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Vancouver
Chamber Music
Festival



A centennial celebration presented
by the Vancouver Recital Society



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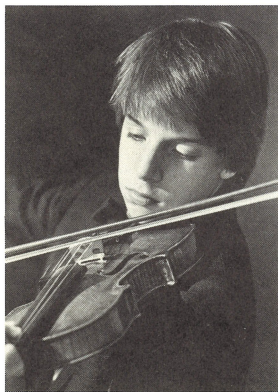
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July 29 – August 4

Dear Music Lovers,

I can think of no better way to celebrate our beautiful city's centennial year than to launch what we hope will be a major addition to the Vancouver music scene — a summer festival of Chamber Music! As we begin it is not only a good time to look back at the steady growth of interest in chamber music in Vancouver, but also to look ahead to the burgeoning crop of summer music festivals springing up across North America.

The most direct inspiration for our "First Summer Chamber Music Festival" is, of course, the Seattle Chamber Music Festival; we would like to recognize our links with this most agreeable Seattle success story.

There are many people to whom we owe a great debt of thanks for their labour, counsel and support. It would be remiss of me if I did not particularly mention three people without whose help and energy our festival might not have taken place — Shirley Fishman, Edwina Heller and Leyla Sacks.

From the earliest planning stages just over a year ago until the present, the outstanding characteristic of our Festival has been *enthusiasm* — on the part of the Board of the Vancouver Recital Society, the Festival volunteers, the magnificent performers — and now you the audience.

May all of our expectations be amply rewarded tonight.

Yours sincerely,



Leila Getz
Festival Co-ordinator

• P R O G R A M N O T E S •

PAUL HINDEMITH (1895-1963)

Sonata for solo viola, Opus 25, No. 1 (1922)

When Cecil Forsyth wrote his treatise *Orchestration* in 1914, he alluded disparagingly to "the bad old days when viola players were selected merely because they were too wicked or too senile to play the violin," but nonetheless cautioned against their use for music of any great importance. The composer who did much to rehabilitate the viola was Paul Hindemith — no doubt since he was himself a virtuoso performer all too familiar with the quirks and foibles of this beautiful but problematic instrument. With unequalled perversity, Hindemith wrote not only concerti and duo sonatas but also unaccompanied works; his Opus 25 *Sonata* became an instant classic, a true staple of the viola's select repertoire.

When the young Hindemith wrote this work he had just discarded two potent early influences. His earliest chamber music was modelled on Brahms, while thereafter he flirted with popular, jazz and expressionist styles before settling in to the more characteristic neo-classical idiom of his maturity. The five-movement *Sonata* bears a residual expressionist tinge while also showing Hindemith's profound but personal assimilation of the Baroque.

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Ryerson Church

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ERNO DOHNANYI (1877-1960)

Serenade in C major for violin, viola and cello, Opus 10 (1902)

As a piano virtuoso and budding composer, the young Dohnanyi had the unique distinction of being a protégé of Brahms and his circle. The Opus 10 *Serenade* — one of the few Dohnanyi works still in the repertoire — was written at the time when Dohnanyi's career was at its zenith. Unfortunately, despite the obvious craftsmanship and unquestionable promise of his early compositions, Dohnanyi was never really able to go beyond his own charming but dated brand of late romanticism, and as time went on his career foundered. (It's disturbing to think of a talent hailed by Brahms ending up as a piano teacher on staff at Florida State University in Tallahassee.)

Though not in the truly national style of the later Hungarian masters Kodaly and Bartok, the five short, essentially classical movements of the *Serenade* are embued with a mild folk accent.

JOHANNES BRAHMS (1833-1897)

Sonata in G major for piano and violin, Opus 78 (1879)

The chamber works of Brahms form the very core of the 1986 Vancouver Chamber Music Festival. In addition to three fine Brahms works, the programmes trace his major influences (Beethoven, Schubert, Mendelssohn and Schumann) and chart his own considerable influence on composers such as Dohnanyi, Dvorak and Hindemith.

The first Brahms to be performed is the G major *Violin Sonata*, a mature work and perhaps the most lyrical and uncomplicated of his three sonatas for piano and violin duo. In 1879 Brahms was an established figure in the world of music; Wagner himself admitted that Brahms was a master with "old fashioned" forms and processes. But many of the more "progressive" figures in music had already begun to reject both Brahms' style and his goals, and had little sympathy for music which so stubbornly focussed on seriousness and content, not the harmonic and formal novelty or virtuoso display of more up-to-date works (like Cesar Franck's violin *Sonata*, to be heard on the third VCMF programme, for example).

