



Vancouver
chamber
music
festival

JULY 24 - AUGUST 3 - 1987



"LOVE THY NEIGHBOR, DREAM THE IMPOSSIBLE DREAM,
AND PROPERLY INSURE YOUR ASSETS."

For more good advice, talk to us about
your insurance needs. We'll send you
our informative brochures.

Pemberton Insurance Corporation

PENTHOUSE — 355 BURRARD STREET
VANCOUVER, B.C. V6C 1A6

Phone: 682-3111

Ann Harding • Roger Finnie



Representing The Chubb Group of Insurance Companies



THE VANCOUVER RECITAL SOCIETY
Presents
THE VANCOUVER CHAMBER MUSIC FESTIVAL
IN CO-OPERATION WITH CBC RADIO
SECOND SEASON, 1987

LEILA GETZ
Festival Co-ordinator

SHARON WRIGHT
Secretary

HELGA SERMAT
Stage Manager

TIMOTHY HYLAND
House Manager

ELANA HONCHARUK/DANIEL GETZ
Lighting

RICK PHILLIPS
Executive Producer "Arts National"

KAREN WILSON
Recording Producer

DON HARDER
Recording Engineer

VRS BOARD OF DIRECTORS

David Duke
Margot Ehling
Hildegard Eppich
Shirley Fishman
Leila Getz
Maryke Gilmore
Ann Harding
Edwina Heller
Martin Linsley
Denise Mara
Bruce McColl
Abe Rosenbaum
Leyla Sacks

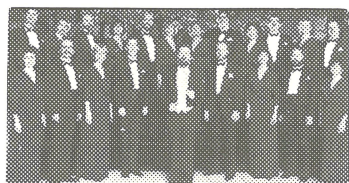
FESTIVAL COMMITTEE

Joanne Brown
Irene Dodek
Shirley Fishman
Susan Gifford
Edwina Heller
Denise Mara
Paddy MacLeod
Leyla Sacks

ST. GEORGE'S SCHOOL CAMPUS
July 24–August 3, 1987

• PROGRAM NOTES •

by David Duke



Vancouver Chamber Choir

Jon Washburn, Conductor

87-88 SEASON

A Festival of Song!

GLORIES OF VENICE
Friday October 16, Orpheum

HANDEL'S MESSIAH
December 4 & 6, Orpheum

BRAHMS REQUIEM
Friday March 25, Orpheum

CALL 738-6822

The Silver Shop

Old Silver from Great Britain,
the Continent & North
America, Old Sheffield Plate,
Silver Repairs &
Restorations

Appraisals

11 A.M. - 5 P.M.
Tuesday - Saturday

6057 West Boulevard,
Vancouver, British Columbia
V6M 3X2
Telephone 263-3113

WOLFGANG AMADEUS MOZART (1756-1791)

Quintet in E flat major, K. 452 (1784)

Long before the current *Amadeus*-inspired boom, Mozart's compositions were staple festival fare throughout the musical world. The Second Vancouver Chamber Music Festival begins particularly auspiciously with a performance of the K. 452 *Quintet*, a unique work in Mozart's catalogue and one he regarded with great affection.

Writing in a 1784 letter to his father, he described its first performance "which called forth the very greatest applause: I myself consider it to be the best work I have ever composed. It is written for one oboe, one clarinet, one horn, one bassoon and the pianoforte. How I wish you could have heard it! And how beautifully it was performed!"

Mozart's affirmation of the work's quality notwithstanding, he also knew he had created a white elephant. In the late 18th century "the work had no chance of ever being published or known," writes Roger Fiske. "Amateur music-lovers played only keyboard or stringed instruments, and there was no market for wind music." How (fortunately, in this case) things change!

JOHANNES BRAHMS (1833-1897)

Sonata in F major, Opus 99 (1886)

Since the cello's repertoire is appreciably smaller than that of the piano or violin, it's no surprise that Brahms' two sonatas frequently find their place on recital programmes. But the works aren't true recital fare—they're chamber duos pure and simple. To make this entirely clear, Brahms adopted the classical formula "sonata for piano and cello" in the score in emulation of Mozart and Beethoven.

Like his other "Thun sonatas" (all written during his summer retreats in the resort region of Lake Thun), Opus 99 represents the mature Brahms sonata style at its peak—a weighty duo which replaces the virtuoso emphasis of much late 19th century recital repertoire with a symphonic scope and seriousness. Following the symphonic model, it is in four movements: sonata-allegro, adagio, scherzo and finale.

BENJAMIN BRITTEN (1913-1976)

Lachrymae: Reflections on a song of Dowland, Opus 48 (1950)

Britten's considerable reputation rests primarily with his choral, vocal and stage works; but his occasional forays into chamber music are also rewarding. *Lachrymae*

is a set of variations in reverse—an early 17th century piece of John Dowland's provides a lode of thematic fragments which are explored in nine rather meditative essays. Then, in a final theatrical stroke, these isolated melodic fragments are reassembled to form the gently melancholic original song. The work is lyric and restrained but beautifully crafted to suit the remarkable range of unusual and unexpected colours and expressive potential of the viola.

FRANCIS POULENC (1899-1963)

Trio (1926)

The sophisticated and sly wit of Francis Poulenc is persuasively demonstrated in the concluding work on tonight's programme, his 1926 *Trio* for oboe, bassoon and piano. Poulenc once boasted that he never used a chord not found in Mozart and it's true that the classical clarity of the work is immediately apparent.

But there's more to Poulenc's idiom than Mozart à la mode, including wry quotation (everything from Gluck to the music hall), "borrowed" formal design (Haydn in the *Presto*; Saint-Saëns in the *Rondo*: theft is the sincerest form of imitation), and a compositional technique so facile and brilliant that it all seems effortless. (It wasn't, which may be why Poulenc wrote so comparatively little).

There may be better works to end a programme—but few as much fun (made all the more wickedly enjoyable if one picks up on the subtle but devastating criticism made implicitly about the "profundity" of much chamber repertoire).

WOLFGANG AMADEUS MOZART (1756-1791)

Duo in G major, K. 423 (1783)

It might seem incongruous, but the G major *Duo* of Mozart could easily be the most challenging work on the programme of this year's festival. Certainly the violin/viola duo is a peculiar combination and listeners unfamiliar with it may at first be perplexed by the abstract texture of the work.

The composer of such a duo sets himself two major problems: neither the viola nor the violin can provide a true bass line and neither instrument is particularly adept at presenting harmonic filler. On the other hand the very subtle contrast in timbre between the two instruments and the potential for dialogue present the composer with a range of interesting possibilities.

For what it's worth, Mozart apparently

turned to the genre quite by accident. Tradition asserts that he wrote his two duos to fill in for the ailing Michael Haydn (who had been commissioned to write half a dozen such works for the Archbishop of Salzburg). But as John Burk put it, "here as elsewhere, Mozart needed only to dip briefly into an untried medium to leave a masterpiece."

LUDWIG VAN BEETHOVEN

(1770-1827)

Trio in B flat major, Opus 11 (1798)

If Mozart's string duos were in the nature of generous assistance to a colleague in troubled times, the young Beethoven's Opus 11 *Clarinet Trio* was a coldblooded attempt to write a popular work advertising his arrival on the music scene in Vienna. The work is an anomaly in Beethoven's catalogue—he was never to use the combination again and in later years allowed as how the clarinet could be impersonated by a violin. In comparison with his first piano trios, the *Clarinet Trio* is simpler and more frankly crowd-pleasing, especially the concluding set of nine variations on a tune from the then well-known operatic hack Joseph Franz Weigl.

In the event, Beethoven was entirely successful in his self-defined task. Reviewing the work, the influential *Allgemeine Musicalische Zeitung* wrote that it was "not exactly easy in parts, but nevertheless more fluid than some other things by this composer"—not a bad recommendation for an aggressive young artist trying to make his mark.

