for piano and cello" for his first extant duo sonata written in 1865). Apparently Brahms had originally created a four-movement structure, but the slow movement was removed. Brahms authorities rightly point out the influence of both Beethoven and Bach in the composition; Michael Musgrave comments that "in this work Brahms's relations to the past and capacity to achieve a modern relation to it is revealed."

By mid-career Richard Strauss all but repudiated the early duo sonatas he composed as a young man, but the Opus 6 Cello Sonata

was entirely too successful for him to entirely regret its composition. Sonata authority W.S. Newman notes that its eclectic style was entirely in emulation of Brahms and marked by "lyricism...freedom, subjectivity, and authority." Despite some "overdone and inflexible" elements, Newman singles out "the extended fughetta climax that tops off the coda" in the first movement and the "sensitively drawn out cantilena, so appropriate to the cello's tenor range, in the second movement". He finds that "the rondo finale is less pretentious and less precocious, in spite of occasional glimmerings of *Till Eulenspiegel* in the humour of its melodic twists".

Programme notes by David Gordon Duke.



Meet the Artist

Santiago Rodriguez

Santiago Rodriguez displays his extraordinary affinity with the music of Sergey Rakhmaninov this fall as he returns to New York's 92nd Street Y to offer two recitals devoted to the composer's major solo keyboard works. His relationship with this prestigious hall dates back to 1986 when he became the first recipient of its "Shura Cherkassky Recital Award." The current season is also distinguished by recitals in Washington, San Francisco, Montreal, and Vancouver, where he makes a welcome return to the Recital Series, having made his local debut on the Series almost ten years ago.

Santiago Rodriguez has appeared with many major American orchestras, the Leipzig Gewandhaus and Dresden Staatskapelle Orchestras, and the London, Tokyo and Mexican National Symphony Orchestras. In addition to the 92nd Street Y, he has been presented at New York's Carnegie, Avery Fisher and Alice Tully Halls, as well as major performing centres in Washington, D.C., Chicago, Montreal, and London.

With well over sixty concertos in his repertoire, Mr. Rodriguez has a special interest in works outside the mainstream, including the Busoni Concerto and music by Hispanic composers. His Elan discography includes the world-premiere recordings of Castelnuovo-Tedesco's Piano Concerto No. 1, Surinach's Concertino for Piano, Strings and Cymbals, and Ginastera's Piano Sonata No. 2. He has also recorded Ginastera's *Variaciones*

Concertantes, Brahms' *Paganini Variations*, Debussy's *Préludes*, Book Two, the Tchaikovsky and Liszt First Piano Concertos, Grieg's Piano Concerto, and *A Spanish Album*. The Elan label was originally founded by Mr. Rodriguez' wife Natalia to showcase her husband's talents, but has since expanded to include many other artists. To date the Rodriguez' have produced six recordings together - and two children: Santiago, Jr. and Veronika.

Born in Cardenas, Cuba, Mr. Rodriguez began studying at age 4 with Nelson De Berge, until he came to the United States in 1961 at age nine. Because his parents wanted to protect their children from revolution, war and another American invasion, Santiago and his brother were sent to an orphanage in New Orleans and then to a Catholic school. At age 10 he had already played the Mozart Concert No. 27 with the New Orleans Philharmonic. He received his bachelor of music degree at the University of Texas and a master's degree at Juilliard, and in 1981 won the Silver Medal at the Van Cliburn International Competition, plus a special prize for the best performance of Leonard Bernstein's *Touches*, commissioned for the Competition. The following year, Santiago Rodriguez received an Avery Fisher Career Grant.

By arrangement with Harold Shaw
Shaw Concerts, Inc., 1900 Broadway, New York, NY 10023



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

Programme: All Rakhmaninov

Variations on a Theme by Chopin, Opus 22

Sonata No. 2 in B flat minor, Opus 36

Allegro agitato
Non allegro - Lento
Allegro molto - Presto

INTERMISSION

Thirteen Preludes, Opus 32

Allegro vivace (C major)
Allegretto (B flat minor)
Allegro vivace (E major)
Allegro con brio (E minor)
Moderato (G major)
Allegro appassionato (F minor)
Moderato (F major)
Vivo (A minor)
Allegro moderato (A major)
Lento (B minor)
Allegretto (B major)
Allegro (G sharp minor)
Grave (D flat major)

Programme Notes

"Perhaps I feel that the kind of music I care to write is not acceptable today."

