

VANCOUVER *Recital* SOCIETY

Christian Tetzlaff

Violin

Leif Ove Andsnes

Piano

Sunday

November 13, 1994

Grigory Sokolov

Piano

Sunday

November 20, 1994

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Samuel Ramey

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SUNDAY, JANUARY 8, 1995, 8 P.M.

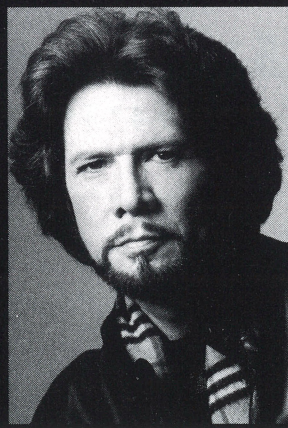
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VANCOUVER *Recital* SOCIETY



Christian Tetzlaff

GERMAN VIOLINIST CHRISTIAN TETZLAFF IS WIDELY recognized as one of the leading artists of his generation. Praised for his probing musical insight, expressive line and technical mastery, *The New York Times* described his New York recital debut in a program of unaccompanied sonatas by Bach, Bartók, and Ysaÿe, as "gripping, sensational music-making from beginning to end."

Christian Tetzlaff's international career was launched in 1988 with two performances of the Schoenberg *Violin Concerto* with Sergiu Celibidache and the Munich Philharmonic at the Berlin Festival, and in his American debut with Christoph von Dohnányi and the Cleveland Orchestra. Since then he has been in demand as a soloist with many of the world's leading ensembles and conductors, among them the Berlin Radio Symphony, the Gewandhaus Orchestra, the Philharmonia, BBC, and London Symphonies, as well as many of America's major orchestras. As a guest artist at the major music festivals in Europe, Mr. Tetzlaff has appeared in Edinburgh, Salzburg, and at the London Proms. He has given complete Beethoven violin sonata cycles, and as an avid chamber musician, frequently collaborates with colleagues such as Heinrich Schiff, Sabine Meyer, and Leif Ove Andsnes with whom he is joining forces this season in a 6-concert recital tour of North America that includes New York, Los Angeles, San Francisco, Cleveland, Toronto, and Vancouver. Other highlights of Mr. Tetzlaff's 1994-95 performances include return engagements with the Los Angeles Philharmonic, and his Berlin Philharmonic debut with Esa-Pekka Salonen in the Bartók *Violin Concerto*.

As an exclusive Virgin Classics artist, Mr. Tetzlaff has recorded works by Haydn, Bartók, and Janáček. His most recent disc, released in May 1994, includes the Dvorák *Violin Concerto* and Lalo's *Symphonie espagnole*, with Libor Pešek and the Czech Philharmonic. Virgin will release Tetzlaff/Andsnes' recording of the sonatas of Debussy, Janáček, Nielsen, and Ravel, in addition to Mr. Tetzlaff's recording of Bach *Sonatas and Partitas for Solo Violin* in 1995.

Mr. Tetzlaff makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their young children.

Christian Tetzlaff made his debut on the Recital Series in 1991, and tonight we warmly welcome his return to Vancouver.

Leif Ove Andsnes

PIANIST LEIF OVE ANDSNES MADE HIS CRITICALLY ACCLAIMED North American orchestral debut in 1990 with the Cleveland Orchestra at the Blossom Festival under the baton of Neeme Järvi. Since then, he has appeared with the Los Angeles Philharmonic at the Hollywood Bowl, the symphonies of San Francisco and Detroit, in addition to recital debuts in New York, Washington D.C., Chicago, Vancouver, Toronto, and Montreal. This season he will make appearances with the symphonies of Chicago, and St. Louis, and will be heard in recital with Christian Tetzlaff in their six-concert North American tour.

