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VANCOUVER *Recital* SOCIETY

Maria Tipo
Piano

Sunday

November 14, 1993

Lars Vogt
Piano

Sunday

January 23, 1994

Presented in cooperation with the

Istituto Italiano di Cultura

Co-Presented by the

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VANCOUVER *Recital* SOCIETY

Maria Tipo

BORN IN NAPLES, MARIA TIPO HAS BEEN before the public since the age of four. She has appeared with the Berlin Philharmonic, Vienna Philharmonic, Orchestre de Paris, Chicago Symphony, Los Angeles Philharmonic, Amsterdam Concertgebouw, Maggio Musicale Firenze, La Scala Orchestra, Czech Philharmonic, and the Santa Cecilia Orchestra in Rome. She has most recently collaborated with such conductors as Seiji Ozawa, Riccardo Muti, Kurt Sanderling, Herbert Blomstedt, Marek Janowski, Gianluigi Gelmetti, Salvatore Accardo, and John Eliot Gardiner.

In the late 1950's, Maria Tipo appeared in North America for four consecutive seasons under Sol Hurok and was heard in over 300 concerts. Her return to this continent after three decades was one of the most important pianistic events of the 1991-92 season.

Unique in our time, Madame Tipo returned triumphant to the United States in October 1991 with a New York recital at the Metropolitan Museum, performances with the Orpheus Chamber Orchestra at Carnegie Hall, and with the Boston Symphony Orchestra under the baton of Seiji Ozawa. Her performances with the Boston Symphony Orchestra led to an immediate re-engagement with Maestro Ozawa in the 1992-93 season.

Other highlights of the 1992-93 season included debuts with the San Francisco Symphony conducted by Herbert Blomstedt, the Montreal Symphony and Daniele Gatti, the Atlanta Symphony with Yoel Levi, and performances at Tanglewood with the Boston Symphony Orchestra conducted by Seiji Ozawa. During the 1993-94 season, she makes a recital tour of major North American music capitals including Boston, Washington D.C., Chicago,

San Francisco, and Vancouver, as well as returning to Tanglewood for the opening of their new recital hall. In the 1994-95 season, she will make her debut with the Minnesota Orchestra with Hans Vonk, returning to San Francisco, and Boston where with the Boston Symphony Orchestra / Ozawa she will also tour with them to Carnegie Hall.

Maria Tipo now records for EMI/Angel. Her discography for the company includes works of Schumann, Beethoven, Scarlatti, Bach-Busoni, as well as her prize-winning performance of the Bach *Goldberg Variations*. Of her first recording of 12 Scarlatti sonatas, *Newsweek* magazine acclaimed it as "the most spectacular record of the year." For Italy's Fonit-Cetra label, her unique recording project of the complete 67 piano sonatas of Muzio Clementi is now a collector's item.

The Vancouver Recital Society is pleased to present Maria Tipo in her Vancouver debut.

EXCLUSIVE MANAGEMENT:

*Columbia Artists Management Inc.,
Personal Direction: R. Douglas Sheldon and Sean Bickerton,
165 West 57th Street, New York, N.Y. 10019.*

Sonata in E flat major, K.282

WOLFGANG AMADEUS MOZART 1756-1791

Adagio
Minuetto I
Minuetto II
Allegro

Sonata in F sharp minor, Op.25, no.5

MUZIO CLEMENTI 1752-1832

Allegro con espressione
Lento e patetico
Presto

Five Sonatas

DOMENICO SCARLATTI 1685-1757

G major, K.125
G major, K.547
E major, K.20
G major, K.425
A major, K.39

INTERMISSION

Davidsbündlertänze, Op.6

ROBERT SCHUMANN 1810-1856

Lebhaft (F and E)
Innig (E)
Mit Humor (F)
Ungeduldig (F)
Einfach (E)
Sehr rasch (F)
Nicht schnell (E)
Frisch (F)
Lebhaft

II

Balladenmässig, sehr rasch (F)
Einfach (E)
Mit Humor (F)
Wild und lustig (F and E)
Zart und singend (E)
Frisch (F and E)
Mit gutem Humor
Wie aus der Ferne (F and E)
Nicht schnell

"Aus dem Volksleben" (Humoresken), Op.19

EDVARD GRIEG 1843-1907

Auf den Bergen
Norwegischer Brautzug im Vorüberziehen
Aus dem Carneval



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

A composer's place of birth and family background often tell us little about his musical nationality — a nationality in the 17th and 18th centuries being a stylistic option rather than a spirit that coincided with a political nationalism. Regardless of their particular ethnic origins, composers could freely choose from among the variety of national styles — English, French, German, and Italian — without being accused of lacking authenticity.

