The Arthur Rubinstein
International Music Society

Tel Aviv, 25.3.92 - 15.4.92

Hommage à Arthur Rubinstein

ARTHUR RUBINSTEIN (28.1.1887 - 20.12.1982)

We are honoured to present

AN ORIGINAL CONCERT SERIES

"IN TRIBUTE TO ARTHUR RUBINSTEIN"

to mark the 10th anniversary of the Maestro's death

This series featuring renowned artists inaugurates the

SEVENTH INTERNATIONAL PIANO MASTER COMPETITION

JOHN LILL - Gt. Britain *

Tel Aviv Museum, Wednesday, March 25th 1992, 20:30

GERHARD OPPITZ - Germany

F.R. Mann Auditorium, Thursday, March 26th 1992, 20:30

DMITRI BASHKIROV - Russia

Tel Aviv Museum, Friday, March 27th 1992, 15:00

GALA CONCERT - THE RISHON LEZION SYMPHONY ORCHESTRA

with **JUSTUS FRANTZ** (Germany) - Conductor and Solo Pianist

F.R. Mann Auditorium, Saturday, March 28th 1992, 20:30

JOAQUIN SORIANO - Spain *

Tel Aviv Museum, Saturday, April 4th 1992, 20:30

HIROKO NAKAMURA - Japan *

Tel Aviv Museum, Saturday, April 11th 1992, 20:30

*First appearance in Israel

All proceeds to

THE ARTHUR RUBINSTEIN INTERNATIONAL PIANO MASTER COMPETITION

JOHN LILL

Piano Recital

Recanati Auditorium,
Tel Aviv Museum
WEDNESDAY MARCH 25, 1992, 20:30

HAYDN - Sonata in E flat Major
SCHUMANN - Fantasia in C Major, op. 17
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BEETHOVEN - Sonata in B flat Major, op. 106 (Hammerklavier)

John Lill's talent emerged at an early age - he gave his first piano recital when he was nine years old and at eighteen he performed Rachmaninov's Third Piano Concerto under Sir Adrian Boult. His success was reflected in major prizes, including, in 1970, the First Prize in the Moscow International Tchaikovsky Competition, which led to engagements with major orchestras throughout the world.
International demand has brought John Lill to over forty countries, both as recitalist and as a soloist with the majority of the world's leading orchestras and conductors.
Lill has an extensive repertoire including more than sixty concertos, and is recognized in particular as a leading interpreter of Beethoven. In 1982, he became the first British pianist to perform the complete Beethoven Sonata cycle at the Queen Elizabeth Hall, and later in Tokyo and in California. The complete sonata cycle has been broadcast by the BBC, and the complete concertos have been televised with the BBC Welsh Symphony Orchestra.

Maestro Lill regularly tours the UK with the most important orchestras and conductors from all over the world. In 1990/91 he toured the Far East performing the Beethoven Concerto cycle in Hong Kong with David Atherton, then Australia and Japan. After a return visit to the Dallas Symphony Orchestra with Eduardo Mata and a series of concerts with major orchestras, he also gave a recital of Prokofiev Sonatas to mark the centenary of the composer's birth. In the summer of 1991 he performed and recorded all the Beethoven Piano Concertos for Chandos Records with the City of Birmingham Symphony Orchestra and Walter Weller.
John Lill has recorded for the major recording firms including Deutsche Grammophone, EMI, and others. His recordings include the Beethoven Piano Concerto and Sonata cycles, the Brahms and Tchaikovsky Piano Concertos, and the complete Prokofiev Sonatas. He lives in London and in 1978 was awarded the OBE for his services to music.

FRANZ JOSEPH HAYDN (1732 - 1809)

Piano Sonata No. 52 in E flat Major

Allegro moderato
Adagio
Presto

" To say that a composition is 'Haydnish' is to express in one word what is well understood by all intelligent amateurs. Haydn's music is like his character - clear, straightforward, fresh and winning, without the slightest trace of affection and morbidity. Its perfect transparency, its firmness of design, its fluency of instrumental language, the beauty and inexhaustible wealth of its melody, its studied moderation, its childlike cheerfulness - these are some of the qualities which mark the style of this most genial of all composers". This is how J.Cuthbert Hadden summed up Haydn's qualities as a composer, and it is not only reflected in his instrumental music but also in his vocal compositions and even in his religious music.
If in his earliest sonatas the influence of the harpsichord is still felt, by the 1760's the pianoforte began to supplant the older instrument which continued to be in use to accompany concert performances. In fact both Haydn and Mozart mentioned the "new" piano as the instrument on which they preferred to play and compose.
Haydn's last trio of piano sonatas was written during the composer's happy and most profitable second sojourn to London, in 1974. There he met the distinguished pianist Miss Therese Jansen, for whom he wrote these sonatas. His last sonata (in E flat major) is a masterpiece unique in the piano repertory. If it reflects Miss Jansen's own style of performance, she must have had a technique of masculine strength with a capability for great delicacy and warmth.
Although the first movement is based on the traditional allegro sonata form it contains such a wealth of thematic material that only a composer such as Haydn was capable of welding such profusion into a logical whole. There is a clear orchestral treatment of the piano with suggestions of horns, trumpets and even drums.
The second movement is, without doubt, one of Haydn's most beautiful and profound inspirations. It is written in the unexpected and remote key of E major and in it the composer introduces ornaments and compository techniques that may almost be compared to those of Chopin. It is written in the simple A-B-A form of which Haydn seems to have been especially fond in his later years.
Furtwangler's remark that "the joys of life are captured in handfuls in Haydn's music", is clearly reflected in the last movement, which is full of sparkle and humor in its thematic content and ornamentation. Here, surprising accents and pauses, pitch and dynamic variations seem to be used to exploit the effects of the unexpected, which is one of the notable features of this musical gem.

ROBERT SCHUMANN (1810 - 1856)

Fantasia in C major, Op. 17

Il tutto fantastico ed appassionato
Moderato con energia
Lento sostenuto, il tutto piano

"I have finished a Fantasia in three movements for which I sketched in all but the detail in June 1836. The first movement is, I think, the most passionate thing I have ever composed - a deep lament for you", Robert Schumann wrote to Clara in 1838. Although they were secretly engaged throughout the unhappy months when not rather kept them apart almost every note from Schumann's pen enshrined her image. Indeed it is perhaps the most personal and deeply felt of all Schumann's piano works.

It seems that the Fantasia was also written as part of Liszt's scheme for a monument to Beethoven's memory at Bonn. Schumann felt he could assist the subscription fund with the work which he also dedicated to Liszt. He later removed the original titles of the movements ("Ruins", "Triumphal Arch" and "Starry Crown") and affixed an enigmatic quotation from Schlegel at the head of the score: "Throughout all the notes that sound in earth's fatal dream, one gentle note is there for the secret listener". The dedication to Liszt may be an explanation for the immense technical and expressive demands of the work.

Clara and Beethoven are beautifully reflected in the first movement, the falling five-note motive, which had a deep personal significance for the lovers, opens the first theme later enveloped by a phrase from the sixth of Beethoven's Opus 98 songs "To the distant beloved", again a secret understanding with Clara. In this pathetic and rhapsodic movement the exposition, development and recapitulation sections seem to flow freely into each other ending with a Coda based on the declaration of love from Beethoven's song.

The second movement, in Schumann's words, is "A triumphant march, with a slower middle section". It is cast as a sonata-rondo with Clara's falling notes worked in a canonic texture. The Coda is full of virtuoso passages.

The last movement is a poetic meditation which corresponds to the prefatory lines of Schlegel, and is held throughout at low dynamic levels. Here the recapitulation follows without any development section. The Coda brings forth a new surge of emotion and then sinks back with a feeling of profound benediction.