Already acknowledged in Europe as one of today's most exciting young pianists, Mr. Andsnes appears regularly with leading orchestras that include the Berlin, London, Oslo, and Bergen Philharmonics, the orchestras of the Leipzig Gewandhaus, the City of Birmingham Symphony, and the Philharmonia. His schedule also includes recitals in the major cities of London, Paris, Amsterdam, Madrid, Prague, Oslo, and Copenhagen. In March of this year, Mr. Andsnes toured Japan with the Los Angeles Philharmonic.

An exclusive Virgin recording artist, Mr. Andsnes' releases include the Grieg and Liszt Piano Concerti with the Bergen Philharmonic, a recording of solo piano works by Janáček, a double CD of the three Chopin Sonatas, and most recently the solo piano music of Grieg and the Brahms/Schumann works for viola and piano with Lars Anders Tomter. Future recordings will include Rachmaninov's *Third Piano Concerto* with the Oslo Philharmonic, and a solo recording of Schumann's piano music.

Mr. Andsnes has received numerous awards including the Norwegian Music Critics Prize, the Grieg Prize, the prestigious *Deutschen Schallplattenkritik* prize for his recording of the Janáček piano works, and the Dorothy B. Chandler Performing Arts Award. A great chamber music enthusiast, Mr. Andsnes is the Artistic Director of the Risør Chamber Music Festival in Norway.

Leif Ove Andsnes makes an eagerly awaited return to Vancouver following his debut on the Recital Series in 1993.

PROGRAMME

Sonata in E flat major, K.380

WOLFGANG AMADEUS MOZART 1756-1791

Allegro

Andante con moto

Rondeau

Sonata No.3 in G minor

CLAUDE DEBUSSY 1862-1918

Allegro vivo

Intermède: Fantásque et léger

Finale: Très animé

INTERMISSION

Sonata for Violin and Piano

LEOS JANÁČEK 1854-1928

Con moto

Ballada: Con moto

Allegretto

Adagio

Rondo Brilliant in B minor, D.895

FRANZ SCHUBERT 1797-1828

Andante – Allegro



*Tonight's recital is being recorded for future broadcast on
CBC Stereo's The Arts Tonight (105.7 FM).*

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*Mr. Tetzlaff is represented by
Konzertdirektion Hans Ulrich Schmid, Hannover, Germany.
Mr. Andsnes appears by arrangement with
IMG Artists, New York, N.Y.
Mr. Tetzlaff and Mr. Andsnes record for Virgin Classics.*

The first duos for violin and piano date from the 17th century, but not until the end of the 18th do they become sonatas for piano and violin in the modern sense of treating the two instruments as equals. The classic violin sonata owes its actual development to Mozart whose forty-four sonatas for keyboard and violin (and two sets of variations) published between 1764 and 1788 trace the growing independence of the violin part from an optional, truly dispensable adjunct to a full duo partner sharing equally in the musical material and interest. Indeed all the sonatas written prior to 1778 bear the title "Sonatas for Clavier which *may* be played with Violin Accompaniment". Its later designation of "Clavier Sonatas *with* Violin Accompaniment" reflected its slightly changed role. In these early sonatas, the demands made on the violinist were modest indeed, being limited only to subordinate figurations or simple doublings of the clavier part.

With the seventeen "great" sonatas published between 1778 and 1788, to which the *Sonata in E flat major*, K.380 (1781) belongs, the equal importance of the violin is no longer in doubt. This fact did not escape the attention of Mozart's discerning contemporaries for in a review appearing in Carl Friedrich Cramer's *Magazin der Musik* (Hamburg, April 1783) an anonymous critic wrote that in "these original works, the accompaniment of the violin is so skilfully combined with the clavier part that both instruments are kept constantly on the alert" and that "these sonatas require just as skilful a player on the violin as on the clavier." These seventeen late sonatas of Mozart established norms that future generations were to either develop or challenge.