Following the Salzburg-born Mozart (1756-1791) throughout his brief life — into France, Italy, and Austria — one realizes his enormous capacity for assimilation. Mozart's Italian style became more Italianate than the Italians; the same holds true of his French style. The opening work of the programme, Mozart's *Sonata in E flat major, K.282*, belongs to a set of six sonatas written between 1774 and 1775, and follows closely the ideals of the French *style galant* — ease, elegance, and wit. Ever the innovator, Mozart here abandons the Classical sonata plan of three movements (fast-slow-fast) replacing the first movement with an *adagio*, followed by two contrasting minuets occupying the space usually reserved for the slow movement. *The Finale* is pure youthful exuberance.

Also a wanderer among many worlds geographically and musically, the Roman-born Clementi (1752-1832) was just four years Mozart's junior and just as precociously gifted. It would be a fine tribute if one could say that he is remembered for his numerous piano sonatas, but they are now seldom heard; it is a regrettable omission for many are more than historically interesting, displaying both formal clarity, and freshness of spirit. The F# minor *Sonata*, dating from about 1790 and admired above all by Beethoven, exhibits Clementi's own inimitable depth of expression and dramatic power opening the way toward the Romantic world yet to come, and one which he was to inhabit before his death at the age of eighty.

An intriguing example of musical nationality can be found in Domenico Scarlatti (1685-1757), who though born in Naples, spent more than half his career in Spain. Although the compositions dating from Scarlatti's pre-Spanish period never rose above the level of his contemporaries, his move to Spain in 1719 can be seen as undoubtedly marking the artistic turning point of his career.

The approximately 555 harpsichord sonatas (the bulk of which were produced between 1738 and 1757 at the Madrid court and written for the musically gifted Queen Maria Barbara) not only reflect a strong preoccupation with the musical language of Spain in its rhythms, and Flamenco guitar traditions, but develop in an original way many novel details of keyboard technique including the crossing of hands, large leaps, chains of trills, repeated notes, and *glissandi*. Tonight's selection of five sonatas reveal Scarlatti as an ebullient virtuoso and a most original composer who perhaps more than any of his contemporaries prepared the way for a future school of piano composition.

The second half of the recital focuses on the short lyric piano piece which emerged, in the Romantic era, as a dominant compositional form. The piano cycles of Schumann (1810-1856) have a personal relevance and a peculiar intensity quite unlike anything in the piano literature. Every cycle is embalmed in some fantastic wrapping,

intimately connected to the quintessence of Schumann's individuality. The inspiration for the *Davidsbündlertänze* (1837 — "Dances of the League of David") stems in large part from his literary activities as music critic and founder of the music periodical *Die Neue Zeitschrift für Musik*. In it he formed an imaginary society of the *Davidsbund* for the purpose of antagonizing the Philistines of art through the writings of the journal. In the realm of the *Davidsbund* Schumann hid his identity under the pseudonyms "Florestan" and "Eusebius" representing his dual nature of impetuous rebel, and poetic dreamer. From the journal, these characters transferred themselves to his music; in the score the dances are initialed as either "F" or "E" according to its nature, and in some instances the two appear to have collaborated. Although the work bears a dedication 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.

As in the Schumann cycle, the idea of the dance is fundamental to Grieg's *Aus dem Volksleben* (1871 — "Scenes from Folk Life"). Here folk-dance rhythms pervade the three pieces that comprise the set, and in the final piece ("From the Carnival") short quotations from the first two ("Mountain Dance" and "Wedding Procession") are incorporated into its coda. Whereas in Schumann's cycle the dance forms are inflected by all kinds of personal idiosyncrasies, Grieg's set speaks strongly in the native tonal language and folk music of Norway.