LUDWIG VAN BEETHOVEN (1770 - 1827)

Piano Sonata No. 29 in B flat major, Op. 106 ("Hammerklavier")

Allegro
Scherzo: Assai vivace
Adagio sostenuto: Appassionato e con molto sentimento
Largo - Allegro risoluto.

"Here is a sonata for you that will give the pianists something to do, and which will be played fifty years hence", Beethoven told Artaria, speaking of his B flat major Op. 106. In fact this work is not too grateful to pianists, as the fingers are unmercifully twisted by a profusion of rich polyphonic writing. His letter to Ries, who was to print the work in London, reflects the situation which accompanied the composition of this sonata: "I cannot send you the tempi because my metronome is broken... The inaccurate copying is probably due to the fact that I can no longer employ my own copyist... and may God help me! until the Archduke Rudolpha finds himself in a better position... the sonata was written in distressful circumstances, for it is hard to compose almost entirely for the sake of earning one's daily bread...".

The title "Hammerklavier" is concerned not with character but with language. In a wave of anti-Napoleonism, Beethoven wrote: "Instead of pianoforte, Hammerklavier - this is to be understood clearly, once and for all". It is one of Beethoven's greatest sonatas, not only because of its length (almost 45 minutes) but more because of its expressive, spiritual and intellectual range. It has been nicknamed "The Great Beast" as well as "A Symphony For The Piano".

The first movement offers a view of Beethoven having just received a new Broadwood piano as a present from the firm in England. He seems to demand from the new instrument all it can give, including full and mighty cords, ranging all over the keyboard, as well as the whole bravura of the concert style. Although it is written in a free traditional sonata form, it is full of rich polyphonic and contrapuntal writing enveloped by bold modulations and key relationships.

The Scherzo intervenes as a point of repose between the weighty concentration of the first movement and of the Adagio which is to follow. Its main theme is clearly related to the first theme of the preceding movement. In the Trio section this same theme is transformed into a grotesque melody. The movement is very witty and graceful and Beethoven himself said that it was "full of whirlings like the wind".

The Adagio is in sonata form and is the longest of his slow movements, lasting some 20 minutes. Its length is in proportion to the breadth of its themes and it has been said that it probes the depths of suffering. When the publisher was about to print the sonata he received a letter from the composer containing only two notes to be added to the beginning of the Adagio. "I confess I could not help wondering if my dear old teacher did not lose his mind... To send two more notes for such a tremendous work which had been revised so many times - but I was greatly astonished when I discovered the effect of these two notes", he later wrote.

The Finale opens with a lengthy introduction in improvisatory style, with great uncertainty and anticipation, hinting at unexpected tonalities and making deceptive starts. The movement proper is a fugue in three voices carried out "with a certain freedom" according to Beethoven's indication. It is a great challenge for both player and listeners. Stravinsky said: "It has a 20th Century look about it, contemporary for ever".

GERHARD OPPITZ

Piano Recital

Fredric R. Mann Auditorium,
Tel Aviv
THURSDAY MARCH 26, 1992, 20:30

BEETHOVEN - Diabelli Variations, op. 120

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SCHUBERT - Piano Sonata in B flat Major, D 960

German-born Gerhard Oppitz first appeared in public when he was 11 years of age. He played Mozart's Piano Concerto in D Minor to an audience that included Professor Paul Back, who wanted him to join his piano class at the Stuttgart Hochschule fur Musik. In 1971, on completion of his general studies, Oppitz became a full time student at Stuttgart and three years later went on to the Munich Hochschule where he completed his official music education with master classes directed by Prof. Hugo Steurer.
However, it was from the renowned Wilhelm Kempff that young Oppitz received his strongest impressions. They first met in 1973, after which Oppitz went to Positano to study Beethoven sonatas and concert pieces with Kempff who was particularly impressed by the swiftness and advanced musicality of his pupil. They had a lot in common: great musical intelligence, grasp of structure and understanding of the connection between different parts of a work of music.
In 1977, Gerhard Oppitz won the Arthur Rubinstein International Piano Master Competition (the first German to do so). From that time on his career expanded very rapidly with concerts throughout Europe, Japan and the USA. His first recording was produced in 1978, since when another 20 have been added to his discography.
Oppitz was offered a professorship at the Munich Hochschule. Declining at the time, he took up the post in 1981.
He has performed 60 concerts annually since 1980, has played with the Philharmonic Orchestras of Israel, London, Berlin, and Vienna, appearing in the world's most prestigious music venues.
Oppitz is mostly interested in the grand classical cycles: the Beethoven and Mozart piano sonatas, the complete piano works of Brahms; presently he is preparing the Schumann piano cycle.
He loves roaming in the forests and woods where he feels music to be a living force. German music journals frequently carry articles about Gerhard Oppitz, the most "written-up" German pianist of his time.

LUDWIG VAN BEETHOVEN (1770-1827)

Diabelli Variations Op. 120

Beethoven is, without doubt, one of the most influential and revolutionary composers. He freed music from the traditional restrictions of 18th century Classicism giving it new expanse and flexibility, as well as bringing a varied richness of speech to every instrument for which he wrote and especially for the piano, his most intimate means of expression. It has even been said that Bach's "Well Tempered Clavier" and Beethoven's piano sonatas are the Old and New Testaments of the piano, and that if all music were to perish and only these two great works to survive, a sufficient knowledge of the music of the 18th and 19th centuries could be obtained from them alone.

Beethoven's last major composition and masterpiece for the piano, completed in 1823, is his "33 Variations on a Waltz by Diabelli, Op. 120" on which he seems to have worked for at least four years. This work has been the subject of various conflicting accounts. The most accepted is that the publisher and composer, Anton Diabelli, circulated a waltz-tune, supposed to be his own, among some fifty composers in Austria, inviting each to contribute a single variation to a composite work under the title of "A Union of Artists of The Fatherland". It seems that Beethoven took up the simple melody as a challenge and wrote 33 variations, producing a formidable masterpiece that Diabelli hailed as a worthy successor of Bach's "Goldberg Variations" and published it as a separate work.

It has been rightly said that Beethoven's Diabelli Variations propose a summary and a microcosm of music's past as well as opening new doors towards its future. Bach, Handel, Haydn, Mozart and many others are beautifully reborn in the different variations. In tempo and texture they cover almost every available mood and style and the gradual expansion of the harmonic horizon is remarkable. Schumann called it "Beethoven's testament - a farewell to the listener".

FRANZ SCHUBERT (1791 - 1828)

