

2001st Concert

March 24, 1991

LEE LUVISI, *pianist*

PROGRAM

César Franck Prélude, aria et final
(1822-1890) (1886-87)

Allegro moderato e maestoso
Lento
Allegro molto ed agitato

Gabriel Fauré Impromptu in F-sharp Minor
(1845-1924) Opus 102 (1909)

Three Preludes from Opus 103
(1910-11)

No. 4, in F Major
No. 7, in A Major
No. 5, in D Minor

Barcarolle No. 12, in E-flat Major
Opus 106bis (1915)

Nocturne No. 13, in B Minor
Opus 119 (1922)

INTERMISSION
(Twelve Minutes)

Henri Dutilleux Sonate (1948)
(b. 1916)

Allegro con moto
Lied: Assez lent
Choral et variations

A native of Louisville, Kentucky, pianist LEE LUVISI was a student of Rudolf Serkin and Mieczyslaw Borszowski at the Curtis Institute of Music. Upon graduation from that conservatory, he became the youngest musician ever to be appointed to the faculty, a position he retained until 1963, when he returned to Louisville to become artist-in-residence at the University of Louisville School of Music. In that same year he performed at the National

Gallery, presenting works by Haydn, Mozart, Brahms, Fauré and Ginastera. As a reminiscence, Mr. Luvisi has chosen to repeat in this recital the works by Fauré that were on that program, with the addition of the *Impromptu in F-sharp Minor*. Lee Luvisi has performed with nearly every important orchestra in North America and the major European cities, under such distinguished conductors as Leonard Bernstein, Eugene Ormandy and William Steinberg. Much in demand as a chamber musician, he collaborates regularly with the Juilliard, Guarneri and Cleveland Quartets, as well as with such eminent performers as Itzhak Perlman, Pinchas Zuckerman, Alexander Schneider, Walter Trampler, Zara Nolsova, Richard Stoltzman and Jan DeGaetani. With violinist James Buswell and cellist Leslie Parnas, he has formed the Buswell-Parnas-Luvisi Trio. In January of this year, he was invited by the New York Philharmonic to play solo piano music of Mozart in connection with the Philharmonic's Mozart year observances. Lee Luvisi appears by arrangement with Thea Dispeker Artists' Representative, New York.

Almost all of the works of César Franck that have enjoyed enduring recognition come from the last fourteen years of his life. The *Prélude, aria et final* comes from near the end of that period, and is in fact the last work he wrote for the piano. It demonstrates the compositional assurance and maturity of vision that Franck had developed over the years, in that the sophisticated chromaticism, modulation and counterpoint never detract from the basic simplicity and directness of the work.

Gabriel Fauré was not a revolutionary composer by any means, yet his music never failed to make an impression on his contemporaries, as it does on the audiences of today. He preferred to apply fresh ideas to what was already the established mainstream of musical tradition. The pieces included in this program are all from Fauré's late years, a period of activity characterized by music of serene, almost severe beauty. One exception is the *Impromptu*, Opus 102, which is a thumb to the nose in the direction of Claude Debussy, whose successes with use of whole-tone scales and their correspondingly primitive harmonic implications elicited Fauré's contempt. The *B Minor Nocturne* is this composer's last work for the piano. Profoundly sad, yet rising in the middle section to heights of power seldom encountered in Fauré, it is a moving farewell to the keyboard on the part of the composer, who was by the time he wrote it ailing and deaf.

Although Henri Dutilleux was already thirty-two when he wrote the *Sonate* (1948), he characterizes it as a youthful work, coming out of a period when he saw a certain spirit of amusement and entertainment as essential to the process of composition. That spirit is irresistible as it unfolds in the jaunty mood of the opening *Allegro con moto*, in the "blues" atmosphere of its middle section and the agitation of its coda. The majestic chorale of the final movement is likewise a source of much liveliness, as it undergoes many transformations.