GLORIA WONG

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The Italian Institute of Culture was established in Vancouver in 1980 and is one of 100 similar Institutes operating throughout the world. Italian Institutes of Culture are branches of the Italian Ministry of Foreign Affairs and their aim is to promote and develop cultural relations between Italy and other countries. Their main task is to heighten the awareness of the many and varied aspects of Italian civilization. The Italian Institute of Culture in Vancouver operates within this framework by serving as a liaison between cultural institutions in Italy and their Canadian counterparts, by organizing contacts, and stimulating cultural exchanges between Italy and western Canada. The Institute organizes language and culture courses, lectures and meetings on various aspects of Italian life and civilization. Concerts, film screenings and exhibitions are also offered. The Institute has a lending library, and literary, artistic, and scientific periodicals are available for consultation in the reading-room during library hours. In addition, the Institute provides a general information service on Italy.

The Vancouver Institute has its offices at the following address:
708-1200 Burrard Street.
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Lars Vogt

THE GERMAN PIANIST LARS VOGT WON outstanding critical acclaim from jury, public, and critics alike when at the age of 20 he won second prize at the 1990 Leeds International Piano Competition. At Simon Rattle's invitation, he gave his American debut with the Los Angeles Philharmonic at the Hollywood Bowl in August 1991, and returned with Simon Rattle to Los Angeles in January 1993 for three performances of the Brahms *D minor Concerto*.

Since his success at Leeds, Lars Vogt has made many visits to the United Kingdom, appearing both in recital and as soloist with all the major British orchestras. In addition, he has worked with all four BBC Orchestras, and his dazzling performance of the Grieg Concerto at the Proms last summer with the BBC Symphony was broadcast on radio and television. His London debut recital at the Queen Elizabeth Hall in February 1992 was received with overwhelming praise. Engagements outside the UK have included recitals in New York, Munich, Frankfurt, Vienna, Salzburg, Brussels, Milan, Zurich, and under the auspices of the Goethe Institute, a tour of North Africa.

In 1993/94, Lars Vogt commences a Beethoven cycle with the Santa Cecilia Orchestra in Rome, and will also perform Beethoven in both his Royal Festival Hall debut with the London Philharmonic, and the opening concerts of the Rotterdam Philharmonic season with Jeffrey Tate. In Germany he will appear with the Leipzig Gewandhaus Orchestra, and the WDR Cologne Orchestra. Other engagements include concerts with the Salzburg Mozarteum Orchestra, the Hong Kong Philharmonic, and the Gulbenkian Foundation Orchestra in Lisbon. This season Lars Vogt will appear in recital in Vancouver, Toronto, and

Ravinia, followed by a return engagement to London's Queen Elizabeth Hall in the International Piano Series.

Lars Vogt records exclusively for EMI; the critic for *Gramophone* wrote of his first CD: "I have rarely been so impressed with a debut recital disc." Two further solo CDs of Russian repertoire and of Haydn sonatas will be released this year. His first concerto recording of the Schumann and Grieg concertos with Simon Rattle and the CBSO was released in January.

In addition to his busy solo career, Lars Vogt is continuing his studies with Professor Kämmerling in Hannover; he also appears regularly with the Trio Nova Vita and enjoys performing chamber music with colleagues such as Frank Peter Zimmermann, Sabine Meyer, Heinrich Schiff, and Boris Pergamenschikow.

This evening's recital marks Lars Vogt's Canadian debut.

EXCLUSIVE MANAGEMENT:

Harold Holt Ltd.
(Incorporating John Coast Opera Division),
31 Sinclair Rd., London W14 0NS, England.