Piano Sonata in B flat Major, D960

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Allegro ma non troppo

Schubert acquired his early musical education from his father, who taught him to play the violin, and from his older brother, who taught him to play the piano. But it was the "nightingale's voice" with which the young "Franzi" was gifted that gained him entry to the boarding school attached to the Church of the Viennese Royal Court. It was there that he completed his musical studies.
The excellent student's orchestra of the boarding school, in which Schubert played the violin and also occasionally substituted for the regular conductor, served as a kind of orchestral "laboratory" for him in which he could carry out his first serious experiments in musical creation.
It is believed that Schubert wrote no less than 22 piano sonatas, if we include incomplete and incompletely preserved works. His sonatas have many of the qualities that might be expected of a great song-writer, such as a richness of melodic invention, special accompanying figures, as well as a very wide range of emotional atmosphere.
Schubert's last year was rightly described by Britten as a miracle, because in it he completed his C major Symphony, the string quartet, a cycle of 14 songs ("Swansong"), his E flat Mass, some of his greatest four-hand piano-duets, Cantatas, and in the month of September, the three last Piano Sonatas. He originally intended to dedicate them to the pianist and composer Hummel, but when ten years later they were finally published, Hummel was dead and Diabelli, the publisher, dedicated them to Robert Schumann.
The Sonata in B flat is Schubert's last composition for the piano as well as the most poignant and mystical. It is the summit of his achievement in this "mould". This Sonata is no thundering virtuoso piece nor a vehicle for technical display aimed to dazzle the audience. Instead, it is a simple and beautiful creation by the composer whom Liszt called "the most poetic musician that ever was".
In the first movement Schubert succeeds in reconciling lyricism with sonata form. The opening theme is a melancholy cantabile, 44 bars long, divided into three sections (a-b-a) with the gentle singing disturbed by a bass trill at the end of each phrase. This mysterious "drum-roll" seems to haunt the composer's mind throughout the whole movement. One of the most magical episodes in this movement is the bridge passage which leads back to the recapitulation section.
It is not usual to follow a slowish movement with an even slower one and to bring it off, as Schubert does, is quite remarkable. The first theme, in minor, has a melancholy Hungarian tinge while the second is hymn-like and in the major-mode. The formal compactness of this movement is in complete contrast to the expansiveness of the previous one.
The Scherzo is a gay and bewitching dance movement. It seems as if the typical music Schubert used to play for dancing overflowed into this happy movement. The Trio, with its Slavonic syncopations and accents reminds us that this most Viennese of composers actually came of Moravian peasant stock.
To illustrate the ambiguity of the last movements to his classes, Schnabel used to sing the words: "I know not if I'm laughing, I know not if I'm crying." The movement exposes a whole chain of themes, starting the first one in an untraditional key. It is a rondo with its main theme introduced, with each appearance, by a sharply struck G which sounds like a horn call to a festival. A very fast Coda brings this work, one of the greatest in all piano literature, to its brilliant conclusion.

DMITRI BASHKIROV

Piano Recital

Recanati Auditorium,
Tel Aviv Museum
FRIDAY MARCH 27, 1992,
15:00

MOZART - Fantasy in C Minor, K 396
BEETHOVEN - Sonata in G Major, op. 31, no.1
PROKOFIEV - Sonata no. 4 in C Minor, op.29
CHOPIN - 7 Mazurkas
CHOPIN - Rondo no. 1 in C Minor, op.1
DEBUSSY - 4 Preludes, nos.1,9,11,12
DEBUSSY - "L'Isle joyeuse"

Dmitri Bashkirov is of the same generation as Lazar Berman and, together with the greatest Soviet pianists of the twentieth century, he represents the finest heritage of Moscow's Tchaikovsky Conservatory and of its great master, Alexander Goldenweiser.
Born in Tiflis in 1931, Bashkirov studied with the famous Georgian master, A.Virsladze, and later with Goldenweiser in Moscow. He has won numerous prizes, awards and medals.
Bashkirov's fame has travelled far beyond the borders of Russia, thanks to his many very successful recordings. In fact, he has attained a reputation as one of the most prodigious of living pianists, especially for his interpretations of romantic music, particularly that of Schumann.
His art is characterized by a sonorous palette of astonishing variety, by meticulous attention to all the details of phrasing and balance, by extraordinary use of the pedals and by a sense of rhythm. He has been acclaimed as the direct successor of Goldenweiser, for whom the art of mastering the rhythmic elements of a musical work, before developing them through control and flexibility, was almost doctrine.

WOLFGANG AMADEUS MOZART (1756 - 1791)

Fantasy in C Minor, K 396

The list of Mozart's works is a very rich, varied and long one especially considering his short lifespan (only 35 years). If the unschooled music lover is fond of Mozart for the pure delight he finds in his music, which is pleasant to his ear and comforting to his senses, the trained musician or scholar discovers in Mozart's music the apotheosis of craftmanship, a consummate mastery of all technical resources and a supreme genius of knowing how to express the right thing at the right moment. Mozart himself once wrote: "People err who think that art comes easily to me. I assure you nobody has devoted so much time and thought to composition as I. There is not a famous Master whose music I have not industriously studied through many times... Here and there, in my music, there are things which only connoisseurs can appreciate, but I have seen to it that those less knowledgeable must also be pleased without knowing why". Mozart's Piano Fantasies reflect the kind of music he must have improvised for his various audiences. His Fantasy in C Minor (K 396), which was published after his death, was composed in 1782, the year of his marriage to Constanze. It seems that he had originally thought to write it as a fantasy for violin and piano, as there is a version of the first section for the two instruments. The Fantasy is a relatively slow movement with an agitated middle section. Sweeping arpeggios, sudden shifts in tempo, some dissonant touches, and crossed hands give the whole work an improvised personal character. A major cadence ends each section of this work.

LUDWIG VAN BEETHOVEN (1770 - 1827)

Piano Sonata no. 16 in G Major, op. 31 no. 1

Allegro Vivace
Adagio grazioso
Rondo: Allegretto - Adagio - Presto

"Are you crazy, gentlemen! To propose that I should write a sonata of that sort! During the fever of the Revolution, Bonaparte has concluded a Concordat with the Pope - such a sonata, now? Heavens above! In these new Christian times, humph! No, leave me alone, I shall do nothing of the kind!", he answered those who suggested he write a "Revolution Sonata". In fact, his G Major Sonata (op. 31, no. 1), which was the outcome of this period, does not bear even the slightest trace of revolution. On the contrary, it is serene, bright and gay. His three Sonatas op. 31 were written in 1802, the year of the famous and tragic "Heiligenstadt Testament", in which he appears to bid farewell to all his hopes and aspirations and seems upon the point of putting an end to his life. Nothing of this major crisis is to be reflected in these sonatas. The Sonata in G Major has been rightly nicknamed the "staccato sonata", as staccatos clearly predominate over the legatos in the first two movements. He also seems to experiment with syncopations and dynamics throughout the work. The first movement is in the traditional sonata form, with two contrasted themes. It is interesting to note that the second theme does not appear in the customary keys but in an inverse way. The whole movement is full of good humor and ends upon a hanging dominant for which the publisher dared to add an "improvement" of his own to resolve this unanswered question. Beethoven was infuriated: "Where the Devil was that written?" he shouted and struck the added 4 bars, sent the whole work back with the instruction to publish it as "Ed. tres correcte". The opening section of the second movement brings forth an aria-like delicate theme. The mood darkens in the middle section, which is based on a lyrical passage of great dignity. In the recapitulation of the first section Beethoven adds an elaborate cadenza, and a relatively long Coda ends the movement. In the Finale Beethoven combines both sonata and rondo forms. The principal theme is a kind of serene and gentle gavotte treated with Beethoven's characteristic freedom. After a somewhat dark fugato the sonata ends with a quite surprising treatment of the main theme.

SERGEY PROKOFIEV (1891 - 1953)

Sonata No. 4 in C Minor, op. 29

"The principal lines which I followed in my creative work are these: The first is classical, whose origin lies in my early infancy when I heard my mother play Beethoven sonatas. It assumes a neo-classical aspect in the sonatas and the concertos, or imitates the classical style as in "The Classical Symphony". The second is innovation, at the first in the search for an individual harmonic language, but later was transformed into a desire to find a medium for expression of strong emotions. This innovating strain has affected not only the harmonic idiom but also the melodic inflection, orchestration and stage technique. The third element is the element of toccata, or motor element, probably influenced by Schumann's Toccata. The fourth element is lyrical". With these words, from his autobiography, Prokofiev analyses the creative evolution of his style. It was Kabalevsky who wrote that: "It would be hard to find a composer whose works provoked such impassioned and sharp disputes as those which centered round Prokofiev throughout his life. These disputes were the natural result of the composer's striking talent and originality, and the novelty of the tasks which he set himself and sought to solve in his work". It is well known that Prokofiev's style changed considerably at different times, possibly partly owing to the lengthy period he lived in France during the 1920's and his later return to Russia. His major piano works include nine sonatas which encompass all periods of his life. In them he seems to dispose the hands in new and original ways which had a great influence on Russian as well as American composers. His fourth Sonata (op. 29) is based on materials from works of his early youth. It is, without doubt, a profoundly evocative masterpiece in its combination of languor and energy. In 1934 he transcribed the Andante movement for a symphony orchestra. The first movement is in free sonata form enveloped by a lyric atmosphere, while the second is a fantasia with variations. He ends the Sonata with a combination of sonata and rondo forms in a happy major key.