With this straightforward and unaffected comment, Sergey Rakhmaninov (1873-1943) echoed the sentiments of a number of prominent 20th-century composers: that a discrepancy existed between their own musical inclinations and the prevailing radical compositional trends. As a composer, Rakhmaninov never abandoned the tonal and formal conventions of the 19th century, and in his performing career he consistently programmed works by the romantic composers Liszt, Schumann, and particularly Chopin, whom he revered. All of the works to be heard tonight reflect these strong ties to a previous tradition, and highlight in particular the influence of Chopin.

Composed between August 1902 and February 1903, the *Variations on a Theme by Chopin* was dedicated to the famed virtuoso Theodor Leschetizky and given its first performance by the composer in Moscow on February 10, 1903. Taking as his theme Chopin's entire Prelude No. 20 in C minor, (op. 28), Rakhmaninov created twenty-two variations, developing them through a variety of forms and mutations. The first three variations and the fugal twelfth betray a debt to Bach. Allusions to the Etudes of Chopin are evident in variations 6, 8, 11, and 18 in their particular use of cross-rhythms and motivic contours, while characteristic Schumannesque traits are discernible in the Maestoso variations of Nos. 19 and 22. The rest of the work bears Rakhmaninov's distinctive trademarks, such as cross-rhythmic figurations and expressive sweeping melodic lines.

In 1930, Rakhmaninov performed Chopin's Sonata in B flat minor (op. 35) in a concert at Carnegie Hall. The close study of this score during preparation for the performance led him to realize the shortcomings of his own Sonata in B flat minor (op. 36), composed in 1913. As he said, "...so many voices are moving simultaneously, and it is too long. Chopin's Sonata lasts nineteen minutes, and all has been said..." Thus, he set about to revise the work for a second publication in 1931. Besides the lightening of much of the texture, it was clear that compression and concision were foremost on the composer's mind. Ostensibly in three movements, the Sonata is really one continuous work in which a short intermezzo-like movement is surrounded by two larger ones with much thematic cross-reference between them. The Sonata requires enormous keyboard virtuosity, and it is no coincidence that the heroic technical demands and magnificent sonorities are precisely the elements in which Rakhmaninov, the performer, excelled.

Like Chopin, Rakhmaninov wrote preludes in all the twenty-four major and minor keys, a distant homage to Bach's Forty-Eight Preludes and Fugues. Chopin wrote twenty-four; Rakhmaninov did likewise, following up his renowned C sharp minor Prelude (op. 3, no. 2) of 1892 with Ten Preludes (op. 23) in 1903, and Thirteen Preludes (op. 32) in 1910. Written within a remarkably short period of one month, this last and largest set reveals an advance in texture and technical detail over its predecessor. Many of the preludes derive from a simple dotted-note figure: Nos. 13, 2, 11, and 10. Two in the set, Nos. 5 and 12, have that ambiguous, hazy, dream-like quality (irregular barring, freer harmonic relations, chant-like melodies) which foreshadows his last set of songs (op. 38), and his *Etude-tableau* (op. 39 no. 2). The B minor Prelude (No. 10) represents the musical summit of the group in its close-knit structure, imaginative piano writing, and profound intensity. The final prelude closes with a transformation of material from the pregenitor of them all: that in C sharp minor. The cycle is complete.

Programme notes by Gloria Wong

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 Communications,
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The City of Vancouver.

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Next Concert:

Olli Mustonen, Piano
November 1, 1992

Children's Pieces Tchaikovsky
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Excerpts from *Album for the Young* Schumann
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Since its inception in 1971, du Maurier Arts Ltd. has contributed approximately \$30 million in direct cash grants and promotional support to the arts in Canada. Audiences and art lovers have an incredible wealth of performances to enjoy and experience. du Maurier Arts Ltd. is pleased to invite all Canadians to explore and discover our rich cultural heritage and is especially proud to be associated with this excellent event.

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