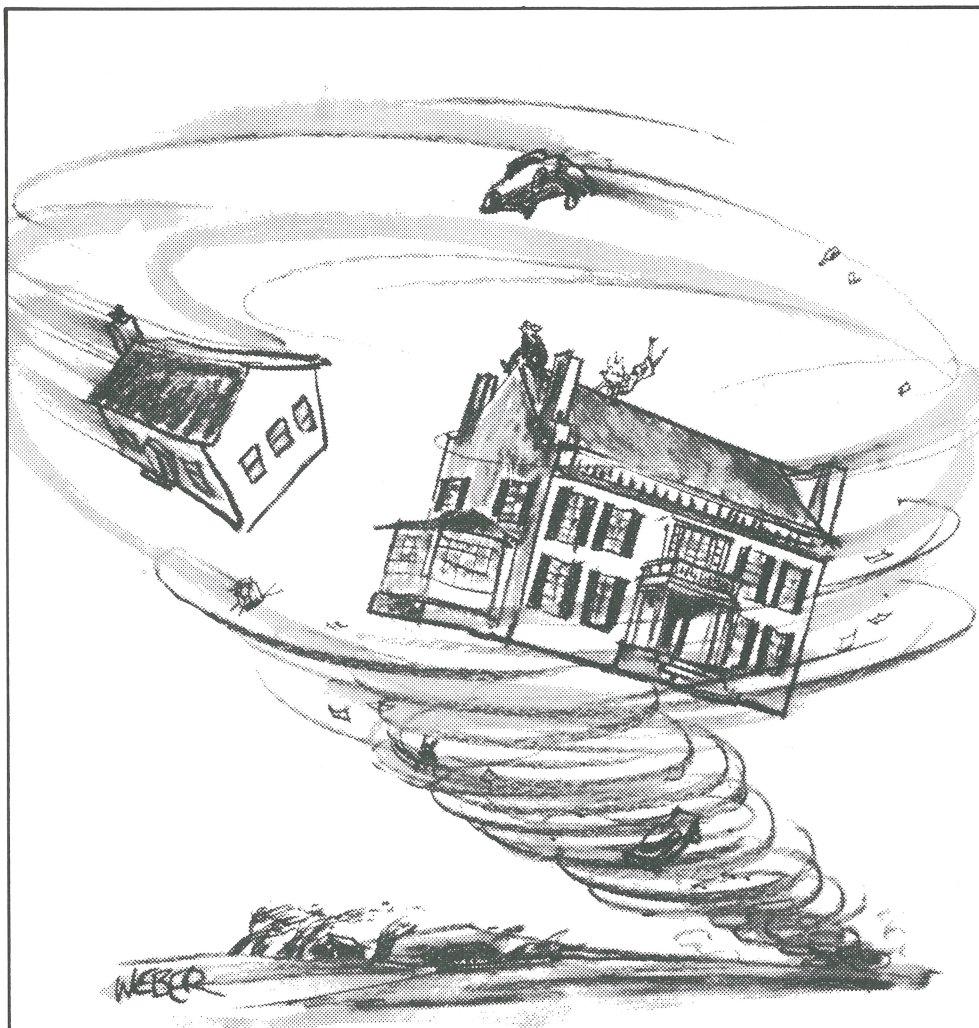


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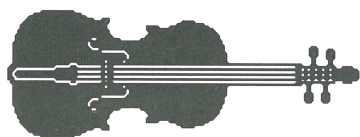
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• PROGRAM NOTES •

by David Duke

MOSZKOWSKI (1854-1925)

Suite in G minor, Opus 71 (1895)

In his excellent notes (for the Chamber Society of Lincoln Centre), Harris Goldsmith writes "the flurry of recent resurrectional activity notwithstanding, Moszkowski's role ... remains more that of a remembered name than a vibrant presence". Though a prolific and, to use Goldsmith's word, fastidious composer, Moszkowski's most memorable works were designed with either the domestic salon in mind or for outright virtuoso display. The *G minor Suite* combines both styles in four sentimentally nostalgic movements — a fitting reminiscence of a "petit maître ... whose expert craft and melodic lyricism earn him a niche in every listener's affections."

BRAHMS (1833-1897)

Sonata in A major, Opus 100 (1886)

Multiple works by several composers are featured in this Fourth Vancouver Chamber Music Festival; we begin and end with Brahms. The second of his three duo sonatas for violin and piano was composed in 1886 and exemplifies the tightly organized, composerly approach Brahms turned to in his mature period. Especially interesting is the dual purpose second movement, which with effortless technique combines the disparate elements of a *scherzo* and a slow movement.