FRANZ SCHUBERT (1797-1828)

Quintet in A major for piano and strings, D. 667 ("The Trout") (1819)

The final work on our opening concert is Schubert's A major *Quintet* — one of the most esteemed of all Schubert's ensemble works, and certainly one of the most popular compositions in the entire chamber music repertoire. Although it is formally tradi-

tional, its scoring is anything but ordinary: the use of the double bass gives added resonance to the ensemble and (due to the frequent use of pizzicato) a delightful, unanticipated clarity. The title "The Trout" refers to the famous variations that form the slow movement; here Schubert used a theme drawn from one of his songs, a particular favourite of the dedicatee of the work.

Schubert expert Maurice J. E. Brown notes that this particularly well-fated piece was written during an especially agreeable time in the composer's short life, when he was vacationing in the Steyr countryside, and that the *Quintet* "is even fortunate in its nickname with its suggestion of cool sun-flecked water".

FRANZ JOSEPH HAYDN (1732-1809) Adagio GIOACCHINO ROSSINI (1792-1868) Duetto for violinello and contra bass (1824)

BELA BARTOK (1882-1945) Five Duos from 44 Duos for 2 violins (1931)

Because of the current crop of exceptional performers the Bass is now a far more popular solo instrument than in previous eras. Nonetheless its repertoire is very small — especially where chamber works are concerned. Rossini's *Duetto* is a genuine rarity — a three movement work commissioned for a salon performance by the great 19th century bassist Dragonetti (and promptly lost — it was only re-introduced in the late 1960s).

The other two works featuring bass were not written for the instrument. The Haydn *Adagio* is adapted from one of his many *Divertimentos* while the five *Duos* by Hungarian master Bela Bartok were originally written as part of the famous set of 44 violin duets for educational use. They were adapted for performance by two cellos and this adaptation has been arranged for this evening's performance by bassist Wilmer John Fawcett.

FRANZ SCHUBERT (1797-1828)

Fantasia in F minor for piano four hands, D. 940 (1828)

While the F minor *Fantasia* is every bit as impressive as the popular "Trout" *Quintet* heard on Tuesday, it is a work better known by performers and connoisseurs than by the general audience. Schubert was an astoundingly prolific composer in virtually all genres, but he had a special penchant for four hand piano duets, a format especially popular through the 19th century but one whose significance has waned with the comparative decline in the importance of amateur music making in our own time. Schubert wrote scores of works for the combination, everything from light-weight compositions well suited to the ad hoc duetists of the 19th century salon to a number of true chamber duos of the highest order.

The F minor *Fantasia* is the last of these works Schubert composed, written in the final months of his short life. In keeping with the Fantasy tradition it is an extended single movement work with mercurial changes in material, tempo and mood.

JOHANNES BRAHMS (1833-1897)

Trio in B major for piano, violin and cello, Opus 8 (1853; revised 1879)

The second Brahms work in the Festival roster is a very early composition subsequently revised: a winning conjunction of youthful enthusiasm and the tempering craft and judgment of an entire career. Brahms was a nearly compulsive perfectionist, but by the late 1870s it was particularly unusual for him to have turned to an early work for wholesale revision. As listeners will hear, however, the appeal of the trio is obvious and one can certainly see why Brahms retained his fondness for his youthful chamber work.

The Opus 8 *Trio* is a substantial work in four weighty movements. Perhaps when compared with the considered economy and purpose of the Opus 79 *Violin Sonata* or the Opus 34 *Quintet* it may seem slightful discursive, but this is more than balanced by the luminous intensity of its thematic invention.

FELIX MENDELSSOHN (1809-1847)

Octet in E flat major for strings, Opus 20 (1825)

Every festival worthy of the name must by definition offer a selection of extraordinary works of truly festive character, and the concluding work on this evening's programme fits the bill admirably: a gala performance of this exuberant work for eight virtuoso string players. Mendelssohn's *Octet* presents a programming challenge, since two virtuoso string quartets are not that easily brought together in the ordinary scope of things. But otherwise it's a near-perfect work, simultaneously true chamber music (every player has his or her own unique role to play) and a score with a scope and complexity befitting eight instruments; beyond this is a feeling of exhilarating lightness which belies a formidable technical achievement. (If it isn't already entirely obvious, this is one of the commentator's very, very favourite works.)

For those readers who don't enjoy subtraction, it is worth pointing out that Mendelssohn tossed off the *Octet* in a few inspired weeks at the ripe old age of 16 — just before he composed his most consistently popular work, the *Overture to "A Midsummer Night's Dream"*.