FREDERICK CHOPIN (1810 - 1849)

7 Mazurkas

"It is only in Poland that it is possible to catch the haughty yet tender and alluring character of the Mazurka; and in order to understand to the full how perfectly Chopin's setting suited the varying emotions which he succeeded in displaying in all the magic of their rainbow lines, it is necessary to have seen that dance performed in its native soil... The cavalier, who is always selected by the lady, seizes her as a conquest of which he is proud, and strives to show off her loveliness to the admiration of his rivals before he whirls her off in an entrancing and ardent embrace, through the tenderness of which his defiant expression as a victor yet gleams...", Liszt wrote.
Chopin wrote over 50 Mazurkas, most of them relatively short and some are tiny sketches. In all of them his nationalism is clearly manifested. He himself wrote, in a letter to an intimate friend of his schooldays: "You know how anxious I was to reveal our Polish music, and I feel that I have been partially successful". Except on rare occasions he made no use of actual folk-dances, instead he assimilated their features and transformed them into a clearly personal style.
The Mazurka is in three-four time, with frequent use of syncopated accents. Many of Chopin's Mazurkas have recourse to the most exotic harmonies and melodic intervals freely breaking every rule so as to produce an authentic Slavonic effect - a fact that infuriated many theorists of the time. They contain certain secrets of rhythms and pedalling that few understood and it was said that only a Slav could play them correctly as the rubato contained in these dances cannot be taught - they must be inwardly felt.

Rondo no. 1 in C Minor, op. 1

The year 1825 was a crucial one in determining Chopin's future: The June 2, 1825, issue of the daily Warsaw "Courier" carried the following advertisement: "A new Rondo for the pianoforte, composed by Frederick Chopin and dedicated to Madame Linde, has been published by A. Brzezina, lithographers, Price 3 zlotys".
It was indeed a great honor for the fifteen-year old composer to be published by the most important music dealer in Warsaw, and it introduced him as a full-fledged composer to the public at large. He no longer had to look for the sponsorship of his friends as publishers began to print his music. The dedicatee was his headmaster's wife.
Chopin marked this Rondo Opus 1; in it the young composer expressed himself in his own romantic voice, which was already enveloped by some of his most important pianistic characteristics.
Some critics were glad to attack this musical gem by showing there were clear traces of Weber's and Hummel's music, a fact which is quite true, but then who wouldn't be proud of being influenced by such Masters, especially in their first opus?

CLAUDE DEBUSSY (1862 - 1918)

8 Preludes from Book No. 1

1. Danseuses de Delphes
2. La Serenade Interrompue
3. La Danse de Puck
4. Minstrels

It is interesting to note that Debussy sharply criticized the application of the term "Impressionism" to his own musical technical procedures: What I am trying to do", he tried to explain, "is something different - an effect of reality, but what some fools call Impressionism, a term that is utterly misapplied, especially by the critics who don't hesitate to apply it to Turner, the greatest creator of mysterious effects in the whole world of art". In fact the term loses its significance and can mislead since it does not convey the minute accuracy of expressions to be found in Debussy's music when comparing it with the French Impressionist painters. The expression "an effect of reality" that Debussy used hints at the paradoxical nature of his music.
Debussy wrote two books of Preludes, each one containing 12 such pieces. In these beautiful musical gems the composer escorts us on many enchanting journeys, through exotic images of the Orient, Spain, Italy and Scotland; caricatures of the Victorian music-hall; legendary and dramatic heroes; and through the mysteries of Nature.
The first Prelude brings forth a religious dance from the rites of the Temple of Apollo at Delphi. It is based on the spirit of the Sarabande and in it we can find a brief resume of Debussy's harmonic and melodic processes, including pentatonic melodies and chords, both consonant and dissonant existing side by side or in combination.
The direction "quasi guitarra", at the outset of "La Serenade Interrompue", immediately discloses the Spanish atmosphere which envelopes this prelude and is amply confirmed by the character of the music.
A spiritghly dotted rhythm forms the springboard for Puck's sudden leaps, his unexpected vanishings and reappearances in the eleventh prelude of the first book. This is fairy music of a lightness which may recall Mendelssohn's music for Shakespeare's play although it is much more capricious.
With the "Minstrels" Debussy bring us back to the world of the music-hall. We can imagine the minstrels with blackened faces, white tail-coats and top hats which were the fashion of Debussy's time. It has been said that it opens with an imitation of the banjo, then we find ourselves watching a plantation dance (twice interrupted), and later listening to old stories until the dance returns full of unreserved joy.

"L'Isle joyeuse"

The opening of the Great Exhibition of Paris in 1874, marked the start of the Impressionist school in art. The name stemmed from Claude Monet's painting: "Impression: Sunrise". As its name implies, Impressionism seeks to preserve momentary impressions of Nature, of continually changing life. The importance of the drawn line was replaced by that of colours, hues and tints. Soon this new style found its way to the other arts, and especially to music, where its main spokesman was Claude Debussy.
"I am more and more convinced that music is not, in essence, a thing which can be cast into a traditional and fixed form. It is made of colours and rhythms. The rest is a lot of humbug invented by frigid imbeciles riding on the backs of Masters who have almost always written music of their own time". With these words Debussy succeeded in conveying his conception that music was to be brought out of its own isolated world and into a wider one where literature, painting and music interact with each other freely.
Debussy produced harmonies of the most delicate and exotic quality, as well as new orchestral sonorities and timbres. He discovered ways to produce special effects and atmospheres using the whole tone scale, pentatonic scales and ancient modities as flexible instruments in the same way painters used their colours.
In 1904 Debussy completed his "L'Isle joyeuse" in which the pianistic brilliance suggests an enchanting kaleidoscopic colouring. It was inspired by Watteau's painting: "The Embarkment of Cythera" and was originally to have been incorporated into his "Suite Bergamasque".

JUSTUS FRANTZ

Conductor and Solo-Planist

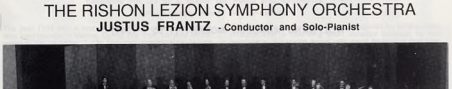
Fredric R. Mann Auditorium, Tel Aviv
SATURDAY MARCH 28, 1992, 20:30

Born in Germany, he studied with Eliza Hansen in Hamburg and with Wilhelm Kampff in Positano. In 1968/69 he gave numerous concerts in the "Young Artists" series, during which time he also appeared internationally with conductors such as Leonard Bernstein, Lorin Maazel, Carlo Maria Giulini, Herbert von Karajan and others. With von Karajan, he played the Mozart concerti on tour with the Berlin Philharmonic. His 1975 American debut included six concerts with the New York Philharmonic under the baton of Bernstein. In addition to his recordings of piano works by Scarlatti, Beethoven, Brahms and a collaboration with Christoph Eschenbach, his recordings of the Schumann piano concerto with Bernstein and the Vienna Philharmonic, the Bach concerto with Helmut Schmidt, and works by Grieg, Weber and Mendelssohn with Yehudi Menuhin and the Royal Philharmonic, deserve mention. In 1986 he received the coveted "Bambi" award in recognition of his success as director of the Schleswig-Holstein Music Festival, and the establishment of the International Orchestral Academy at Salzau. He is a professor at the Hamburg Music Academy and co-founder of the German-Soviet Youth Orchestra established in 1989. He is also musical advisor to the Bavarian Radio Orchestra. In 1989 he signed an exclusive recording contract with the BMG/Areola label.