JOHANNES BRAHMS (1833-1897)

Quartet #3 in C minor, Opus 60 (1874)

Today we often forget that in Brahms' own time he was often considered to be a supremely difficult composer: contemporary reviews often stress the bleak, gloomy or at best intellectual side of his work.

Certainly the C minor *Quartet* gave Brahms' contemporaries a rough time, and it remains a work that demands and deserves close attention. As concentrated and cerebral as any string quartet, Opus 60 was tampered with and fine tuned for about 20 years before Brahms finally released it in 1874.

Its unexpected formal touches include the intrusion of "variational" devices in the opening sonata-allegro movement and a throughcomposed scherzo. The "richly expressive slow movement," writes Bernard Jacobson, is "organized with wonderful concision. Yet it seems expansive by

SANDRA

OF VANCOUVER LTD.



2774 W. BROADWAY,
736-6791

FOR ALL AFFAIRS



*Fine Dining,
Gentle Piano Music and
Spectacular Views*

Bridges Restaurant

on the waterfront of Granville Island

Reservations 687-4400

virtue of all the concentration to which Brahms had subjected the two preceding movements." The same writer describes the concluding movement as "both tragic and terse."

WOLFGANG AMADEUS MOZART (1756-1791)

Quartet in E flat major, K. 493 (1786)

Of the four works by Mozart in this year's festival, only the K. 493 *Piano Quartet* can be considered true standard repertoire. Originally it was to be part of a set of three such quartets written at the request of the publisher Hoffmeister. Unfortunately Mozart's first essay in the genre, the G minor *Quartet* K. 478 (written in 1785) was a financial fiasco; as was often the case with Mozart's works, it was thought entirely too "difficult" for its public.

In any case, it appears that the second and last piano quartet was designed as a more approachable work (though by this time Mozart had moved on to another publisher). Certainly both quartets date from vintage years in Mozart's life: the K. 493 was written just after *The Marriage of Figaro* and just before *Don Giovanni*.

BELA BARTOK (1881-1945) Contrasts (1938)

Commissioned in 1938 by the redoubtable Benny Goodman, *Contrasts* was one of the very first "crossover" vehicles and was designed to feature Goodman, the composer, and violinist Joseph Szigeti. It's clear that unlike Mozart or Brahms, Bartók had no special feeling for woodwinds, but the challenge of combining "contrasting" wind, string and percussion instruments gave Bartók the impetus for the work, as well as the inspiration for the title.

All three movements are folk-inspired in that folk song formulas (rarely actual quotations) are completely infused into the material of the composition. Bartók expert Halsey Stevens writes that the work was "designed as a rhapsody in two movements (Goodman wanted a work that would fit on two sides of a 12" 78RPM record), *Verbunkos* (Recruiting Dance) and *Sebes* (Fast) corresponding to the *lassú* and *frís* of the *csárdás* style—it was extended by the inclusion of a slow interlude *Pihenő* (Rest)."



JOHANNES BRAHMS (1833-1897) Sextet #1 in B flat major, Opus 18 (1860)

Since there are very few professional string sextets around, it's no surprise that works for sextet are relatively neglected in the normal scheme of things—exemplary justification for festival performances of works like Brahms' first *Sextet*.

During Brahms' protracted apprenticeship, he consciously tried to stretch his craft and scope, but in his earlier years it was no accident that he avoided the symphony and the string quartet; he was frankly intimidated by the legacy of the earlier Viennese masters. The string sextet had fewer connotations. It also has a very individual balance in that the primacy of the violins is subordinate to the darker colours of the violas and cellos.

The opening of the first sextet is one of the most untroubled and lyric of all Brahms' first movements. It is followed by a rather conventional set of variations and a scherzo. The finale is a particularly subtle rondo which fastidiously explores the contrapuntal possibilities inherent with six players (consider the passages for violas and cellos without violins—writing which foreshadows the "sopranoless" textures of the *German Requiem* and the *Alto Rhapsody*). Throughout, the music eschews the showy and theatrical in favour of subtle grace and effortless depth.

WOLFGANG AMADEUS MOZART (1756-1791)

Trio in E flat major, K. 498 (1786)

The final work of Mozart in this year's festival is the K. 498 *Trio*, composed in Vienna the same summer as the K. 493 *Piano Quartet* heard in the last concert. The scoring is unusual: clarinet and viola (two instruments particularly effective in their alto registers) with piano. This particular scoring was in fact determined by the performers for whom Mozart intended the work. Franziska Gottfried von Jacquin (of whom Mozart once wrote "I confess that I have never yet had a pupil who was so diligent and who showed so much zeal") was the designated pianist; Anton Stadler (the clarinetist behind all the last great clarinet compositions and an intimate referred to as "Red Current Face" in Mozart's letters—it must lose something in the translation), and the composer himself playing viola.

Here, for once, is a work conceived with no thought of public performance or publication, designed simply to give pleasure to the composer and two of his favourite musicians.

Pedersen's Party Rentals

The Party People

Glassware, China, Silverware, Serving Dishes, Linen,
Bar Supplies, Chairs, Tables, Curtain Backdrops,
Coat Racks, Sales Meeting Equipment, Party Canopies
For Parties in Home, Office or Plant



"Vancouver's Largest
and Most Complete
Party Rental Service"

60 W. 7th Ave.,
Vancouver, B.C.
879-1404

PROFESSIONAL DRY CLEANING & SHIRT LAUNDRY

ALTERATIONS & REPAIRS

OPEN 7:30 A.M. DAILY EXCEPT SUNDAY

CLOSED 5:30 WEEKDAYS - 5:00 P.M. SATURDAYS



Drapery Cleaning
Suede & Leather
Cleaning
Pillow Renovation

Ample Free
Parking

731-9313

2096 W. Broadway
At Arbutus, Van.
V6J 1Z4

Member Of B.C. Fabricare Association And International Fabricare Institute

FELIX MENDELSSOHN (1809-1847)
Trio #1 in D minor, Opus 49 (1839)

In his excellent critical biography, musicologist Eric Werner points out that Mendelssohn's reputation has been as effectively sabotaged by the uncritical effusions of his enthusiasts as by the concerted attacks of his detractors. To make matters worse, when his music is performed, Werner asserts, it is usually the same tired handful of pieces.

While Werner doesn't exactly place the D minor *Piano Trio* on his index of works that cry out for a programming moratorium, he does note that "of all his chamber music, the *Trio* has probably become the most popular, perhaps to the detriment of his other deeper works in this genre."

But it's hard to argue with the lasting success the work has had in performance, and easy to see why it has held its place in the repertoire as one of the most popular of all piano trios. Though, to go back to the cautionary expert's admonition, it's a work whose delicate magic can be distorted and destroyed if "interpreted" in a "romantic" rather than "late classic" performance mode.

GABRIEL-URBAIN FAURÉ
(1845-1924)

Quartet in C minor, Opus 15 (1879)

The pairing of Mendelssohn and Fauré on this concert is particularly apt: both have refined and highly individual styles that can easily be misunderstood by performers and audiences alike. In the case of Fauré his language is unquestionably *fin de siècle*, but with an expressly personal sense of reserve and reticence that some may well find difficult to appreciate and understand.

The first of his piano quartets tends to be the most popular of his many chamber masterworks. Although Fauré produced it early in his career, it in no significant way differs from any of his later compositions. Clarity, balance, and elegance are the hallmarks of his idiom, and while a certain sentimental undertone can be detected, there's also an intangible, enigmatic spirit that presages the work of many French masters of the 20th century.

ELLIOTT CARTER (1908-)
Pastoral (1940)

Though he is universally recognized as one of the United States' very greatest composers, Elliott Carter's music is usually ghettoized on the experimental programmes of university campuses and new music societies. This is manifestly unfair to mainstream audiences: Carter's work

isn't always easy, but it's unquestionably rewarding.