Tied to classical traditions and the heritage of early French composers, namely Couperin and Rameau, the late works of Debussy entail a belated adherence to traditional form. The *Sonata for Violin and Piano* (1917) was the third of a set of *Six sonates pour divers instruments*, a project that Debussy had set for himself. Of these he completed only three before succumbing in

1917 to the illness that was to end his life; this *Sonata* is his last musical testament. In these last works, characterized by textural and formal economy bordering on austerity, Debussy turned with renewed conviction to an anti-Romantic conception of the function of music.

Janáček shared with Debussy a musical language coloured by modal inflections. The *Violin Sonata* (1914) stems from Janáček's maturity; three violin sonatas had preceded this one, but with Janáček's predilection for destroying all works deemed unacceptable by his hypercritical standards, only a single movement (Ballade) has been preserved. This he used in the *Sonata* which not surprisingly, matured slowly passing through three versions. Sharp contrasts of expression punctuated by dramatic interjections by the violin are evident in all movements.

Like Mozart, Schubert grew familiar with both the violin and the piano from early childhood, and the playing of both instruments belonged to the very basis of his musical education. But unlike Mozart, only in certain rare pages did Schubert demonstrate that although virtuosity as such interested him little, the domain of virtuosity was not entirely foreign to his nature; the *Rondo Brilliant in B minor* (1826) is an example. The work was written for and premiered by the pianist C.M. Bochlet, and the young virtuoso violinist Joseph Slavick who was known as the "Czech Paganini". Schubert, even though he had already reached the apex of his career, found the opportunity to have his work given a premiere by a pair of illustrious virtuosi simply irresistible. These circumstances explain the brilliant and spectacular style of the *Rondo* which requires the highest technical proficiency of both instrumentalists; there is little doubt that their roles are both equal and integrated.

GLORIA WONG

Grigory Sokolov

IN 1966, AT THE AGE OF 16, GRIGORY SOKOLOV WON First Prize at the Third International Tchaikovsky Piano Competition in Moscow, a unanimous decision from a jury headed by Emil Gilels. His success was followed by tours with the Moscow Philharmonic Orchestra to Portugal, Germany, and the United States. Restrictions imposed upon Mr. Sokolov by his country curtailed his travels to the West for more than a decade. Today, he is once again playing to sold-out houses and rave critical reviews throughout North America, Europe, and Japan, and in a series of recitals at Amsterdam's Concertgebouw, London's Wigmore Hall, Vienna's Musikverein, and Paris' Salle Gaveau.

Mr. Sokolov has worked with many of the leading conductors including Eliahu Inbal, Neeme Järvi, Jukka-Pekka Saraste, Trevor Pinnock, and Herbert Blomstedt, along with major orchestras that include the London Philharmonia, the Leipzig Gewandhaus, the Dresden Philharmonie, the Munich Philharmonic, the Bamberg Symphony, the Warsaw Philharmonic, the Tonhalle Zurich, and the Norddeutscher Rundfunk.

His 1994-95 season includes performances with Jukka-Pekka Saraste and the Toronto Symphony, the BBC Philharmonic, and the Helsinki Radio Symphony, and recitals in Paris, Munich, Amsterdam, and Tokyo.

His most recent discs are live recordings of the Chopin *Op. 25 Etudes* and the *Sonata No.2* on the Opus 111 label. Additional recordings on Opus 111 include Chopin's *24 Preludes, Op.28*, and works by Bach (*The Art of Fugue*) and Beethoven (*Diabelli Variations*, and *Sonatas Op.7* and *Op.101*).

This evening's recital marks the Vancouver debut of Grigory Sokolov.

Mr. Sokolov appears by arrangement with Shaw Concerts, Inc. 1900 Broadway, 2nd Floor, New York, N.Y. 10023.



Tonight's recital is being recorded for future broadcast on CBC Stereo's The Arts Tonight (105.7 FM).