His solo appearances last year included concerts with the Royal Philharmonic, the Moscow Symphony, the Kirov Symphony of Leningrad, the National Symphony Orchestra under Rostropovitch and the Houston Symphony under Eschenbach.

During the Mozart bi-centenary he appeared at festivals all over the world with the Schleswig-Holstein orchestra.

GALA CONCERT
THE RISHON LEZION SYMPHONY ORCHESTRA
JUSTUS FRANTZ - **Conductor and Solo-Planist**



Fredric R. Mann Auditorium, Tel Aviv
SATURDAY MARCH 28, 1992, 20:30

MOZART - Symphony No. 29 in A Major, K 201
MOZART - Concerto in F Major for Piano and Orchestra, K 467
MOZART - Concerto in F Major for Piano and Orchestra, K 459

The Rishon LeZion Symphony Orchestra (RSO) was founded in 1988 by the Rishon LeZion Municipality. Shimon Cohen was the orchestra's first conductor.

The orchestra's success in its second season under the leadership of Noam Sheriff is unprecedented in Israel's music history. The RSO is also the in-house orchestra of the New Israeli Opera and currently employs 74 musicians: 34 are new immigrants and there are plans to absorb another 10. The merge of U.S., South African and mainly Russian immigrants with the long-standing members has created an orchestra whose sound is rich and unique.

Dedicated to contributing to and influencing Israel's music life, the RSO continues to pursue its main objectives: collaboration with outstanding Israeli musicians; performance of works of various periods by Israeli composers; playing a varying and updated repertoire, and fostering Israel's upcoming generation of music enthusiasts.

The RSO and Noam Sheriff recently received the Israel Composers and Musicians Association (ACUM) Award for the performance, nurturing and promotion of Israeli music.

WOLFGANG AMADEUS MOZART (1756 - 1791)

Symphony No. 29 in A major, K 201

Allegro moderato
Andante
Menuetto
Allegro con spirito

"People err who think that art comes easily to me. I assure you nobody has devoted so much time and thought to composition as I. There is not a famous Master whose music I have not industriously studied through many times", Mozart once wrote.

In 1773 Mozart and his father paid a visit to Vienna with the hope of securing a court appointment for the 17 year old Wolfgang. The visit turned out to be a failure although it was not altogether wasted. During the visit Mozart came into contact with much of the most recent of Vienna's music, including such masterpieces as Haydn's Symphonies and String Quartets. This contact highly enriched Mozart's musical experience as is clearly reflected in the symphonies he wrote after his unhappy return to the Archbishop's service in Salzburg. It was in such a mood that he composed, in a relatively very short time, four symphonies including No.29 in A major.

These four symphonies can be highly regarded as masterworks in which he achieved a new style and mastership of symphonic idioms. They all have four movements, thus differing from the preceding ones which usually had only three. Here Mozart added the Minuet movement, which was a characteristic element of the Viennese school. But the most important feature to be found in these symphonies is an intensity of expression which was quite new in Mozart's writing. His 29th symphony leaves most of his earlier ones far behind in the homogeneity of its thematic material, the density of its structures, the clear hints of its contrapuntal character and chamber-musical atmosphere.

The first movement opens with a contrapuntal presentation of the first theme, played mostly by the string section. The second theme, with its delicate melody is highly contrasted with the first. As most of the development takes place in the exposition section, the middle section takes the form of a quite relaxed interlude. In the Coda the principal theme makes its appearance in a triple imitative stride - a dramatic stroke which Mozart used in some of the symphonies he wrote around this period.

The second movement, with its muted violins, is intimate in character and is based on the sonata form, with complete development in the middle section. The first theme is highly operatic and then Mozart gives free reign to his melodic invention in the form of a series of enchanting melodies tied together.

Now comes the classic Menuetto-Trio-Menuetto form on which Mozart based his third movement. The first section, with its dotted rhythm presents some characteristic Mozartean aspects: oboes and horns play unison octaves at the ends of the two parts of the Menuetto section, immediately repeated by the strings in a highly humorous way. The Trio section is much more relaxed, light and tender, enclosed in chromatic passages.

Instead of the usual classic Rondo, Mozart prefers the sonata form for his highly spirited Finale. An aura of joyful 18th century opera buffa character springs from the sprightly first theme and playful second one. The many imitation passages in this movement become one of the major technical devices Mozart uses in this symphony.

WOLFGANG AMADEUS MOZART (1756 - 1791)

Concerto No. 21 in C Major for Piano and Orchestra, K.467

Allegro maestoso - Andante - Allegro vivace assai

The year 1785 was a year of exceptional activity for Mozart, who then resided in Vienna. During this time, Leopold Mozart wrote to his daughter: " On Saturday evening Herr Joseph Haydn and the two Barons Tindi came to us... and Herr Haydn said to me: I tell you before God and as an honest man that your son is the greatest composer of whom I have ever heard; he has taste and in addition the most complete knowledge of composition". It was in this same year in Vienna that Mozart completed his 21st piano concerto and played the piano part in the premiere three years later.

In this concerto we find Mozart in an already well shaped medium of musical and poetic thought. Having experience of many concertos, he attains a special balance, which was very well expressed by R.Tenschert: "It was through his early concertos that Mozart learned to handle the still refractory sonata form with fluent ease. In the well-ordered Mozart musicogony piano and orchestra both knew their place. There is no jostling, no competition, no recrimination. The piano does not cavil at the material provided by the orchestra; it can listen patiently through long bits. The orchestra for its part, allows the preeminence of the piano as a general proposition, and keeps its unruly members in restraint, and when we come to the end of these delicious Finales which breathe the essence of the Viennese spirit, the soloist, in Mozart's own words, may be sweating, but it will be with the gentle perspiration of the drawing room, not with the dripping exudation of the arena..." In fact, in this C major piano concerto the two forces (piano and orchestra) merge, supplement one another, and even clash sometimes only to renew enriched relations.

The concerto opens with an effective march-like motiv played by the strings and later on used as material for contrapuntal imitation.After a charming short imitative dialogue for the woodwords, the soloist enters with some figurations and then the theme appears in the orchestra against a long trill for the violins and continues the theme on its own. The development section is based on the main theme and the recapitulation is more condensed, adding some new contrapuntal material. There are no records of any Mozart Cadenzas for this concerto.

The Andante is one of the most strikingly individual of Mozart's slow movements. It envelops the listener in an indefinable sorrow. This movement by its daring dissonances must have made Mozart's contemporaries shudder. The strings and dropping the trumpets and drums, Mozart gives this movement a special colour, and although it is generally based on the sonata form, the variety of phrase lengths and the continuity of mood make the formal sections seem barely noticeable and gives the movement a rhapsodic feeling.

The Finale is a lively Rondo-Sonata movement with much witty humour. One of the most interesting parts is the central episode which, in fact, is based on the principal theme. Shortly before the last return of the Rondo melody there is a passage that reminds one of the opening bars of the first theme of the first movement, and a brilliant Coda brings this delightful concerto to its end.

It was Albert Einstein who wrote about this concerto: "When one listens to such a work one understands why Mozart wrote no symphonies in the early Vienna years, for these concertos are symphonies of the highest order, and Mozart did not need to the turn to the field of the pure symphony until that of the concerto was closed to him".