The little *Pastoral* is, in fact, an eminently approachable introduction to Carter. Originally conceived for english horn (but authorized for performance by clarinet or viola), the *Pastoral* was written in 1940 and shows the composer's unmistakable links with the "nationalist" tradition of his compatriots Aaron Copland and Roy Harris. Its austere style contrasts spare and purposeful keyboard writing (with all extraneous filler and passagework ruthlessly pruned away) with angular but lyrical melodic writing, often favoured with residual jazz elements.

JOHANNES BRAHMS (1833-1897)
Trio in E flat major, Opus 40 (1865)

One of the most unusual (and successful) combinations in all chamber music, the *Trio* for violin, horn and piano is one of Brahms' most extroverted and appealing works. Composed in the early 1860s, it was initially conceived for the even-then old-fashioned "natural" horn—an almost reactionary manifestation of Brahms' historicism (and a detail that rarely concerns performers who now opt for modern instruments).

The formal plan of the piece is also singular and ingenious: it is the standard four movement design of sonata-allegro, slow movement, scherzo and rondo, but in reverse! Brahms shapes the work in a continuous but ultra-logical succession of moods, from the pensive lyricism of the opening rondo and rambunctious scherzo through the surprisingly serious adagio to the glowingly exuberant (yet weighty) finale.

FRANZ SCHUBERT (1797-1828)
Octet in F major, D. 803 (1824)

Schubert's F major *Octet* is one of the true giants of the chamber repertoire—not just in its instrumental resources but also in its length and content. Most authorities believe that the work was an offshoot of the earlier serenade-divertimento tradition of unchallenging and tuneful works comprised of many short movements and designed for "carefree domestic music making."

But if this is what Ferdinand Troyer had in mind when he commissioned the piece, it's not what he got. The *Octet* is framed with substantial opening and closing movements, each in turn prefaced with slow, vir-



Ward Music Ltd.

*Come and browse
 through our large
 and varied stock
 of chamber music*

412 W. Hastings, Vancouver
 911 Fort Street, Victoria



Buchan's

BUCHAN'S KERRISDALE STATIONERY BUCHAN'S



2141 W. 41st AVENUE • 261-8510

tually symphonic introductions. The inner core consists of four movements: an adagio, a scherzo, theme and seven variations, and a minuet and trio.

Traditionally Schubert is remembered for the richness of his melodic invention, not his innovations with form or counterpoint. Rarely has his renowned "heavenly length" been more generously filled with a demonstration of his innate melodic gifts.

ANTONIN DVORAK (1841-1904)
Slavonic Dances, Opus 46 B.78 (1878)

By the mid-1870s Dvorak had worked long and hard as a composer but had nonetheless achieved little recognition either in his own country or abroad. Then, with the success of his *Moravian Duets* in 1876, everything changed. With Brahms' enthusiastic encouragement, the German publisher Simrock asked Dvorak to write a set of *Slavonic Dances* for piano duet. The *Dances* were an immediate hit (both in the original version and in the orchestral arrangement)—so successful, in fact, that 10 years later Dvorak wrote a second set.

The idiom of the works is, to quote Vladimir Stepanek, "spontaneous but not naive." Dvorak's compositional process was one of "idealizing and formalizing

ular dances like the *furiant*, *skocna* and *sousedska*. Masterly techniques of composition, brilliant use of the means of expression, enchanting rhythms and lyrical melody quickly carried the *Slavonic Dances* all over the world."

DMITRI SHOSTAKOVICH
(1906-1975)

Trio #2 in E minor, Opus 67 (1944)

During the last decade or so, Shostakovich's *Piano Trio* has become a favourite work with Vancouver audiences, and little wonder: it's a charismatic blend of Shostakovich at his most intense and his most accessible.

The work was composed during the black years of the 1940s and was designed, at least partially, as a memorial to Shostakovich's friend, musicologist Ivan Sollertinsky (and perhaps following in the particularly Russian tradition of elegiac piano trios). The work begins with a terse, almost arid andante followed by a manic scherzo (very much in the ironic, almost banal idiom of Shostakovich's middle symphonies). The true centre of the work is a slow chaconne which leads without a break into a puzzling and profoundly disturbing finale: using a popular folksong idiom, the work builds inexorably to a dissonant cli-

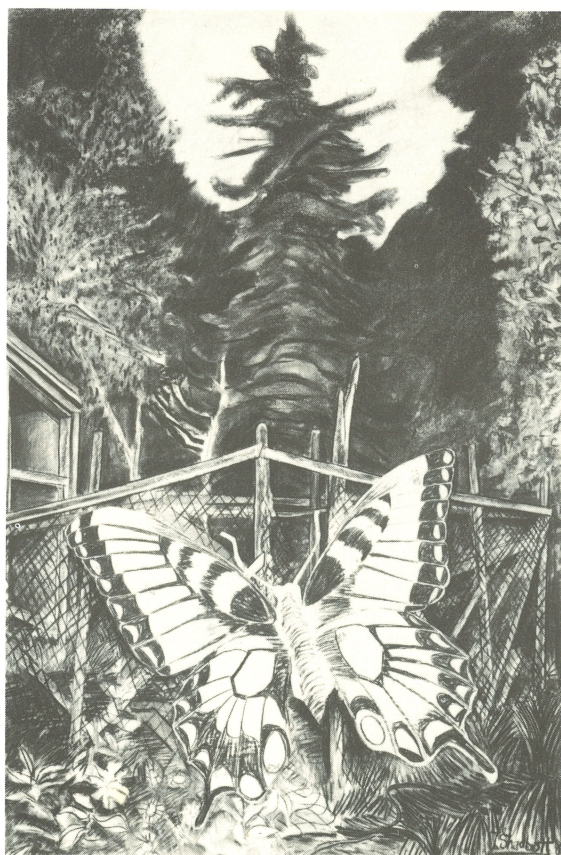
max before a final crushing statement of the chaconne ground summons a ghostly and enigmatic coda.

PYOTR ILICH TCHAIKOVSKY
(1840-1893)

Sextet for Strings, Opus 70 (1892)

Though he remains the darling of the pops concert set, Tchaikovsky's work figures only infrequently on the more rarefied venue of the chamber concert, and it's his own fault. To a certain extent his extravagant style is rather cramped when restricted to intimate forces. But his very philosophy of chamber music was flawed. Tchaikovsky, for example, loathed Brahms' music—he found it hopelessly dull and tedious—and was convinced that chamber audiences wanted direct and uncomplicated works—works just like his own string *Sextet*, for example.

The "Souvenir de Florence" (which, by the way, is about as Florentine as *blini*) isn't the sort of work one would like to encounter on a regular basis, but it is perfect festival fare. While not kitsch (Tchaikovsky even at his most bombastic is a notch or two better than that), it's a relaxed, tuneful chamber divertissement—a light and charming dessert course to this year's Second Vancouver Chamber Music Festival.



Jack Shadbolt, BUTTERFLY AT NIGHT, charcoal, 60" x 40", 1982



BAU-XI

The **BAU-XI GALLERY** has successfully served the Vancouver area for 22 years, and the Toronto area for 12 years. The Bau-Xi specializes in contemporary Canadian paintings, prints, drawings and sculpture. An extensive collection of works by 65 artists is available for viewing. Consulting and in-house framing are additional services.

The Gallery represents leading Canadian artists including Ted Godwin, Don Jarvis, Otto Rogers, Joe Plaskett, Jack Shadbolt, Gordon Smith and Harold Town.

Member of Professional Art Dealers Association of Canada.

3045 Granville St., Vancouver, B.C.
V6H 3J9 (604) 733-7011

• PROGRAMS •

All concerts in the 1987 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 17, 18, 19 and 20 at 8:00 p.m.