BRITTEN (1913-1976)

Phantasy (1932)

While we're all familiar with the composer prodigies of earlier eras, we're less well acquainted with some of the wonders of our own time. The 19-year-old Benjamin Britten was already an experienced composer when he wrote his *Phantasy*. Throughout the '30s Britten's work was all too often dismissed as too clever by half; it was only after the resounding success of *Peter Grimes* in the mid-40s that he received the recognition he deserved. In retrospect, *Phantasy* demonstrates many marks of the mature composer: edgy string writing juxtaposed with the fundamentally pastoral oboe as well as the quirky march, simultaneously slightly sarcastic and slightly ominous, that opens and closes this youthful one-movement work.



DVORAK (1841-1914)

Quartet in E flat major, S. 108 (1890)

This evening's programme ends with the first of a pair of featured Dvorák works, the *E flat major Piano Quartet*. By the end of the 1880s Dvorák's impecunious days as a struggling composer were long over, as was his youthful fling with the "music of the future" harmonic influence of Wagner *et al.* In his comfortable middle age he was increasingly happy recreating the conservative musical formulae of the Brahms school, but infusing them with varying degrees of nationalistic content. The *E flat Quartet* is less extrovertedly folkloric than many of his works: an expansive *Allegro con fuoco* (concluding with a wonderfully evocative coda); a romance-like *Lento*, discursive but ingratiating; then a graceful *Allegro moderato grazioso* instead of the expected *scherzo*. The robust *Allegro ma non troppo* finale is none the less measured and formally lucid, with yet another characteristic Dvorák coda rounding out all with satisfying brilliance.

SCHUMANN (1810-1856)

Sonata in D minor, Opus 121 (1851)

Steven Isserlis, the artistic director of the Schumann and his Circle Festival, notes that "a larger proportion of Schumann's music remains unknown than any other great composer. A mere handful of his works, almost exclusively from his earlier years, have been universally acknowledged as masterworks; while other, perhaps more enigmatic, works have been dismissed as products of incipient madness." The *Violin Sonata* demonstrates his late idiom in an expansive four-movement work encompassing moments of typical passion and lyricism.

CLARA SCHUMANN (1819-1896)

Trio in G minor, Opus 17 (1846)

Clara Schumann's career exemplifies many of the frustrations faced by women artists in the 19th century. Well trained by her tyrannical father Friedrich Wieck, she performed her own piano concerto in Leipzig in the mid-1830s and continued to compose for the next two decades. After her husband's death, the pressures of performing, teaching and raising a family brought her life as a composer to a premature conclusion. Not illogically, we might expect to find an influence of Robert Schumann; but, since it has often been noted how the radical side of Robert's musical personality gradually subsided after his marriage,

it seems more likely that the reverse was true. Certainly Clara's style, as demonstrated in the exemplary *Trio*, was innately conservative in the Mendelssohnian tradition of contrapuntal late classicism. In the standard format, the *Trio* opens with a sonata-form *Allegro moderato*, followed by a genial rather than rambunctious *Scherzo*, a song-without-words *Andante* and a fugal *Allegretto finale*.

RAVEL (1875-1937)

Sonata for violin and piano (1927)

In our ongoing survey of Ravel's very, very special chamber music, Festival goers will hear three Ravel works this summer. The *Violin Sonata* was composed over a four-year period — carefully, meticulously crafted to sound exactly as if it created itself spontaneously out of a jumble of unrelated materials. The opening *Allegretto* gives very little away, alternately cool and concise, objective, wry, and indifferently lyric by turn. The notorious second movement provides a few more clues (especially for listeners familiar with the two piano concerti or the fantasy opera *L'Enfant et les sortilèges*), while the bravura finale presents a simultaneous parody and apotheosis of the bravura *perpetuum mobile* idiom.

ADASKIN (1906-)

Canzona and Rondo (1949)

This season we feature two Canadian works written 40 years ago. Murray Adaskin's *Canzona and Rondo* reflects the idiom of the post-war "Toronto School", who combined aspects of neoclassicism with a type of home-grown serialism. But unlike many works by John Weinzwieg and Harry Somers, Adaskin's work has aged gracefully; by no means his most elaborate or profound product, the lyric *Canzona* and good-natured *Rondo* have been consistently popular with performers and audiences alike.

MENDELSSOHN (1809-1847)

String Quartet in A minor, Opus 13 (1827)

Whether or not the weighty influence of Beethoven's late quartets was an especially good thing is open to debate, but it's interesting to consider its effect on the early string quartets of the more naturally ebullient Felix Mendelssohn. The *A minor Quartet* begins with one of those "file away for future reference" introductions (at once portentous but a little heavy-handed), followed by that familiar mood of nervous melancholy so well known in the *Violin Concerto* or the *D minor Trio*. A conventionally pretty *Adagio* is followed by an innately characteristic *Intermezzo* and *Trio*. The finale begins with a theatrical recitative introduction followed by a fre-

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quently polyphonic *Presto* before subsiding in a surprisingly restrained but entirely satisfying coda.