WOLFGANG AMADEUS MOZART (1756 - 1791)

Concerto in F major for Piano and Orchestra, K459

Allegro Vivace - Allegretto - Allegro assai

Mozart may be called the father of the German opera as well as the father of the modern concerto. Most of the concertos written up to his time could be considered as adaptations of the Baroque Concerto Grosso. With his genius Mozart knew how to perfectly fuse and adapt the musical elements he inherited from his predecessors, so much so that the classical concerto for piano and orchestra may be regarded as his own achievement. He was one of the first classical composers to exploit the flexibility of the form of the music, to give symphonic outlines to the form even when using chamber combinations, to clarify the sonata form of the first movement, and to reveal the artistic potentialities of the Cadenza.

In 1784, during one of his rare public successes, Mozart wrote no less than 6 piano concertos. The sixth in this series, the one in F major (K459), is one of the most exuberant concertos with the two outer movements characterized by an exhilarating combination of high spirits and technical resourcefulness. Even the second movement is marked "Allegretto" and instead of the usual Adagio as usual. The character of the first movement is established immediately by the light Austrian march-like first theme. Although this melody is one of several it dominates the whole movement minimizing the traditional sense of conflict between two contrasted themes. Instead of the usual confrontations between soloist and orchestra it seems that the piano functions more as accompaniment to the orchestra with very few cadenzas and passages for the soloist.

The second movement is in sonata form without the development of the central section. It has many beautiful passages and, like the first movement, there are very few conflicts to emphasize the mobility of the flow of the music. The recapitulation is quite varied with the opening orchestral passage omitted as well as changes in the first theme and in the contrapuntal textures throughout. The whole movement is characterized by particularly sensitive writing for the woodwinds:

As in many of his last movements, Mozart lets the solo instrument begin before embarking on the orchestral exposition. Here, at last, we can witness real conflict which makes the movement the dramatic climax of the whole concerto. In the main, the musical confrontations take place between different types of music rather than between solo and orchestra. This explains why Mozart chose the Rondo-Sonata form for this brilliant movement.

THE RISHON LEZION SYMPHONY ORCHESTRA

Music Director: **Noam Sheriff**
General Manager: **Menahem Shai**
Conductor: **Ilai Talgam**

Violin I
Yaron Prensky
Concertmaster
Eyal Schiloach
Associate Concertmaster
Marc Harmatz
Rachel Dragobetzky
Galina Glusnkin
Idit Shulman
Janna Gandelman
Dora Feineman
Maria Batelman
Tania Eskin
Anatoly Nitbach
Lena Tishin
Alex Porotzky

Violin II
Andrei Michaeli*
Principal
Emma Grinapol**
Moshe Geizel
Andrei Tishin
Rina Gutkin****
Evgenia Liberson
Ella Karolevich
Emma Milman
Elena Lossos
David Hodorov
Arcadi Melamed

Viola
Irit Livneh*
Jan Spitkovsky**
Helena Appelman
Faya Elkutsky
Alisa Ruderman
Yehudit Geizel
Susan Reichli-Gurevich
Michael Rosenblum

Cello
Doron Toister*
Michael Geldfandbein**
Raz Cohen
Boris Mintz
Hirsch Friedman
Boris Michanovsky
Sharona Gilboa
Ilya Trost

Contrabass
Shahar Zaitzov*
Gnadi Litvin**
Giorgy Osipen
Amir Massarik

Flute
Margalit Gafni*
Amy Brown**
Yechiam Peled***

Piccolo
Amy Brown
Yechiam Peled

Oboe
Avi Ben-Yoseph*
Oriel Shahl***
Michal Amit***

English Horn
Michal Amit

Clarinet
Ilan Schul*
(Head of Wind Section)
Ya'akov Yachnin

Bass Clarinet
Michael Gurfinkel

Piccolo Clarinet
Michael Gurfinkel

Bassoon
Susan Lanings*
Sally-Ann Meriman***
Zipi Schory

Double-Bassoon
Zipi Schory

Horn
Eva Conti*
Sara Della Posta***
Alon Reuven***
Alexander Scheider

Trumpet
Doron Silashi*
Peter Ivanov
Pavel Nachemovich

Trombone
Nitzan Har-Oz*
Michael Charsonsky
Shay Savir

Bass Trombone
Shay Savir

Tuba
Ariel Sassoon

Harp
Ruth Maayani

Percussion
Leonid Reshko*
Gene Cipriani***
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Leon Soloveitzik

* Principal
** Asst. Principal
*** Co-Principal
**** Principal Guest

JOAQUIN SORIANO

Piano Recital

Recanati Auditorium,
Tel Aviv Museum
SATURDAY APRIL 4, 1992, 20:30

CHOPIN - 4 Mazurkas
CHOPIN - Piano Sonata No. 3 in B Minor, Op. 58

* * * * *

SOLER - 3 Sonatas
MOMPOU - "Cants Magics" (Magic Chants)
DE FALLA - Fantasia Baetica

The Spanish pianist, Joaquin Soriano, studied at the Valencia Conservatory under L. Magenti, at the Paris Conservatoire with Perlmuter, and with Alfred Brendel in Vienna.

Soriano, laureate of six competitions and three first prizes, has appeared at the most prestigious concert halls in the world. He is the founder of the Trio de Madrid and frequently performs with this ensemble.

He was recently appointed as a member of the Academy of Fine Arts in Valencia, as well as of San Fernando, Madrid.

Joaquin Soriano has served on the international juries of the Tchaikovsky, Paloma O'Shea, Leeds, Montreal, Arthur Rubinstein, Van Cliburn and Tokyo International Piano Competitions.

FREDERICK CHOPIN (1810 - 1849)

4 Mazurkas

"When the Mazurka has once begun, the attention is not distracted by a crowd of dancers jostling each other without grace or order, but is instead fascinated by one couple of equal beauty, who, like twin stars, dart forth into free measureless space. The cavalier accentuates his steps as if in the pride of defiance, quits his partner for a moment as though he would contemplate her with renewed delight, then rejoins her with passionate zeal, or whirls himself rapidly round as if overcome with sudden joy and yielding himself to the delicious giddiness of his nature", this is how Liszt described the Mazurka.

In fact the Mazurka is a Polish dance full of encounters and separations, in which the couples trace a prescribed course of exchange and return.

Chopin's nationalism manifested itself most strongly in his more than 50 Mazurkas - more, even, than in his Polonaises. These Mazurkas are least of all concerned pieces to be danced to, but rather as music about dancers. They are far from being direct translations of the Polish dance. They reflect the poetry of the heart rather than the poetry of the movement, though all the momentum, suggestion and nuances of the dance are clearly depicted in the music vocabulary he uses.

Chopin once remarked that although the Mazurka is in three-four time, the four-to-the-bar his listeners felt when he played his Mazurkas directly resulted from the character of the dance step for which the rhythm was intended. Indeed, Mayerbeer, the composer of operas, and himself a great pianist, admitted that he was unable to understand the rhythm of Chopin's Mazurkas. The problem may lie in the fact that the Mazurka was not one dance, but several, all possessing similar rhythm features: the main ones are the fiery Mazur (a fast dance with an accented 2nd beat), the Kujawiak (a little slower) and the Oberek (which is the fastest and with an accented 1st beat). It was Schumann who wrote that: "Chopin has elevated the Mazurka to a small art form. He has written many, yet few among them resemble each other. Almost everyone contains some poetic trait, something new in form and expression".

Piano Sonata No. 3 in B minor, Op. 58

Allegro maestoso
Scherzo Molto vivace
Largo
Finale: Presto non tanto

It has been said that the psychology of the sonata form is false, because people never feel happy for some minutes, as in the opening Allegro of a sonata, then melancholy for some minutes as in the following Adagio, then frisky as in the Scherzo and finally fiery as in the finale. In fact our minds never move in such a systematic way. Instead, all kinds of feelings and thoughts chase one another in the most unplanned and irregular way, just as they are reflected in most of Chopin's works.