Program 1

Friday, July 24



This evening is brought to you by a generous donation from Tree Island Steel Co. Ltd.

The Library, 7:30 p.m.

CHOPIN

Ballade No. 4 in F minor, Opus 52

LISZT

Wilde Jagd, Transcendental Etude No. 8, S.139

La Leggerezza, Concert Etude No. 2, S.144

ANGELA CHENG, piano

Woodward Auditorium, 8:30 p.m.

MOZART

Quintet in E flat major, K. 452 for piano, oboe, clarinet, horn and bassoon

Largo; Allegro moderato

Larghetto

Rondo: Allegretto

JEFFREY KAHANE, piano

ROGER COLE, oboe

WESLEY FOSTER, clarinet

ERIK RALSKE, horn

KATHY McLEAN, bassoon

BRAHMS

Sonata in F major, Opus 99 for piano

Allegro vivace

Adagio affettuoso

Allegro passionato

Allegro molto

JEFFREY KAHANE, piano

GARY HOFFMAN, cello

i n t e r m i s s i o n

BRITTEN

Lachrymae: Reflections on a song of Dowland, Opus 48 for viola and piano

STEVEN DANN, viola

ROBERT SILVERMAN, piano

POULENC

Trio for piano, oboe and bassoon

Presto

Andante

Rondo

JEFFREY KAHANE, piano

ROGER COLE, oboe

KATHY McLEAN, bassoon

Program 2

Sunday, July 26



This evening is brought to you by a generous donation from West Fraser Timber Co. Ltd.

The Library, 7:30 p.m.

J.S. BACH

Suite in C minor, BWV 1011 for solo cello

Prélude

Allemande

Courante

Sarabande

Gavotte I and II

Gigue

STEVEN ISSERLIS, cello

Woodward Auditorium, 8:30 p.m.

MOZART

Duo in G major, K. 423 for violin and viola

Allegro

Adagio

Rondeau: Allegro

CHO-LIANG LIN, violin

TOBY HOFFMAN, viola

BEETHOVEN

Trio in B flat major, Opus 11 for piano, clarinet and cello

Allegro con brio

Adagio

Theme and variations: Allegretto

ANGELA CHENG, piano

WESLEY FOSTER, clarinet

STEVEN ISSERLIS, cello

i n t e r m i s s i o n

BRAHMS

Quartet No. 3 in C minor, Opus 60 for piano, violin, viola and cello

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

JEFFREY KAHANE, piano

MARK PESKANOV, violin

TOBY HOFFMAN, viola

GARY HOFFMAN, cello

• PROGRAMS •

All concerts in the 1987 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 17, 18, 19 and 20 at 8:00 p.m.



Program 3

Tuesday, July 28



This evening is brought to you by a generous donation from Granges Exploration Ltd.

The Library, 7:30 p.m.

SCHUMANN

Mährchen-Bilder, Opus 113 for viola and piano

Nicht schnell

Lebhaft

Rasch

Langsam mit melancholishem Ausdruck

TOBY HOFFMAN, viola

CHRISTOPHER O'RILEY, piano

PIATTI

Serenade for two cellos and piano

GARY HOFFMAN, cello

STEVEN ISSERLIS, cello

ANGELA CHENG, piano

Woodward Auditorium, 8:30 p.m.

MOZART

Quartet in E flat major, K. 493 for piano, violin, viola and cello.

Allegro

Larghetto

Allegretto

JEFFREY KAHANE, piano

MARK PESKANOV, violin

TOBY HOFFMAN, viola

GARY HOFFMAN, cello

BARTOK

Contrasts for violin, clarinet and piano

Verbunkos

Pihenö

Sebes

ROBERT MCDUFFIE, violin

WESLEY FOSTER, clarinet

ROBERT SILVERMAN, piano

i n t e r m i s s i o n

BRAHMS

Sextet No. 1 in B flat major, Opus 18 for two violins, two violas and two cellos

Allegro ma non troppo

Andante ma moderato

Scherzo: Allegro molto; Trio: Animato

Rondo: Poco allegretto e grazioso

CHO-LIANG LIN, violin

ROBERT MCDUFFIE, violin

STEVEN DANN, viola

TOBY HOFFMAN, viola

STEVEN ISSERLIS, cello

TOBY SAKS, cello

Program 4

Thursday, July 30



This evening is brought to you by a generous donation from Lignum Ltd.

The Library, 7:30 p.m.

CHOPIN

Sonata in G minor, Opus 65 for cello and piano

Allegro moderato

Scherzo

Largo

Finale: Allegro

CHRISTOPHER O'RILEY, piano

TOBY SAKS, cello

Woodward Auditorium, 8:30 p.m.

MOZART

Trio in E flat major, K. 498 for piano, clarinet and viola

Andante

Menuetto and Trio

Rondeaux: Allegretto

ANGELA CHENG, piano

WESLEY FOSTER, clarinet

STEVEN DANN, viola

MENDELSSOHN

Trio No. 1 in D minor, Opus 49 for piano, violin and cello

Moderato allegro ed agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

Finale: Allegro assai appassionato

ALEXANDER PESKANOV, piano

MARK PESKANOV, violin

STEVEN ISSERLIS, cello

i n t e r m i s s i o n

FAURE

Quartet No. 1 in C minor, Opus 15 for piano, violin, viola and cello

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Finale: Allegro molto

CHRISTOPHER O'RILEY, piano

ROBERT MCDUFFIE, violin

TOBY HOFFMAN, viola

GARY HOFFMAN, cello

• PROGRAMS •

All concerts in the 1987 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 17, 18, 19 and 20 at 8:00 p.m.



Program 5

Saturday, August 1



This evening is brought to you by a generous donation from Tree Island Steel Co. Ltd.

The Library, 7:30 p.m.

STRAUSS

Sonata in E flat major, Opus 18 for violin and piano

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante; Allegro

MARK PESKANOV, violin
ALEXANDER PESKANOV, piano

Woodward Auditorium, 8:30 p.m.

CARTER

Pastoral for viola and piano

STEVEN DANN, viola
CHRISTOPHER O'RILEY, piano

BRAHMS

Trio in E flat major, Opus 40 for piano, violin and horn

Andante
Scherzo: Allegro; Trio: Molto meno allegro
Adagio mesto
Finale: Allegro con brio

ROBERT SILVERMAN, piano
ROBERT McDUFFIE, violin
ERIK RALSKE, horn

i n t e r m i s s i o n

SCHUBERT

Octet in F major, D. 803 for clarinet, bassoon, horn, two violins, viola, cello and bass

Adagio; Allegro
Adagio
Allegro vivace; Trio
Theme and variations: Allegro
Menuetto: Allegretto; Trio
Andante molto; Allegro

MARK PESKANOV, violin
ALOYSIA FRIEDMANN, violin
TOBY HOFFMAN, viola
TOBY SAKS, cello
WILMER FAWCETT, double bass
KATHY McLEAN, bassoon
ERIK RALSKE, horn
WESLEY FOSTER, clarinet

Program 6

Monday, August 3



This evening is brought to you by a generous donation from Canarim Investment Corp. Ltd.

The Library, 7:30 p.m.

SAINT-SAENS

Sonata in D major, Opus 166 for oboe and piano

Andantino
Allegretto
Molto allegro

ROGER COLE, oboe
ANGELA CHENG, piano

BOCCHERINI

Sonata in G major for two cellos

STEVEN ISSERLIS, cello
TOBY SAKS, cello

Woodward Auditorium, 8:30 p.m.