CLAUDE DEBUSSY (1862-1918)

Sonata for cello and piano (1915)

Unlike the fairly extensive survey of Central European chamber works on the Festival programme, our selection from the French chamber music tradition consists of only three works, two of them to be heard this evening. The refined sensuousness of Debussy's impressionist compositions more of-

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ten than not blurs the innovative (indeed, radical) side of his musical personality. But in his last works the impressionist mist has burnt off, revealing a picture of the true Debussy in clear, unequivocal terms. The cello *Sonata* was the first of a projected series of six *Sonates pour divers instruments* begun three years before the composer's death. In his article on Debussy in *Grove's Dictionary*, Roger Nichols makes two perceptive comments about the work: he characterizes the composer's use of the cello as if it were a sort of "bass guitar," and comments that the fleeting changes of material create an almost "surrealistic juxtaposition of different ideas".

CESAR-AUGUST FRANCK (1822-1890)
Sonata in A major for violin and piano (1886)

Hearing the redoubtable Franck violin *Sonata* immediately after Debussy's cello *Sonata* points out rather theatrically the changes French music underwent in the heady 30-year period around the turn of this century. Whether the *Sonata* is awaited with keen anticipation or stoic resignation depends very much on the taste of the listener. Like virtually all of Franck's handful of popular works, this most popular of violin sonatas is a full-blown hybrid combining Wagnerian chromaticism, Lisztian pyrotechnics and *fin de siècle* sentimentality *a la française* — a showy, even melodramatic essay in the cyclic form (an overall design where the separate movements are thematically interrelated).

ROBERT SCHUMANN (1810-1858)
Quartet in E flat major for piano and strings, Opus 47 (1842)

Schumann was not a natural chamber music composer like Brahms or Bartok; there is a popular tradition which asserts that he was virtually bullied into writing chamber works and symphonies by his wife Clara, who thought such works were necessary to secure *bona fide* status as a serious composer. (And Heaven knows Clara was serious about Robert's ultimate placement.)

This established the essential conflict: a composer who is, by nature, happiest working in spontaneous but concentrated short forms and the impulse (or fixation, who's to say?) to write big works. For the listener part of the fun is in sensing the tensions — especially in watching how the best and most characteristically Schumann moments crop up unpredictably.

ANTONIN DVORAK (1841-1904)
Quintet in A major for piano and strings, Opus 81 (1887)

When Dvorak wrote his A major piano *Quintet* in 1887 he was well on his way to a reputation beyond his stature at home in Czechoslovakia. Though he began his career as a self-proclaimed disciple of Liszt and Wagner, by the 1880s he had come to appreciate the contrary, conservative viewpoint of

Brahms; indeed his biographer John Clapham writes that "Brahms' integrity and seriousness of purpose appear to have given him valuable moral support" at a time of crisis in his development as a composer.

Clapham has the highest respect for the A major *Quintet*. He believes it "epitomizes the quintessential features of Dvorak's music: melody and counter-melody, vital rhythm, varied and colourful sonority, a variety of moods ranging from sorrow to gaiety, and the skill of a craftsman allied to the sensitivity of an artist."

JOHANN SEBASTIAN BACH (1685-1750)
Suite for solo cello in D minor BWV 1008 (c. 1720)

Bach's unaccompanied violin and cello works have a profoundly special role in the lives of all string players. By the time any performer feels ready to programme them their relationship with the music will be of such long standing and so intimate that the audience is virtually assured of a very special musical experience. The listener is always a bit of an outsider in this process and it is true that it is not always easy to assimilate these works in performance; due to the technical restrictions implicit in writing for solo strings they are rigorously pruned down to the most basic of musical essentials.

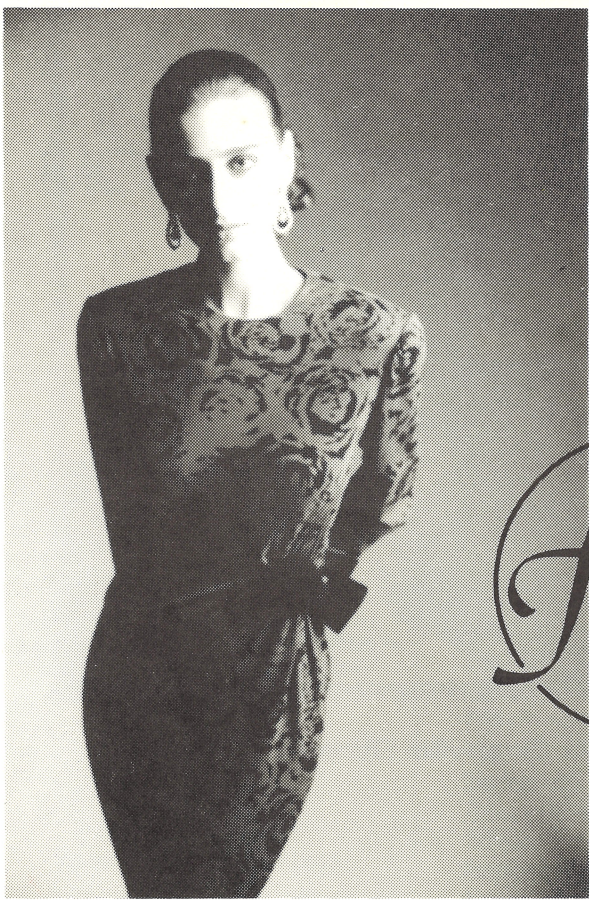
As near as we can tell Bach composed all of the suites and sonatas during the years of his employment by the prince of Cöthen, a six-year period when Bach created a large number of instrumental and ensemble secular works.