Sonata in A minor, Op.164 D.537

FRANZ SCHUBERT 1797-1828

Allegro ma non troppo
Allegretto quasi andantino
Allegro vivace

Six Moment Musicaux, Op.94 D.780

FRANZ SCHUBERT 1797-1828

Moderato
Andantino
Allegro moderato
Moderato
Allegro vivace
Allegretto

INTERMISSION

Six Mazurkas

FRÉDÉRIC CHOPIN 1810-1849

A minor, Op.68, no.2
C minor, Op.30, no.1
B minor, Op.30, no.2
D flat major, Op.30, no.3
C sharp minor, Op.30, no.4
F minor, Op.68, no.4

Sonata No.7 in B flat major, Op.83

SERGEY PROKOFIEV 1891-1953

Allegro inquieto
Andante caloroso
Precipitato

Both Schubert and Chopin – fairly close contemporaries (Schubert 1797-1828; Chopin 1810-49) – composed large quantities of music for solo piano. Each was a superb pianist and each preferred the intimate surroundings of the salon to that of larger performing spaces. However, if any single external factor sets Schubert apart from among all the pianist-composers who were his contemporaries it is that he was not a public virtuoso, and the kind and quality of his keyboard music reflect this crucial distinction.

The year 1817 found the twenty year old Schubert feverishly grappling with the problems of the piano sonata, a form at once so full of difficulties as well as possibilities. From that highly creative year, Schubert produced in addition to a number of lieder, no less than seven piano sonatas. (He had previously composed three sonatas, only one of which was finished.) In a systematic exploration of a field in which his predecessors Haydn, Mozart, and Beethoven had excelled, Schubert experimented with innovative adaptations of the sonata procedure which resulted in new kinds of developmental possibilities. None of the 1817 sonatas were published during Schubert's lifetime. The earliest, the *Sonata in A minor*, D.537 heard tonight, was published posthumously in 1852. The first of his three sonatas in that key, Schubert designated the work "First Sonata", undoubtedly signalling the significance of its innovations. A work considered one of Schubert's last musical testaments is the *Moments Musicaux*, composed between 1823 and 1827, and published as a set in the last year of his life, 1828. Episodic in form, and varied in mood, all six are marvellously integrated into a stylistic whole – in sum, they can be thought of as the instrumental equivalent of a song cycle.

Chopin was the only major composer of the 19th century whose creative life and imagination were wedded entirely to the keyboard. A master of the many short lyric forms that flourished in the early decades of the 19th century – among them, the *mazurka* – Chopin

single-handedly established this Polish national dance as an art form. He attracted the praise of such contemporaries as Robert Schumann, who noted in his writings for the music journal *Die Neue Zeitschrift für Musik*, that "Chopin has written many [mazurkas], yet few among them resemble each other. Almost every one contains something new in form and expression."

Interested in this form all his life, the composition of these *mazurkas*, over fifty in all, occupied a special place of importance during his entire creative span; together they represent Chopin's subtlety and inexhaustible ingenuity.

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. The *Seventh Sonata*, composed between 1939 and 1942 and premiered by Sviatoslav Richter in 1943, is music of striking strength and balance. The Soviet audiences perceived the spirit of the composition as if it reflected everything with which they lived. Soviet critics were no less enthusiastic with their praise, quickly awarding it a Stalin Prize deeming it exceptionally suitable for export. Abroad the *Sonata* elicited similar reactions; in 1944, Vladimir Horowitz gave the work its first American premiere. Ironically, the *Sonata* received a stunning reversal in judgement from the Soviet authorities. Within only five years, the *Seventh* was accused of ranking high among those compositions that with their "artificial complexity, expressionistic overstatement, and aestheticizing" offended the tenets of socialist realism. Prokofiev, bowing to official taste and all too aware of its detractor's pervasive power, wrote a letter thanking the Party for its guidance in teaching him to separate "the decayed tissue from the healthy." Casting polemics aside, the *Sonata* reflects a consummate musical intelligence that looks beyond the concerns of its historical moment of creation.

GLORIA WONG

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Evelyn Glennie *percussion*

January 29, 1995

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James Ehnes *violin* • **Rena Sharon** *piano*

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