DVORAK

Slavonic Dances, Opus 46, B.78 for piano four hands

ANGELA CHENG, piano
CHRISTOPHER O'RILEY, piano

SHOSTAKOVICH

Trio No. 2 in E minor, Opus 67 for piano, violin and cello

Andante
Allegro non troppo
Largo
Allegretto

ALEXANDER PESKANOV, piano
MARK PESKANOV, violin
TOBY SAKS, cello

i n t e r m i s s i o n

TCHAIKOVSKY

Sextet for Strings "Souvenir de Florence," Opus 70 for two violins, two violas and two cellos

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

ROBERT McDUFFIE, violin
ALOYSIA FRIEDMANN, violin
TOBY HOFFMAN, viola
STEVEN DANN, viola
GARY HOFFMAN, cello
STEVEN ISSERLIS, cello

• ACKNOWLEDGEMENTS •

The Vancouver Chamber Music Festival gratefully acknowledges the financial support of the Government of British Columbia, the Government of Canada through the Department of Communications, the City of Vancouver, and the Touring Office of the Canada Council.

Special thanks for the hospitality extended to the musicians by:

Mr. & Mrs. I.J. Aaron
Dr. & Mrs. Morton Dodek
Dr. & Mrs. Sherold Fishman
Ms. Katherine Heller
Mr. and Mrs. Paul Heller

Dr. & Mrs. Harold Laimon
Dr. & Mrs. A. Mathisen
Mr. & Mrs. Abe Sacks
Dr. & Mrs. Cecil Sigal
Mr. & Mrs. Brian Wener
Mr. & Mrs. W.J. Wright

The Vancouver Chamber Music Festival extends its sincerest thanks to St. George's School for making its campus available and particularly to Mr. Alan C. M. Brown, Headmaster, and Mr. G. W. Atkinson, Deputy Headmaster, for their assistance.

The Vancouver Chamber Music Festival is most grateful for the generosity shown by the following contributors:

HONORARY PATRONS (\$1,000 and over)

Miss Denise Mara
Anonymous

PATRONS (\$500 to \$999)

Mr. & Mrs. Paul Heller
Dr. & Mrs. A.K. Mathisen
Mrs. Sophie Waldman

DONORS (under \$500)

Mr. & Mrs. I.J. Aaron
Ms. Kristl Armstrong
Dr. Eva Bene
Mrs. Dorothy-Jane Boyce
Mr. & Mrs. David Catton
Geraldine Dobbin
Dr. & Mrs. Morton Dodek
Mr. Mortimer S. Duffus
Mr. & Mrs. W.J. Fawcett
Agnes Fessler
Dr. & Mrs. Sherold Fishman
Mr. & Mrs. A. Gercik
Mr. & Mrs. Leon Getz
Dr. & Mrs. Paul Gilmore
Mrs. V.S. Gyemant
Dr. Ronald Hagler
Mrs. Ethel Hanson
Ms. Ann Harding
Ms. Beverley K. Inouye
Ms. C.M. Jutte
Ms. Lynn Kagan
Mrs. Mary Kirkpatrick
Mrs. B. Ruth Kliman

Mrs. Barbara Landauer
Mr. & Mrs. E. Lando
Robert M. Ledingham Inc.
Mr. & Mrs. Martin A. Linsley
Mr. & Mrs. Bruce H. McColl
Fiona MacGregor
Mr. & Mrs. H. Richardson Malkin
Mr. & Mrs. Lorne A. Mann
Mr. & Mrs. Leslie Miller
New West Press Co. Ltd.
Dr. & Mrs. H.S. Randall
Mr. Anthony W. Robertson
Mr. & Mrs. A. Rosenbaum
Mrs. Mary Steiner
Mr. & Mrs. C. Stieda
Mr. & Mrs. H. Syz
Mrs. Alice Theodorou
M.J. Therrien
Dr. & Mrs. G.E. Trueman
Mrs. Verda Tweed
Mr. & Mrs. W. Vennewitz
Mr. Robert W. Wolff

We regret we are unable to acknowledge contributions received after June 19.



The Chamber Music Festival gratefully acknowledges the floral decorations for the dining tables provided by Stewart Ross of **Bufton's Muirhead Florist**, 851 Hornby Street, 683 - 7781.

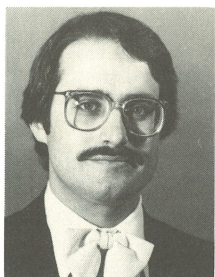
The Bösendorf Imperial concert grand piano in the Library has been graciously loaned by **Tom Lee Music**.

• THE ARTISTS •



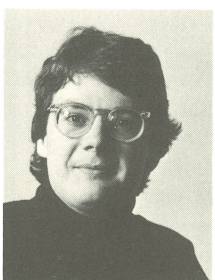
ANGELA CHENG (*pianist*), a native of Edmonton, Alberta, is currently a pupil of Menahem Pressler at Indiana University. Her earlier studies were at the University of Alberta and the Juilliard School in New

York. Ms. Cheng has a long list of prizes and awards to her credit, among them most recently, Grand Prize in the 1987 CBC Talent Competition, First Prize in the Mae M. Whitaker International Piano Competition in St. Louis and Second Prize in the Palm Beach Invitational International Piano Competition. She made her New York debut in Alice Tully Hall in January, 1985, and the following year won Third Prize in the Artur Schnabel Piano Master Competition.



ROGER COLE (*oboist*) is a native of Seattle, Washington, who began his studies with Bernard Shapiro, Principal Oboe with the Seattle Symphony, and continued under Robert Bloom, Principal Oboe with the

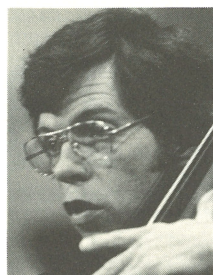
NBC Symphony, and at Yale University and Juilliard where he obtained his B. Mus. in 1976. Upon graduation, he was appointed Principal Oboe of the Vancouver Symphony and fills the same position with the CBC Vancouver Orchestra. Mr. Cole is active as a recitalist and chamber musician, appearing frequently on the Masterpiece Music series. In past summers he has performed at the Tanglewood, Aspen, Marlboro and Seattle Festivals.



STEVEN DANN (*violist*), was born in British Columbia in 1953. After graduation from the University of Toronto, he was named Principal Viola of the National Arts Centre Orchestra in Ottawa.

Since then, he has held

the same position with the Tonhalle Orchestra, Zurich, the Concertgebouw in Amsterdam, and since 1984 with the Vancouver Symphony. Mr. Dann's experience as a chamber musician is extensive and includes performances with William Primrose, Salvatore Accardo, the Vegh Quartet and the Orford Quartet. He is a former member of the acclaimed Glinka Quartet and has performed in Europe as well as Canada, the United States and the People's Republic of China.



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.



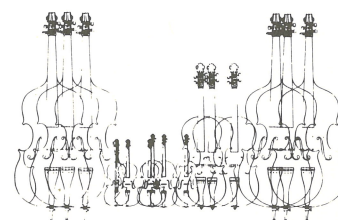
WESLEY FOSTER (*clarinetist*) was appointed Principal Clarinet with the Vancouver Symphony Orchestra in 1981. Born in Vancouver, he studied music at the University of British Columbia with Elliot

Weisgarber, and then continued private studies with Robert Marcellus of the Cleveland Orchestra and James Morton of the National Arts Centre Orchestra. Prior to his return to Vancouver, Mr. Foster held Principal Clarinet positions with the Indianapolis Symphony and the Hamilton Philharmonic as well as teaching positions at Northwestern and McMaster Universities. He is presently on the Faculty of Music at the University of British Columbia.



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 in 1986.



THE FRIENDS OF CHAMBER MUSIC

Join us in
our 40th Season
1987-88

with

*The Borodin Quartet, I Musici,
the Bartok Quartet, Tashi, and
six other brilliant chamber
groups from around the world.*

For information write:
P.O. Box 2271,
Vancouver, B.C. V6B 3W5
or phone 872-8247 or 437-5716



Government of Canada
Department of Communications

Applause for The Performing Arts.