MAURICE RAVEL (1875-1937)
Sonata for violin and cello (1922)

The third French work on the 1986 Festival is Ravel's esteemed but exotic Sonata for violin and cello. Ravel was a fastidious composer with a small catalogue of perfectly polished works. The Sonata is among his most unusual works and was written at a time in Ravel's life when he was exploring and assimilating a diverse number of new influences including those of his virtual contemporaries Stravinsky and Schoenberg.

Like Bach's unaccompanied string works this is music written with an austere economy; but unlike Bach, Ravel's range of colour is extreme and he exploits virtually every possible string sonority. Listeners anticipating the suave harmonies of Ravel's impressionistic period no doubt will be shocked at first by the dissonance and driving, even harsh rhythms which combine to create a work as up-to-date (for 1922) as anything comparable by Bartok, Stravinsky or Schoenberg.

Despite the innovative (and occasionally perplexing) modernity of the work however, its foundations are ultra-classical — a sonata-allegro first movement; scherzo; slow movement (here a blues!) and a rondo finale. There are even certain reminiscences of the 19th century cyclic sonata format of Cesar Franck.



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LUDWIG VAN BEETHOVEN (1770-1827)
Trio in E flat Major for piano, violin and cello,
Opus 70, No. 2 (1808)

The second of Beethoven's Open 70 Trios (the first is the very popular "Ghost" Trio in D major) was composed in the year 1808, a year of "prodigious fertility" as it marked the composition of not just the Opus 70 trios but also the *Fantasia* for piano, orchestra and chorus, the "Emperor" *Piano Concerto* and the *Fifth* and *Sixth Symphonies*.

During these years Beethoven's life was "on the whole, peaceful and prosperous ... His music was much played in Vienna, and he was celebrated both at home and abroad" (Donald J. Grout). The E flat major trio is an entirely typical second period Beethoven work: a classical four movement structure comprising introduction/sonata-allegro, slow movement (variations), minuet and finale and is marked by the harmonic and compositional invention typical of the composer at this stage.

JOHANNES BRAHMS (1833-1897)
Quintet in F minor for piano and strings, Opus
34 (1864)

The Opus 34 *Quintet* is one of Brahms' very greatest works and a fitting climax for the entire Festival. Few of Brahms' works were subject to such a complex gestation: it was first presented as a string

quartet with two cellos (the forces of the great Schubert quintet); revised as a sonata for two pianos; then reworked a third and last time into the present format.

It was during this time that Brahms was consciously avoiding writing his first symphony. Writers have often commented on the "symphonic" proportions of much of Brahms' chamber music, but to a certain extent this misses the point, since Brahms' chamber works are consummately effective as chamber music, not at all symphonies without the orchestra.

In the 1860s Brahms was entirely aware of the directions in music being explored by Liszt and Wagner. And while he could admire certain aspects of these composers' work, he nonetheless came to the conclusion that his own contribution to the musical tradition would be made in another way: specifically, he would reject their focus on orchestral colour, harmonic innovation, formal novelty and bravado virtuosity in favour of a reaffirmation of classical structures and resources, with new materials shaped and treated along traditional lines.

The Opus 34 *Quintet* thus represents the moment of his discovery of his own unique voice and his considerable powers. It marks the end of his long self-imposed apprenticeship and serves as a statement of intent for virtually all his subsequent works.

Program notes by —
David Duke

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Program 1

Tuesday, July 29

The Library, 7:30 p.m.

HINDEMITH

Sonata for solo viola, Opus 25, No. 1

Breite Viertel
Sehr Frisch und straff
Sehr langsam
Rasendes Zeitgemass. Wild. Tonschönheit ist Nebensache
Langsam, mit viel Ausdruck

PAUL NEUBAUER, viola

Woodward Auditorium, 8:30 p.m.