Sonata in G major, Hob. XVI:40

FRANZ JOSEPH HADYN 1732-1809

Allegretto e innocente

Presto

Bunte Blätter, Op.99

ROBERT SCHUMANN 1810-1856

Drei Stücklein

1. A major
2. E minor
3. E major

Fünf Albumblätter

1. F sharp minor
2. B minor
3. A flat major
4. G flat major
5. E flat major

Novelette

Präludium

Marsch

Abendmusik

Scherzo

Geschwindmarsch

Ballade No.2 in B minor

FRANZ LISZT 1811-1886

INTERMISSION

Pictures at an Exhibition

MODESTE MUSSORGSKY 1839-1881

Promenade

I. Gnomus (The Gnome)

Promenade

II. Il vecchio castello (The Old Castle)

Promenade

III. Les Tuileries (The Tuileries)

IV. Bydlo

Promenade

V. Ballet des poussins dans leur coque
(Ballet of the Unhatched Chicks)

VI. Samuel Goldenberg et Schmuyle

Promenade

VII. Limoges, le marché (The Marketplace at Limoges)

VIII. Catacombae (Catacombs)

IX. La Cabane sur des pattes de poule
(The Hut of Baba-Yaga)

X. La Porte des Bohatyrs de Kiev
(The Great Gate of Kiev)



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on CBC Stereo's "The Arts Tonight" (105.7 FM)*

On the whole Haydn's piano sonatas have, down to the present day, received little attention being eclipsed by those of Mozart and Beethoven. Though seemingly simple, on closer examination, an extraordinary originality and wealth of invention is revealed; it is the sonatas of Haydn, rather than those of Mozart, that are the forbears of Beethoven. The *Sonata in G major, Hob. XVI:40* is one of a set of three written in 1784 and dedicated to Princess Marie Esterházy. Departing from the traditional three-movement Classical sonata form, this *Sonata* is one of nine in which Haydn favored a two movement structure. The opening movement is a theme and variations, a form typically reserved for a middle movement; and the second (and final) movement is in the sonata-allegro form most usually associated with a first movement. The *Sonata* speaks with subtlety, originality, and inimitable Haydnesque humour.

When we think of Schumann, it is easy to forget that he was born one year after Haydn's death, and before Beethoven had written his last three symphonies. Schumann's *Bunte Blätter, Op. 99* ("Leaves of Different Colours") was published in 1851 although the pieces had been written between 1836 and 1849. Each is indeed in a different colour, and at the time of printing, Schumann had requested that his publisher issue each work with a different colour wrapper corresponding to its character. For the *Drei Stücklein* which make up the first group, he chose the color green. Each is a vignette of a musical mood; the emotions expressed are subdued, inspiring introspection and reflection.

To make music the expression of a poetic idea was an aim central to the works of the enigmatic musical celebrity Franz Liszt. The *Ballade in B minor* (1853), composed in the same period as the monumental *Sonata in B minor* claims its inspiration from Byron's dramatic poem "The Prisoner of Chillon." The *Ballade* has been aptly characterized as "concerned less with personal suffering than with great happenings on the epical scale, barbarian invasions, cities in flames — tragedies of public more than private import."

Modeste Mussorgsky's major contribution to the piano literature, *Pictures at an Exhibition* (1874), was the result of his friendship with the Russian artist and architect Viktor Hartmann. A year after the artist's death in 1873, a posthumous exhibit of some four hundred of Hartmann's paintings provided the inspiration for this work. Translating some of these paintings into magical visions in sound, the set consists of ten pieces grouped by means of an introduction and four interludes entitled "Promenade" which, founded on the same theme, depicts the spectator moving about the exhibits. This cycle of musical pictures which roams the worlds of mysticism, impressionism, and realism has had no successors — it remains unique.

GLORIA WONG



GOETHE-INSTITUT

The Goethe-Institut

The Goethe-Institut, based in Munich, was founded in 1951 to promote a wider knowledge of the German language abroad and to foster cultural cooperation with other countries. A non-profit organization sponsored and funded by the Foreign Office of the FRG, the Goethe-Institut's more than 160 branches worldwide supports and organizes a variety of activities in the field of cultural relations. The Vancouver offices, opened in 1983, maintains a German language and education section, a programme department for cultural events, a public lending and reference library, and an exhibition space.

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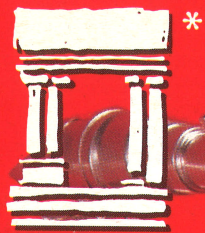
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du Maurier Arts. Ltd.
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du Maurier Arts Ltd.