The Department of
Communications
is pleased to have
contributed to
the 1987
Vancouver
Chamber Music
Festival through its
Cultural Initiatives
Program.

Canada

TOM LEE

Western Canada's largest selection of the world's finest pianos, organs and electronic keyboards.

Exclusive representative for:

BOSENDORFER — BECHSTEIN — STEINWAY & SONS — PETROF

Authorized dealer for:



YAMAHA

Grand and Upright pianos

Clavinova digital pianos

Electone electronic keyboards

Portatone portable keyboards

Lessons — Sales — Service — Rentals — Trades — Tuning

YAMAHA DIGITAL KEYBOARD CENTRE

Visit our downtown Digital Room and
explore the new MIDI World of computers and keyboards.

CLUB KEYBOARD

Drop-in instruction for people on the run—who didn't think they could play!

Complete keyboard service for the professional and amateur musician.

Downtown:
952 Granville St.
(parking at rear)

685-8471

Surrey: Town Square Centre
10068 King George Highway
(opposite Surrey Place)

589-1344

TOM LEE YAMAHA MUSIC SCHOOLS 732-7648

VANCOUVER — RICHMOND — SURREY — COQUITLAM — NORTH VANCOUVER

TOM LEE MUSIC CO. LTD.

"The Future of Music"



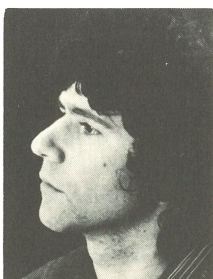
GARY HOFFMAN (cellist), Winner of the 1986 Rostropovich International Cello Competition, was born in Vancouver, where his father, Irwin Hoffman, was at the time conductor of the VSO.

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 Grego 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 Mannes College of Music in New York. As well as major orchestral engagements, Mr. Hoffman has performed at numerous music festivals including Aspen, Ravinia, Marlboro and Seattle. In 1981, Gary Hoffman gave a much acclaimed recital under the auspices of the Vancouver Recital Society and next season he will perform as soloist with the Vancouver Symphony.



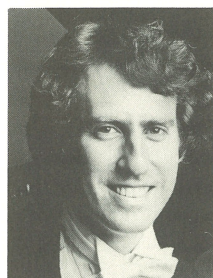
TOBY HOFFMAN (violist), like his brother Gary, was born in Vancouver. He studied with Paul Doktor at the Juilliard School and has been the recipient of numerous prizes including First Prize in the William

Kapell International Competition and the Barbirolli Prize at the Lionel Tertis Competition. He has a very active performing career both in orchestral and chamber music performances. He performs regularly at the Settimane Musicali Internazionali di Napoli and the Cremona Festival in Italy, at the invitation of Salvatore Accardo. In the Orient, he has been both a teacher and performer in the Moon Beach Festival in Okinawa and has performed and toured with the Tokyo Chamber Soloists. Closer to home, Toby Hoffman has been a guest artist with the Chamber Music Society of Lincoln Center, the Theatre Chamber Players of Kennedy Center, the Boston Chamber Music Society, Bargemusic and Musica Camerit.



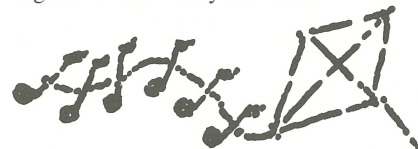
STEVEN ISSERLIS (cellist) was born in London, England, in 1958 and studied at the International Cello Centre there and at Oberlin College in Ohio. He has appeared with all major British orchestras and is heard

frequently on BBC Radio and Television. He has toured Europe, the U.S. and the Soviet Union and made his Canadian debut in Toronto earlier this year. In great demand as a chamber musician, Mr. Isserlis has performed with the Takacs, Lindsay, Endellin, Chilingriain and Brandis Quartets. Master classes form an important part of his work and he teaches regularly at the Deal Festival in Kent, where he is musical director, and in Kokkola, Finland. He has given classes and recitals at the famed Eastman School of Music and has, very recently, performed at the Spoleto and Seattle Festivals.



JEFFREY KAHANE (pianist) has a growing international career. Winner of the 1983 Artur Schnabel Piano Master Competition, he has also won major prizes in the Van Cliburn and Clara

Haskil Competitions. He has been described by the *N.Y. Times* as "a musician among pianists" and has appeared with major North American symphony orchestras. He is in great demand as a recitalist and chamber musician and has performed at the Mostly Mozart, Spoleto, Ravinia, Seattle and Bermuda Music Festivals. He recently performed with cellist Yo-Yo Ma in Boston, and his upcoming schedule includes performances in New York with Gary Hoffman and Joseph Swensen. Jeffrey Kahane is currently a member of the Piano Faculty of the New England Conservatory in Boston.



CHO-LIANG LIN (violinist), born in Taiwan, gave his first public performance at age seven. Five years later he went to Australia to study at the Sydney Conservatorium and at 15 he entered the Juilliard School to study

with Dorothy DeLay. In 1977 he won First Prize in the Queen Sofia International Competition in Madrid and now, at 26, has become one of classical music's most sought-after performers and recording artists. "Jimmy" Lin has performed with nearly every major orchestra in North America and virtually every leading instrumental ensemble in Europe, Australia and the Far East. He is the only Taiwanese violinist to have been invited to perform in China. He plays the 1707 "Dushkin" Stradivarius that belonged to Samuel Dushkin, violinist and friend of Stravinsky, on which the composer's works for

The Vancouver Chamber Music Festival

wishes to acknowledge the contributions of Carrot Communications in designing and preparing our Festival poster, brochure and program. Walter Giesbrecht oversaw design, illustrations are by Linda Sharp and Kathy Butts was editor and coordinator.



Gouvernement du Canada
Ministère des Communications

Hommage aux
arts de la scène.

Le ministère des
Communications
se réjouit d'avoir
pu participer à la
réalisation du
Festival 1987
par le biais de
son Programme
d'initiative
culturelles.