DOHNANYI

Serenade in C major for violin, viola and cello, Opus 10 (1902)

Marcia
Romanza
Scherzo
Thema con variazione
Rondo

PAUL ROSENTHAL, violin
 TOBY HOFFMAN, viola
 TOBY SAKS, cello

BRAHMS

Sonata in G major for piano and violin, Opus 78

Vivace, ma non troppo
Adagio
Allegro molto moderato

JON KIMURA PARKER, piano
 JOSEPH SWENSEN, violin

— intermission —

SCHUBERT

Quintet in A major for piano and strings, D. 667 ("The Trout")

Allegro Vivace
Andante
Scherzo: Presto
Thema con variazione
Finale: Allegro giusto

ROBERT McDUFFIE, violin
 PAUL NEUBAUER, viola
 GARY HOFFMAN, cello
 WILMER FAWCETT, bass
 YURI FUNAHASHI, piano

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PROGRAM 2

Thursday, July 31

The Library, 7:30 p.m.

HAYDN: Adagio

ROSSINI: Duet for cello and bass

Allegro
Andante molto
Allegro

BARTOK: 5 Duos (from 44 Duos for two violins)

New Year's Greeting
Ruthenian Song
Teasing Song
Wedding Song
Ruthenian Kolomejka Dance

DESMOND HOEBIG, cello
 WILMER FAWCETT, bass

Woodward Auditorium, 8:30 p.m.

SCHUBERT: Fantasia in F minor for piano 4 hands, D. 940

Allegro molto moderato; largo; allegro vivace

YURI FUNAHASHI
 JON KIMURA PARKER

BRAHMS: Trio in B major for piano, violin and cello, Opus 8

Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

ROBERT McDUFFIE, violin
 GARY HOFFMAN, cello
 JEFFREY KAHANE, piano

— intermission —

MENDELSSOHN: Octet in E flat major for strings, Opus 20

Allegro con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

JOSEPH SWENSEN, violin
 ALOYSIA FRIEDMANN, violin
 ROBERT McDUFFIE, violin
 PAUL ROSENTHAL, violin
 TOBY HOFFMAN, viola
 PAUL NEUBAUER, viola
 TOBY SAKS, cello
 DESMOND HOEBIG, cello

These concerts are being recorded for broadcast on CB August 25, 26, 27 and 28, 198

R A M S •

Program 3

Saturday, August 2

Please Note — Woodward Auditorium, 7:30 p.m.

DEBUSSY

Sonata for cello and piano

Prologue: Lent

Sérénade: Modérément animé

Finale: Animé

GARY HOFFMAN, cello

JON KIMURA PARKER, piano

Woodward Auditorium, 8:30 p.m.

FRANCK

Sonata in A major for violin and piano

Allegro ben moderato

Allegro

Recitativo ben moderato

Fantasia: Allegretto poco mosso

ROBERT McDUFFIE, violin

YURI FUNAHASHI, piano

SCHUMANN

Quartet in E flat major for piano and strings, Opus 47

Sostenuto assai; Allegro ma non troppo

Scherzo: Molto vivace

Andante cantabile

Finale: Vivace

PAUL ROSENTHAL, violin

TOBY HOFFMAN, viola

TOBY SAKS, cello

ROBERT SILVERMAN, piano

— intermission —

DVORAK

Quintet in A major for piano and strings, Opus 81

Allegro ma non tanto

Dumka: Andante con moto

Scherzo: (Furiant) Molto vivace

Finale: Allegro

JOSEPH SWENSEN, violin

ROBERT McDUFFIE, violin

TOBY HOFFMAN, viola

GARY HOFFMAN, cello

JEFFREY KAHANE, piano

PROGRAM 4

Monday, August 4

The Library, 7:30 p.m.

J. S. BACH: Suite in D minor for solo cello, BWV 1008

Prélude

Allemande

Courante

Sarabande

Menuette I

Menuette II

Gigue

DESMOND HOEBIG, cello

Woodward Auditorium 8:30 p.m.