For most interpreters Chopin's works present quite complicated problems: he demanded a singing legato, infinite variety of color, touch and tone, pedaling that provided a rich harmonic background but allowed for the purity of the melodic line, precise phrasing and expressive ornamentation that delicately adorned, but did not obscure, the cantabile. He used to describe rubato, as he understood it, "like a tree whose trunk stands firm, while its branches and leaves yield to passing breezes". All this led him to write: "Unfortunately I shall have to reconcile myself to the thought that nobody will ever play my works to my liking as I had imagined them".

Chopin's sonata in B minor stands as one of his greatest achievements. Although the death of his father, at the time he composed it left him very depressed we find little reflection of this mood. It dates from 1844, and originated during the last happy Summer at Nohant with George Sand. Although it presents the performer with many problems of tempo, phrasing, pedaling and expression, it shows the virtuoso performer in his most favorable light.

The first movement contains such a profusion of themes that it has been said that more than one movement might have been made of them. Chopin shortens the recapitulation section by omitting the first theme, thereby throwing the lyrical character of the second main theme into stronger relief.

The Scherzo is vivacious, charming and light. The arching arabesques are in Chopin's happiest vein. The trio section is much more delicate and exploits the "Tenor" register of the piano. This is again contrasted by the recapitulation of the first section.

The Largo was supposedly inspired by the sight of a young monk studying the sky at a monastery in the mountains. It is slow and dreamlike with a few Debussy like "anticipations".

The Finale is brilliant and takes a giant's strength to play properly. It is based on a nonstandard rondo form: AA-BC-AA-BC-AA. A beautiful Coda, in B major, concludes the Sonata.

PADRE ANTONIO SOLER (1729 - 1783)
3 Sonatas

Padre Antonio Soler is, without doubt, Spain's most prominent 18th century composer of sonatas. At the age of 23 he became a monk and was appointed to his permanent post as organist and choirmaster at the famed Escorial monastery not far from Madrid. Apparently it was there that he made the acquaintance of Scarlatti and even studied with him for at least five years.
A versatile composer and theorist, Soler's output includes more than forty masses, an enormous amount of religious music, music for the theatre and almost 200 piano sonatas. The piano was an instrument well known to Soler, as there was one at the Escorial when he arrived.
Most of his sonatas reflect the great influence Scarlatti had on Soler's writing. But in them we can also discern indigenous Hispanic elements as well as a common heritage of international styles. He resembles Scarlatti in his range of forms, styles and expressions but is characterised by his more individual brands of poetry, novelty, folklore and exaltation. Like Scarlatti, Soler too prefers faster movements to the slower ones and even those are usually not too slow.
Soler dedicated almost all his works to Prince Gabriel of Bourbon who was his pupil during the time he spent with the royal family at the Escorial. The majority of Soler's sonatas fall into groups of two or more movements although some are written in only one movement. In most of them Soler almost always uses the binary design with repeats as well as endless variants. The broad tonal pulsine usually includes a modulation to the nearly related key in the first half, a restatement of the opening idea in the longer second half, some further modulations, and a recapitulation which ends the second half. But to this strict formal structure Soler adds a profusion of variants.

FEDERICO MOMPOU (b. 1893)
"Cants Magics" (Magic Chants)

"I always endeavour to make good music. My only aspiration is to write works that contain neither too little nor too much... Some people find it difficult to understand that I don't have the same feeling for grandiose form and traditional characteristics that they do; for me nothing exists except my form and my concept", Federico Mompou said about his music.
Federico Mompou is one of the few Catalan-born composers whose music for the piano represents one of the largest and most important collections for the instrument to come out of Spain in the 20th century.
As Vuillermoz wrote: " There have never been any true Debussisians in France. The only disciple to continue for the composer of "La Mer" whom I would have the right to cite is perhaps the young Spaniard, Federico Mompou. Mompou who, without having ever known Debussy, has gathered up and comprehended the essentials of his teachings." And in fact in his electic style he is closest to Manuel de Falla, who like Debussy, was more his own personal guide. It has been rightly said that the Andalusian art of Falla and the Catalan art of Mompou have evolved into the most original styles of contemporary Spanish music.
Mompou's piano works are highly individual in a style which he called 'primitivista'. In it he aimed at recreating the ideals of the Catalan people of the 15th century. This style is characterized by his abandoning bar lines, key signatures and cadences. Interestingly, many of the textures in his piano music are the direct result of the particular anatomy of his own hands. He likes to apply widely spaced open intervals and extensions of tenths, which his own fingers encompass without the least physical difficulty.
Mompou indicated three division in his works; those that depict subjectively the atmosphere and essence of the rural landscape of Catalonia as contrasted with the bustling city life of Barcelona, as in "Scenes d'Enfants" (Scenes of Childhood); those that stress the folklore element underlying Catalan life, as in his "Cancio y Danza" series; and pieces inspired by the mysterious and primitive enchantment of Nature, like "Cants Magics" which is to be played in tonight's concert.
"Magic Chants" was Mompou's first published work. It was written between 1917-1919. Here, as in many of his other piano works he almost completely abandons bar lines without disturbing the rhythm, as well as using widely spaced sonorities.
He has been praised by Vuillermoz who wrote: "This young Spaniard, who works silently in his country retreat, is a magician. He searches in music for enchantments and spells wherewith to compound his magic songs. His formulas are short, concise, concentrated, but they possess a weird, hallucinating power of evocation."

MANUEL DE FALLA (1876 - 1946)
Fantasia Baetica

It has been said that many of the "representatives" of Spanish music who became really popular were not Spaniards but Frenchmen. Lalo, Chabrier, Saint Saens, Bizet, Debussy and Ravel were the most conspicuous, but we can find such composers as Liszt and Rimsky Korsakoff building musical architectural structures based on Spanish idioms. Real authentic Spanish music is reflected only in the works of such composers as Albeniz, Granados and especially Manuel de Falla, whose Spanish origins are beyond doubt.

Still, certain influences are apparent in de Falla's music: we can discern an impressionistic tint that faintly recalls Debussy, and a mysticism and rich harmony that can be traced to Franck. The orchestral workmanship clearly suggests Ravel. De Falla's attitude towards modern 20th century music is best reflected in his own words: "It is a widespread error, the belief that modernity in music depends on a prodigality of harmonic dissonances. This is untrue! The modern spirit in music can subsist in a work in which only consonant chords are used, and in music consisting only of an undulating melodic line". But he was not a conservative and he did not hesitate to introduce bold dissonances into his music when he felt that they would enhance the emotional content.

He wrote his Fantasia Baetica in 1919 for Arthur Rubinstein, who had his first great success in Spain, and to whom it is dedicated. Provincia Baetica was the ancient Roman name for Andalusia, therefore it could easily have been named "Andalusian Fantasy". But Falla seems to have chosen this particular title to emphasize the Roman and Christian aspects of Spanish culture rather than the usual Oriental ones. Indeed, the rhythms and harmonies are purely Andalusian in character as well as the modal melodicism of the Province in sections such as the lyrical middle section of the Fantasia.

In Edward Cole's words: "A singer seems to be present, following the lead of the guitar with an elaborate vocal 'copla' improvised with a passionate intensity. Moods change quickly ... The basic melodic or rhythmic elements, stated one after another at the beginning of the piece, are slowly compressed later. Soon they become so concise that they merge and blend with one another in a dazzling montage of sound, exotic, vivid, hot".