Canada

Doane Raymond

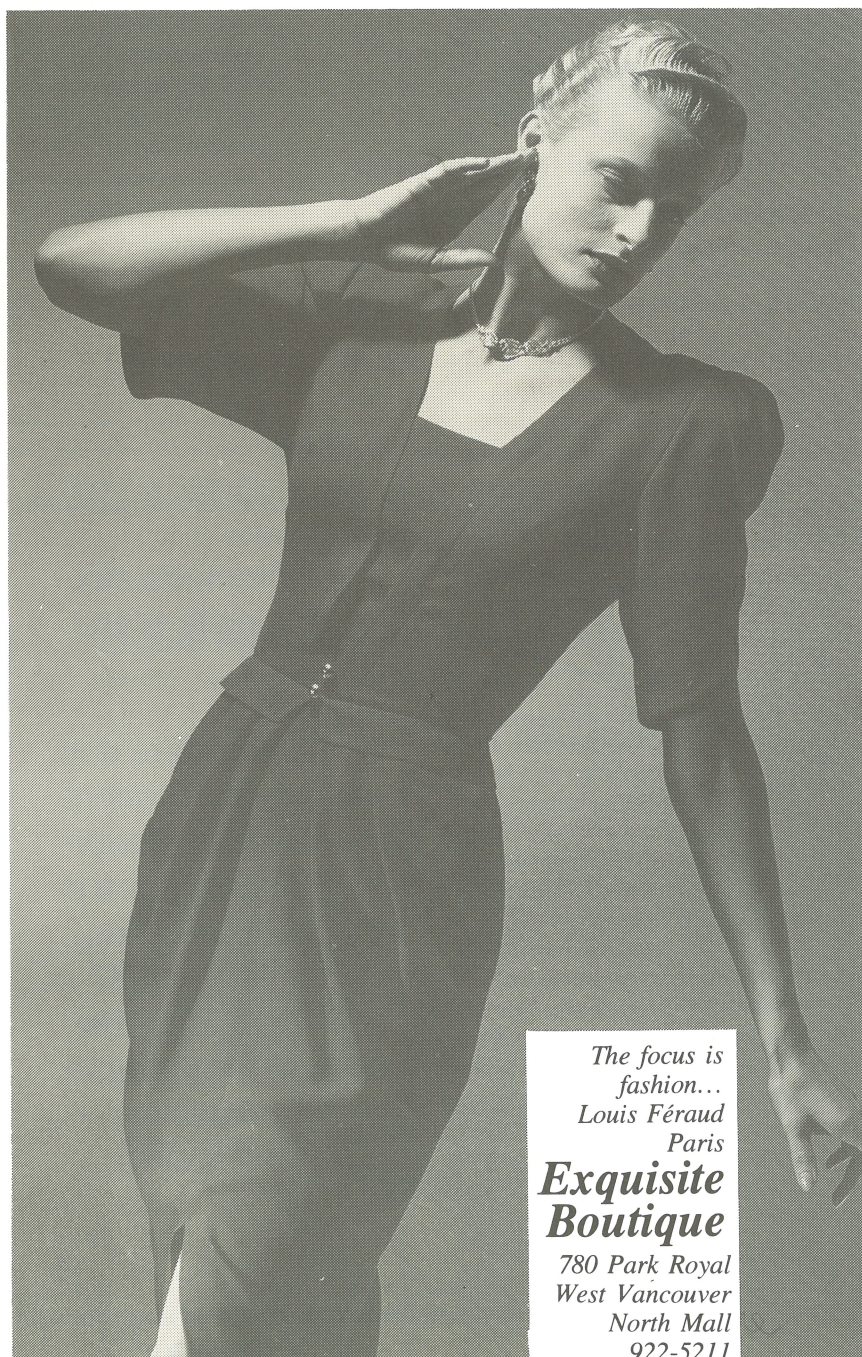
Chartered Accountants

Suite 1009 - 736 Granville Street
Vancouver, B.C. V6Z 1H7

(604) 683-7711

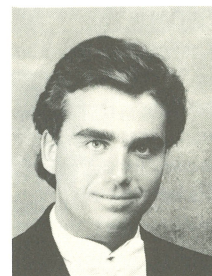
Providing services to business of all sizes from 36 offices in Canada

*Auditing
Accounting
Corporate Taxation
Consulting
Personal Taxation and Planning*



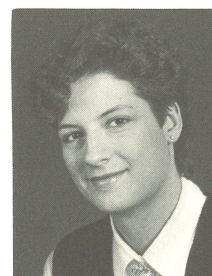
*The focus is
fashion...
Louis Féraud
Paris
**Exquisite
Boutique**
780 Park Royal
West Vancouver
North Mall
922-5211*

violin were premiered. Cho-Liang Lin records exclusively for CBS Masterworks.



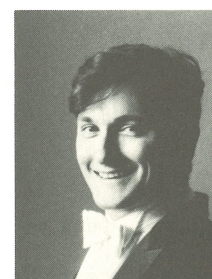
ROBERT McDUFFIE (*violinist*), a native of Georgia, studied with Dorothy DeLay at the Juilliard School. He has performed in Europe, South America and the Soviet Union, and

appeared as soloist with the Chicago, St. Louis and American Symphony Orchestras and has toured North 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.



KATHLEEN MCLEAN (*bassoonist*) began bassoon studies at the age of 11 and at 14 became a member of the Saskatoon Symphony. She received her professional training at the Curtis Institute of

Music, where she was awarded the Gomberg Scholarship. During this period she was also a part-time member of the Concerto Soloists of Philadelphia and the South Jersey Symphony. Miss McLean has performed at the Evian International Festival and has toured extensively through West Germany. She has played as soloist with the Calgary Philharmonic and has also performed in a chamber music recital at Carnegie Hall. Currently a member of the Victoria Symphony, she has recently ended a series of chamber music concerts in Paris under the auspices of the Canadian Consulate.



CHRISTOPHER O'RILEY (*pianist*) is a graduate of the New England Conservatory of Music where he studied with Russel Sherman. Mr. O'Riley has captured top prizes at several of the world's most prestigious competitions (Montreal, Leeds, Busoni, Van

Cliburn), and has also been a recipient of the coveted Avery Fisher Grant. He has appeared

as soloist with leading American orchestras and has performed in recital in both U.S. and Europe. A versatile artist, Christopher O'Riley is an active member of the Boston Chamber Music Society and performs extensively for the International Society for Contemporary Music at Tanglewood. He has collaborated with the Gabrieli, Muir and Manhattan String Quartets, and has participated in the Marlboro, Great Woods and Seattle Festivals.



ALEXANDER PESKANOV (*pianist*) achieved recognition at the age of 15 as First Prize Winner of the Ukrainian Republic Competition. In 1973 he emigrated to the U.S. and became a student

of Ania Dorfmann at the Juilliard School, where he received his Bachelor's and Master's Degrees and won the school's Concerto Competition. He made his American debut as soloist with the National Symphony under Mstislav Rostropovich to great critical acclaim, and since then has appeared with many of the leading American orchestras. In addition, he has performed with the London Symphony, the English Chamber Orchestra, and has recently been soloist for the ten-week U.S. tour of the Polish Chamber Philharmonic Orchestra. Mr. Peskanov has appeared at leading American festivals including Wolf Trap, Aspen, Grant Park and Saratoga.



MARK PESKANOV (*violinist*) was born in Odessa, U.S.S.R. and emigrated in 1973 to the U.S., where he became a student of Dorothy DeLay at the Juilliard School. In 1985 he received two major awards (an

unprecedented honour) — the 1985 Avery Fisher Career Grant and the Isaac Stern Award granted by Carnegie Hall. In addition to regular recital appearances throughout North America, Mark Peskanov has appeared with major orchestras such as the National Symphony under Rostropovich and the Los Angeles Philharmonic at Hollywood Bowl. He has toured Europe, South America and more recently Japan, where he appeared as soloist in orchestra and chamber music performances with Yo-Yo Ma and Isaac Stern. Mark Peskanov has performed at Tanglewood, Meadowbrook, Wolf Trap, Grant Park, Aspen, Seattle and Boulder Festivals. He is also a composer and has collaborated on a movie score for MGM. He is the younger brother of pianist Alexander Peskanov.

LINDA SHULMAN
official
travel agent
to
The Vancouver
Chamber Music Festival

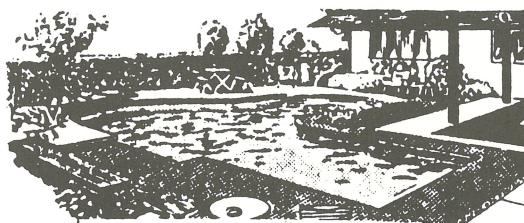
5700 University Boulevard
Vancouver, B.C. V6T 1K6
Telephone (604) 224-4391

P. LAWSON TRAVEL
Associated with Voyages Bel-Air Inc.

We've been there.

YOUR POOL AND SPA CARE CENTRE

Imperial Paddock Pools have been building and servicing pools and spas for over 34 years, and offer you their professional experience for all your pool and spa needs.



- Parts
- Accessories
- Equipment
- Renovations
- Covers
- Spas
- Service
- Repairs

• A complete line of **ALL** chemicals

EXPERT WATER ANALYSIS

Call Western Canada's leading pool builders and National Gold Award winners today.

Imperial Paddock Pools Ltd.