RAVEL: Sonata for violin and violoncello

Allegro

Très vif

Lent

Vif, avec entrain

ROBERT McDUFFIE, violin

GARY HOFFMAN, cello

BEETHOVEN: Trio in E flat major for piano, violin and cello, Opus 70, No. 2

Poco sostenuto; Allegro ma non troppo

Allegretto

Allegretto, ma non troppo

Finale: Allegro

PAUL ROSENTHAL, violin

DESMOND HOEBIG, cello

YURI FUNAHASHI, piano

— intermission —

BRAHMS: Quintet in F minor for piano and strings, Opus 34

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro

Finale: Poco sostenuto; Allegro non troppo; Presto non troppo

JOSEPH SWENSEN, violin

PAUL ROSENTHAL, violin

TOBY HOFFMAN, viola

TOBY SAKS, cello

JON KIMURA PARKER, piano



Acknowledgements

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Dr. & Mrs. Morton Dodek

Mr. & Mrs. Leon Getz
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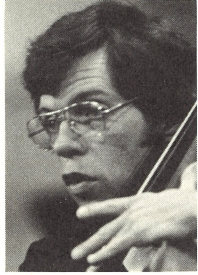
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THE ARTISTS

WILMER (BILL) FAWCETT (*Bassist*), is Associate Principal Bass in the Vancouver Symphony Orchestra, and Principal Bass in the CBC Vancouver Orchestra. A graduate of the University of Alberta, the Juilliard School and the University of Indiana, he has been active in the musical life of Vancouver since 1966. He teaches at the University of British Columbia and the Vancouver



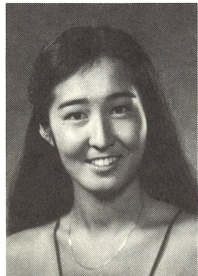
Academy of Music, performs regularly with the Purcell Quartet and the Masterpiece Trio, and has appeared with the Melos Quartet of Stuttgart. Bill Fawcett is a regular soloist under the auspices of the Vancouver Society for Early Music and with the Baroque Strings of Vancouver.

ALOYSIA FRIEDMANN (*violinist*), was born in Seattle, where she began violin studies with her father, Martin. After studying with Emanuel Zetlin at the University of Washington, she proceeded to Juilliard, where she was a student of Ivan Galamian. Aloysia Friedmann has won many prizes and competitions, including the Artists International Competition Series in New York, and the



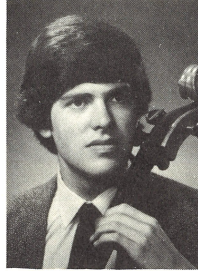
Thalia Concerto Competition and the Battelle Institute Recital Award in Seattle. She is a member of the Horizon String Quartet, and a founding member of the Juilliard Baroque Players. She made her New York recital debut in Carnegie Hall earlier this year.

YURI (LILY) FUNAHASHI (*pianist*) was born in Japan and emigrated to the United States at the age of twelve. Following her graduation from the University of Wisconsin, she studied with John Perry at the University of Southern California. She has been active in chamber music, and as an accompanist to cellist William DeRosa and violinist Joseph Swensen



(with whom she appeared in Vancouver last year) in most of the major cities in the United States. She has accompanied Swensen (with whom she has recently recorded three Grieg violin sonatas on the Musical Heritage label) on two major European tours. In 1985 Ms. Funahashi was awarded the Gina Bachauer Memorial Award at the Juilliard School, where she is studying with Adele Marcus and completing her Doctoral degree.

DESMOND HOEBIG (*cellist*), was born in Vancouver and made his first appearance with the Vancouver Symphony at the age of eight. He has won many scholarships and awards, including the Grand Prize in the CBC Talent Festival, and First Prize in the CMC Tremplin International Competition. In 1982 he was a finalist in the Tchaikovsky Competition. In 1984, he was appointed Associate Principal Cellist in the Montreal Symphony Orchestra. He is an active chamber musician, having performed at the Marlboro Festival in Vermont, and the Stratford Summer Music Festival. Desmond Hoebig, together with his sister Gwen, violin, and pianist David Moroz, make up the highly successful Hoebig-Moroz Trio.



GARY HOFFMAN (*Cellist*). Winner of the 1986 Rostropovich International Cello Competition, was born in Vancouver where his father, Irwin Hoffman, was at the time conductor of the VSO. He belongs to a distinguished family of musicians. His mother, Esther Glazer, is a concert violinist; his brother, Joel, is a pianist-composer; his brother, Toby, is a violist, and his sister Deborah, is a harpist. Mr Hoffman studied with Janos Starker and Gregor Piatigorsky. He has won First Prize in the Montreal Symphony Competition, and the Piatigorsky Award from the Violoncello Society of New York. In addition to a heavy concert schedule he is on the Faculty of Indiana University and the Mannes College of Music in New York. As well as major orchestral engagements Mr Hoffman has performed at numerous music festivals including those at Aspen, Ravinia, Marlboro and Seattle. In 1981 Gary Hoffman gave a much acclaimed recital under the auspices of the Vancouver Recital Society.