HIROKO NAKAMURA

Piano Recital

Recanati Auditorium,
Tel Aviv Museum
SATURDAY APRIL 11, 1992, 20:30

BACH - Partita no. 2 in C Minor, BWV 826
BEETHOVEN - Sonata "Waldstein" in C Major op. 53
* * * * * * * *
CHOPIN - 24 Preludes, op. 28

Hiroko Nakamura was born in Tokyo and is the most famous pianist in Japan. She began to play the piano at the age of three and at fifteen was the youngest competitor ever to win the prestigious Japan Music Competition. The following year she made her debut playing Beethoven's Piano Concerto No.1 with the Tokyo Philharmonic Orchestra. In that same year, Japan's most renowned orchestra invited her on her first world tour as soloist. Since then she has given more than 3000 concerts around the globe, an average of over 100 annually.
Nakamura has toured almost all the continents playing with the greatest orchestras and conductors, and has made over thirty recordings, all best sellers. Her Chopin Concerto No. 1 with the London Symphony Orchestra sold over one hundred thousand copies in

(cont. prev.)

Apart from playing regularly for the radio and television, she is well known as an author of non-fiction, also as a critic and television personality. Her first book, "The Tchaikovsky Concours", won the coveted Ohya Prize for non-fiction (Japanese equivalent of America's Pulitzer Prize) and sold over 250,000 copies. The book tells of her experiences as a juror for the Tchaikovsky Competition (Moscow, 1982 and 1986). Her second book, "Savages Called Pianists" has been received with critical acclaim.
Nakamura has adjudicated many Competitions including the Paloma O'Shea, Spain; Vianna Motta, Portugal; Ginq Bachauer, USA; Busoni, Italy; Leeds, UK; and the Chopin of Warsaw. She is serving as a juror for the 7th Arthur Rubinstein International Piano Master Competition, Tel Aviv, and also for the Sydney Piano Competition, Australia (1992).

JOHANN SEBASTIAN BACH (1685 - 1750)

Partita No. 2 in C Minor, BWV 826

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

The aim and final end of all music should be none other than the glory of God, and the refreshment of the soul. If head is not paid to this, it is no true music but a diabolical bawling and twanging". This declaration by Bach reflects, more than anything else, his real feelings about the music he wrote. It was not too much to say of him, as did Robert Schumann, that "Music owes as much to Bach as religion to its Founder". For Bach can be regarded as a two-sided mirror in respect to the evolution of music: one face looked back towards the past, in which Bach utilized the styles and forms of his predecessors and brought them to the highest peak of artistic and technical development; while the other looked toward the future, opening windows from which the new paths that music was to take were to be seen.
After 1720 almost all of Bach's keyboard music was enveloped in didactic and pedagogic intonations. He even called many of his published works "Clavier-Ubung" (Keyboard Exercises). The "Well Tempered Clavier" is, in fact, the greatest pedagogical work in the history of keyboard technique and has always been a fundamental part of the education of practically every pianist in the world. It contains exercises for developing techniques not only of playing, but also of composition and expression.
The first part of the Clavier-Ubung contained six piano Partitas, published singly at first. When the series of six was completed Bach called it his Opus Primum, disregarding the vocal works that preceded it. The Partitas came as a great surprise to the musical world of the time. Never have such excellent compositions for the piano been seen before. They are brilliant, well-sounding, expressive and most important, always "new". In fact, with his talent for differentiation and striving after perfection, Bach succeeded in giving every form, included in these works, what appears to be its ultimate, most perfect shape.
One of Bach's most original contributions to the keyboard suite (as he named the Partitas) was the development of the opening movement. Almost all of them, have massive and brilliant first movements. In many of them Bach succeeded in transferring to the keyboard not only the grandeur but also the specific effects of contemporary orchestra style.
The Partita in C Minor (BWV 826) is one of the most eloquent hommages that Bach could offer to French music. The Sinfonia opens, in the French style, with a short overture, continues with an expressive recitative that reminds one of the ancient oboe, and ends with a powerful two-part fugue. The Allemande, Courante and Sarabande clearly reflect the style of Couperin with the characteristic Bach tint. In the Rondeau and Capricio Bach seems to amuse himself passing beautiful leaps from one hand to the other. It was Bernard Shaw who once declared that "Bach belongs not to the past, but to the future - perhaps to the near future".

LUDWIG VAN BEETHOVEN (1770 - 1827)

Piano sonata No.21 in C Major, op. 53 ("Waldstein")

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato - Prestissimo

It is commonly agreed that Beethoven has contributed most significantly to the sonata, not only in the Classic Era but to all sonata history. His piano sonatas span forty years of his life (from his twelfth year to his fifty-second) and reflect his styles and forms throughout his creative periods, and have been ranked among the most important works in his total production.

Beethoven acquired an Erard grand piano in 1803 and was able for the first time to enjoy in his sonatas the higher reaches of the extended keyboard. A year later he completed his C major sonata (Op. 53) which he dedicated to Count Ferdinand Von Waldstein, who was the first to perceive Beethoven's genius. It was to him that the composer owed his connections with Haydn and the aristocratic world of Vienna, as well as the grand piano and financial assistance.

This beautiful sonata moves far beyond the boundaries of the high classical style and in it Beethoven creates sonorities and textures never previously achieved. For the first time he no longer limits the technical difficulties to permit performance by competent amateurs; but instead stretched the potentialities of both instrument and technique to their outer limits. It has been rightfully nicknamed "A heroic symphony for piano" (the Heroic Symphony being written almost the same year).

The Sonata opens with a contrast between the monotonous murmur in the low tones and the little darting motif in its upper tones, which, characteristic of Beethoven's style, is not a complete melody but more of a rhythmic motion which is developed later. The second theme consists of a chorale-like melody which is strongly contrasted with the stormy music played before. After the development section Beethoven brings forth a very free and unorthodox recapitulation.

Although an Andante was planned for the second movement, the composer chose to replace it by a very short, mysterious and profound "Introduzione" which forms a fitting contrast to the serene Rondo theme of the Finale. It begins in a pensive, dreamy vein, suggesting some hidden grief, and without any pause flows straight into the Finale, which is one of the longest he ever wrote.

It seems that it was the very beginning of this Rondo movement that gave it the nickname "Sunrise Sonata", maybe because the somewhat veiled opening, with its special pedalling gives an impression of morning mists, leading to a dazzling fully risen sun.The main theme is a simple song (thought to have been taken from a Rhanish folk-song) which has two contrasting episodes between its repeats. A very fast Coda brings this masterpiece to its brilliant end.

FREDERICK CHOPIN (1810 - 1849)

24 Preludes, Op. 28

One of the many legends, mostly false, which have come down to us, is the one George Sand related in her "Story of My Life", how one day she returned to the monastery to take refuge after a heavy storm and heard Chopin playing one of his Preludes against the monotonous accompaniment of raindrops falling from the eaves. As Chopin disliked any stories or programmatic ideas being fitted to his music, he was most vexed when Sand called his attention to the sound of the falling drops, denied having heard them and protested about any connection between his work and the raindrops. It seems we shall never know which of the 24 Preludes Sand heard. It has been suggested that it could be the one in B minor which has a repeated note almost throughout, but it is usually thought to be the one in D flat major, later nicknamed the "Raindrop Prelude".

Chopin wrote his 24 Preludes between the years 1836 and 1839, sold them and dedicated them to Pleyel. As in Bach's Well-Tempered Clavier, there is a composition in each of the major and minor keys, but this is the only relation to Bach's work. Most of the Preludes are short and improvisatory in character, with some of them lyric, heroic, fully planned, or like sketches.

George Sand wrote about them: "They are masterpieces. Many of them call to the mind's eye visions of dead monks and the sound of their funeral chants, which obsessed him; others are suave and melancholy; these would come to him in his hours of sunshine and health, amid the sound of children's laughter beneath his window, the distant thrumming of the guitar and the song of birds among the damp foliage; or at the sight of pale little roses blooming above the snow. Again, others are dreary and sad and wring the heart while charming the ear".

We are indebted to OFER TORIEL who compiled and assembled the programme notes for this brochure.