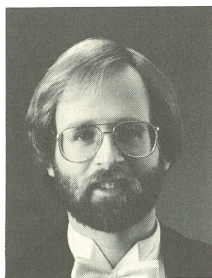
3795 William Street, Burnaby

CANSPA

291-7771

Est. 1951

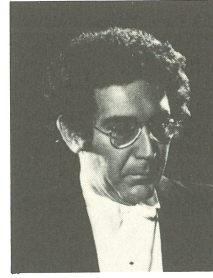
Now Open Saturdays 9 - 4:30



ERIK RALSKE
(horn) holds both B. Mus. and M. Mus. degrees from the Juilliard School. He has served as Principal Horn with the Florida Symphony, the Tulsa Philharmonic, Venezuela's Filarmonica de Caracas and Italy's Spoleto Festival Orchestra. Since 1982 he has performed and recorded regularly with the New York Philharmonic including the recent Carnegie Hall Re-Opening Gala Concert, a new Deutsche Grammophon recording of Mahler's 2nd Symphony with Leonard Bernstein and a six-week tour of Asia with Zubin Mehta. In addition to his orchestra experience, Mr. Ralske is an active chamber musician. He leaves Vancouver shortly to take up a position as Associate Principal Horn of the Houston Symphony, after three years as Principal Horn with the Vancouver Symphony.



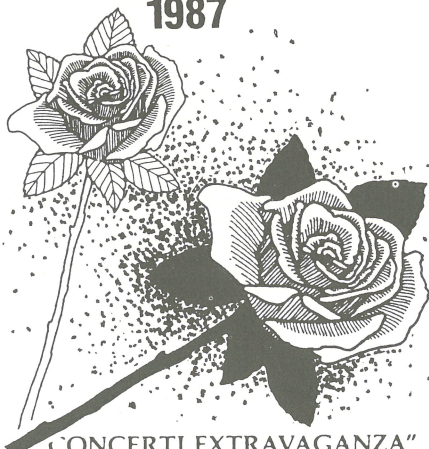
TOBY SAKS (cellist) studied with Leonard Rose at the Juilliard. She was a winner of the Concert Artists Guild Competition, took first prize in the International Pablo Casals Competition, and was a Laureate in the Tchaikovsky Competition. She is a regular participant in chamber music festivals throughout 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.



ROBERT SILVERMAN (pianist) is one of Canada's best-known pianists. He tours regularly throughout North America, Europe, the Far East and Australia, and has performed with such orchestras as the Chicago, Sydney and BBC (London) Symphony Orchestras, the Leningrad Philharmonic, as well as every major orchestra in Canada. He has made over 15 recordings, one of which — his Orion album of Piano Music of Liszt — won a Grand Prix du Disque in Budapest. He will soon record the Rachmaninoff 3rd Concerto for EMI, and the CBC is releasing his all-Brahms album this fall. A celebrated teacher, Robert Silverman is currently on the faculty at the University of British Columbia School of Music.



JULY 16 TO AUGUST 25
1987



"CONCERTI EXTRAVAGANZA"
featuring international soloists
with the Victoria Festival Orchestra
August 4, 11, 18, (JISA: 25)
at the University Centre Auditorium

RECITALS EXTRAVAGANZA
concerts featuring soloists — ensembles
August 2, 9, 16, 23
at the McPherson Playhouse
August 6, 13, 20
at Christ Church Cathedral



J.J. Johannesen
Artistic Director

**15
AUGUST...
CONCERTS**

Tickets available from
**McPHERSON PLAYHOUSE
BOX OFFICE**
3 Centennial Square
Victoria, B.C. V8W 1P5
(604) 386-6121 or
contact your travel agent

over **30** international
soloists participating

including...

VIOLIN
Daniel Heifetz
CELLO
Tsuoyoshi Tsutsumi
DOUBLE BASS
Gary Karr
PIANO
Béla Siki
Lee Kum-Sing
Ronald Turini
Boris Zrankin

...any many more!!

**CONCERTS OF
CONTEMPORARY MUSIC**
at the Recital Hall of the
University of Victoria
August 7, 14, 21

IMPROMPTU CONCERTS
Stars of Today and Tomorrow
at St. Michaels University School
August 5

Guess who's coming to Vancouver to make music in 1987/88?

THE MAESTRI

Rudolf Barshai, Gunther Herbig, Peter McCoppin,
Pierre Hetu, Stanislaw Skrowaczewski, Christopher Seaman,
Catherine Comet, Frantisek Vajnar, Kazuyoshi Akiyama,
Gabriel Chmura, Andrew Davis, Bruce Pullan, John Dankworth, Newton Wayland

THE ORCHESTRAS

The National Arts Centre Orchestra, The Toronto Symphony

THE PIANISTS

Mark Zeltser, Jutta Czapski, Bella Davidovich,
Malcolm Frager, Yefim Bronfman, Cecile Ousset,
Claudio Arrau, Jon Kimura Parker, Annie Fischer

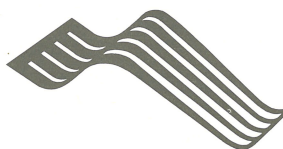
THE VIOLINISTS

Shlomo Mintz, Angele Dubeau, Young Uck Kim,
Viktoria Mullova, Corey Cerovsek, Franco Gulli

THE SINGERS

The Vancouver Bach Choir, Erica Northcott, Hei-Kyung Hong,
Rosemarie Landry, Sandra Graham, Richard Margison, Don Garrard,
Henriette Schellenberg, Jon Frederic West, Faye Robinson,
Janice Taylor, Carol Neblett, Ambra Vespesiani,
Cornelis Ophthof, Ginger Rogers, Emmylou Harris, Bernadette Peters

All in The Vancouver Symphony Orchestra's 1987/88 Season
September 13, 1987 to June 6, 1988



Make Live Music a part of Your Life!

WRITE TODAY

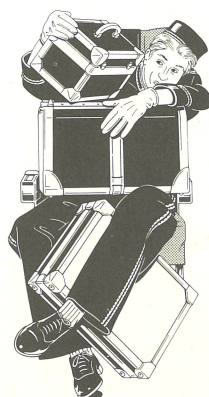
for the VSO's 87/88 brochure to:

VSO
601 Smithe Street
Vancouver, B.C.
V6B 5G1

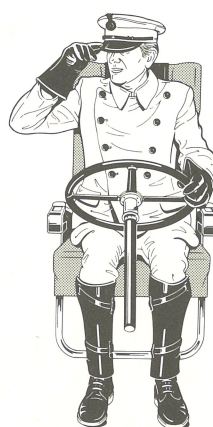
OR CALL

(604) 684-9100

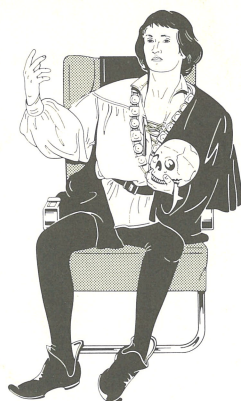
British Airways Holidays to Britain and Europe. More than just a seat on the plane.



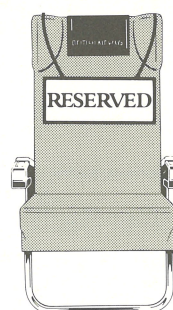
Hotels from \$29 per night



Car rentals from \$26



London theatres



Low fares to London

There are, of course, other airlines who can offer you flights to Britain and Europe. But no other airline can offer such excellent value on all aspects of your holiday as British Airways. From fine hotels to car rentals to theatre seats. And let's not forget our superb airfares.

We also offer connections to more than 140 cities round the world from London's Heathrow Airport, the most convenient gateway on earth.

So you could fly with another airline to Britain or Europe. But wouldn't you rather have more than a seat on the plane? Just call your travel agent for our British Airways Holidays brochure. And enjoy the kind of value that's made us the world's favourite airline.

BRITISH AIRWAYS

The world's favourite airline.