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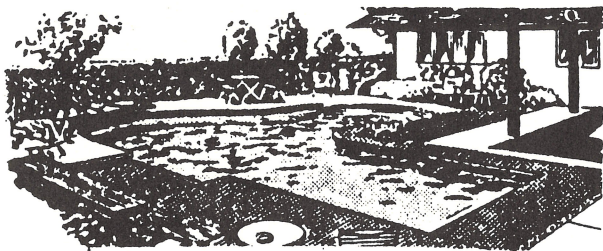


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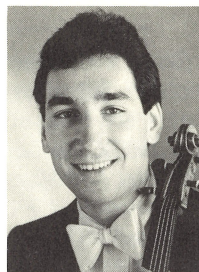
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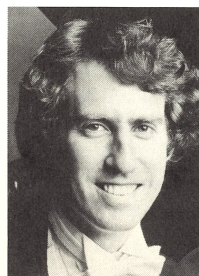
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TOBY HOFFMAN (*violinist*), is the second member of the Hoffman family to participate in the First



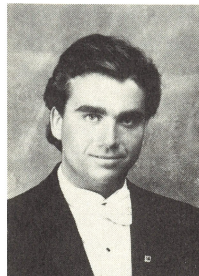
Vancouver Chamber Music Festival. Like his brother Gary, Toby was born in Vancouver. He studied with Paul Doktor at the Juilliard School, and has been the recipient of numerous prizes including First Prize in the William Kapell International Competition, and the Barbirolli Prize at the Lionel Tertis Competition. He has appeared at the Marlboro, Aspen, Tokyo, Sitka and Seattle Festivals, and is a frequent performer with the Chamber Music Society of Lincoln Center. In 1985, Toby Hoffman was designated an Affiliate Artist Xerox violinist.

JEFFREY KAHANE (*pianist*) has a growing international career. Winner of the fourth Artur



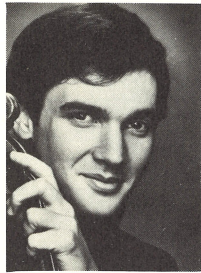
Rubinstein Piano Master Competition (1983), he has also won major prizes in the Van Cliburn and Clara Haskil competitions. He has been described by the New York Times as "a musician among pianists", and has appeared with the Philadelphia Orchestra, and the Pittsburgh, Saint Louis and Indianapolis Symphonies. He has given recitals throughout North America and in Europe, and is a frequent performer of chamber music, having appeared as a guest artist with the Tokyo String Quartet at the Mostly Mozart and Bermuda Festivals, and at the Cocoran Gallery in Washington, D.C. Jeffrey Kahane performed for the Vancouver Recital Society in January, 1985.

ROBERT McDUFFIE (*Violinist*), a native of Georgia, studied with Dorothy DeLay at the Juilliard



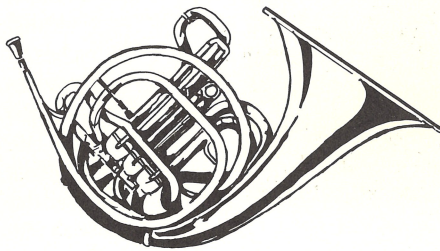
School. He has performed in Europe, South America and the Soviet Union, and appeared as soloist with the Chicago, St Louis and American Symphony Orchestras and has toured N. America with the Czech Philharmonic under Vaclav Neumann. He has collaborated with Yehudi Menuhin in chamber music performances at Carnegie Hall and at Lincoln Center, on the Great Performers Series, and has played, as well, at the Metropolitan Museum in New York, and in the Library of Congress in Washington, D.C. An active chamber music participant, Robert McDuffie has performed in the Seattle Chamber Music Festival and is Artist-in-Residence at the Aspen Music Festival in Colorado.

PAUL NEUBAUER (violinist) was described by William Primrose in 1980 as "one of the most gifted



young violinists to swim into my ken in a very long time." Born in California, he studied with Primrose, with Paul Doktor, and with Alan de Veritch. He has won numerous prizes and awards, including a Special Prize in the Naumburg Competition (1982) and the Lionel Tertis International Viola Competition (1980). In 1984, at the age of 21, he was appointed Principal Violinist of the New York Philharmonic. Paul Neubauer has performed as a soloist with, among others, the Los Angeles Philharmonic, the English Chamber Orchestra, and the Chamber Music Society of Lincoln Center, and he has participated in numerous chamber music festivals, including those of Marlboro, Chautauqua and Newport.

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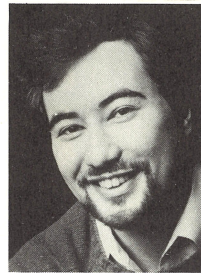
The Vancouver Chamber Music Festival

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JON KIMURA PARKER (pianist) was born in Vancouver, and for a time attended St. George's



School. He studied with Lee Kum Sing at the Vancouver Academy of Music, and later with Adele Marcus at the Juilliard. His lengthy list of prizes and awards includes the International Piano Competition in Vina del Mar, Chile, the CBC Talent Competition, and, in 1984, the

Grand Prize in the Leeds International Piano Competition. Shortly after his Leeds victory, he returned to Vancouver for a sold-out recital in the Orpheum, sponsored by the Vancouver Recital Society. "Jackie" Parker now has an active performing career, with orchestral and recital appearances throughout the world. Last year he toured Japan with the Vancouver Symphony Orchestra. He has performed at the Edinburgh and Menuhin Festivals, and at the Seattle Chamber Music Festival.

PAUL ROSENTHAL (violinist), was a student of Ivan Galamian and Dorothy DeLay at Juilliard, and with



Jascha Heifetz at the University of Southern California. A winner of top prizes at the Queen Elisabeth, Sibelius and Tchaikovsky competitions, he is the founder and music director of the Sitka Summer Music Festival, now in its fourteenth year, and is a frequent performer at music festivals throughout North America. He has performed with the National and Seattle Symphony Orchestras, and has toured extensively in Europe and the United States. With Edward Auer (piano), Paul Rosenthal has recorded Beethoven's "Kreutzer" Sonata for Pandora Records.

former at music festivals throughout North America. He has performed with the National and Seattle Symphony Orchestras, and has toured extensively in Europe and the United States. With Edward Auer (piano), Paul Rosenthal has recorded Beethoven's "Kreutzer" Sonata for Pandora Records.

TOBY SAKS (cellist) studied with Leonard Rose at the Juilliard. She was a winner of the Concert



Artists Guild Competition, took first prize in the International Pablo Casals Competition, and was a Laureate in the Tchaikovsky Competition. She is a regular participant in chamber music festivals throughout North America, and has appeared at the Marlboro, Spoleto, Sitka and New Mexico festivals. Toby Saks is the Music Director and founder of the highly successful Seattle Chamber Music Festival, and is currently Professor of Cello at the University of Washington.

Spoleto, Sitka and New Mexico festivals. Toby Saks is the Music Director and founder of the highly successful Seattle Chamber Music Festival, and is currently Professor of Cello at the University of Washington.

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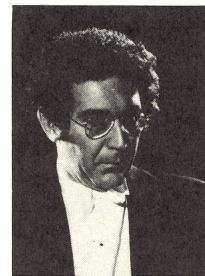
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ROBERT SILVERMAN (*pianist*) is well-known to music lovers in Vancouver, where he is active as a teacher and performer. Montreal-born, Silverman is one of Canada's best-known and regarded pianists. In addition to his work as a member of the Music Department at the University of British Columbia, Robert Silverman tours widely throughout North America,

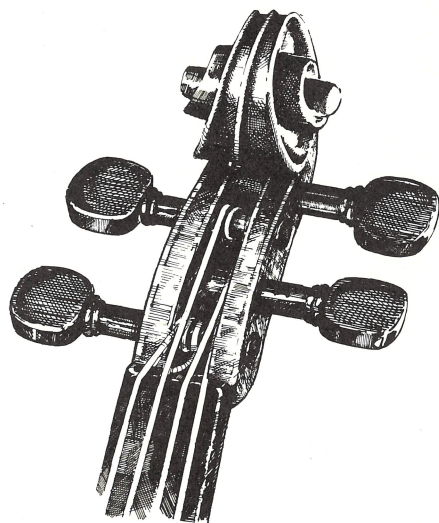


Europe, and Australia, and has an active recording career. He has performed with the Chicago and BBC (London) Symphony Orchestras, and the Leningrad Philharmonic, and with all major orchestras in Canada. His Orion recording of piano music by Liszt won a Grand Prix du Disque in Budapest, and he has recently finished recording the complete piano music of Brahms for the CBC.

JOSEPH SWENSEN (*violinist*), made his debut in Vancouver last year under the auspices of the Vancouver Recital Society.



In 1978, he won the First Prize in the Leventritt Competition, and this led to numerous orchestral and recital appearances throughout the United States and Canada. He made his European debut in 1980, and followed this with an appearance with Isaac Stern in a chamber music concert in Carnegie Hall. He has performed with some of the leading orchestras in North America, and has participated in the Marlboro, Spoleto, Aspen and Seattle festivals. In 1982, he received the Avery Fisher Award.



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