MAHLER (1860-1911) *Quartet (1876)*

Chamber music was never Mahler's specialty, but early in his life he did produce a quartet movement, written (says Alma Mahler in her book of *Memories and Letters*) for a competition. She also notes that Mahler's then roommates (including Hugo Wolf) "spent the night on a bench in the Ringstrasse" so as not to disturb his concentration.

BERG (1885-1935) *String Quartet, Opus 3 (1910)*

Given the latter day popularity of Mahler's scarcely penetrable late works, it's all the more perplexing that the early music of Schoenberg and Berg is still considered box office poison. Alban Berg wrote his two movement *Quartet* very much under the supervision of his teacher Schoenberg; the work hovers at the very knife edge between late romanticism and expressionism: the post-*Tristan* harmonic yearning, the dense web of textures harken backwards while the string writing, the emphasis on unusual colour and the extremes of emotional content presage *Wozzeck*.

MOZART (1756-1791) *Trio in E major, K. 542 (1788)*

The piano trio of the high classical era occupied middle ground between such frankly diversionary and social chamber compositions as the serenade and the more serious and musically sophisticated string quartet repertoire. This seems partially to be the result of the very instrumental forces employed: the problems of balance between strings and the Viennese fortepiano thwarted any extended musical interchange. Even so, classical expert Reinhard G. Pauly believes that Mozart's three movement K. 542 *Trio* comes "closer to the concept of chamber music as set in the string quartets of the same period, though the very different timbre of the piano precludes any real blend with the sound of the two string instruments."



DVORAK (1841-1904)***Quintet in E flat major, S. 119 (1893)***

It's impossible to conceive of more characteristic Dvorák than the E flat major *Quintet* composed in Iowa during the summer of 1893. Dvorák's greatest gift was the creation of folk-flavoured melodies, and in the *Quintet* one tune after another appears with a frequency that could rival even Schubert. The unorthodox placement of a *scherzo* followed by a set of variations on a two-part theme throws unexpected light on the finale and what a finale! Exuding such shaggy geniality, it's so direct and guileless that it irrevocably frustrates any attempt at objective criticism.

BEETHOVEN (1770-1827)***Serenade in D major, Opus 25 (1800)***

The classical *Serenade* was a buffet of diverse musical hors d'oeuvres, usually designed for casual society enjoyment. Beethoven's Opus 25 is typical of the format, but highly original in its scoring, with flute and violin exchanging the soprano role and the protean viola impersonating the bass.

COULTHARD (1908-)***Sonata for cello and piano (1947)***

It's often assumed that since Vancouver-born Jean Coulthard's preliminary studies in England were with Vaughan Williams, her style reflects the genteel pastoral idiom of the Celtic Twilight. In fact it was only after studies in the 1940s with Bartók and Schoenberg that she found her true voice as a composer: a combination of 20th century harmonic idioms, especially polytonality, with forms and compositional practices drawn along traditional lines. The much-performed *Duo Sonata* for cello and piano is thus one of the very first works of her maturity. It was written in 1947, about the time when she was invited by Harry Adaskin to establish classes in theory at UBC's then brand-new music department.

J.S. BACH (1685-1750)***Cantata Ich habe genug, BWV 82 (1731)***

The simple mass of music contained in the Bach cantatas often seems impenetrable; where does one start with these fantastic works, produced with such careless regularity? Bach viewed the project as part of the terms of his employment in Leipzig. As Donald J. Grout notes, "Altogether, the Leipzig churches required 58 cantatas each year.... Bach undertook to provide new works for the church services from his own pen as frequently as possible; for the first few years his production averaged about one cantata per month. Approximately 200 of his cantatas have been preserved." *Ich habe genug* is comprised of three arias linked with recitatives; the recitatives get

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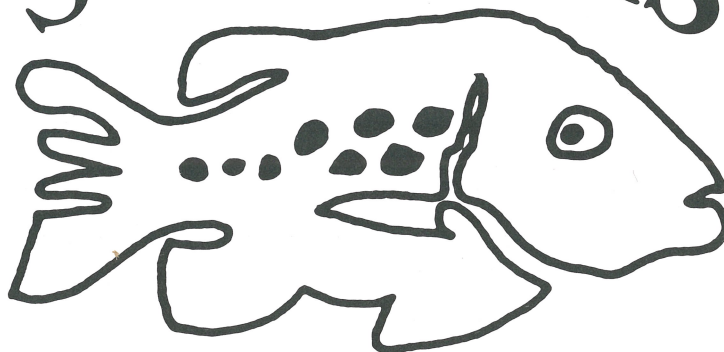
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the more convoluted theology across, while the arias embroider a more subjective picture. One can only imagine Bach's reaction to these works in a secular context.

SCHUBERT (1797-1828)

Six Songs and Quintet in A major, D.667 "The Trout" (1819)

Just because we all love "The Trout", there is no reason not to point out just what a profoundly strange fish it is. While its forms may be traditional, there's the inclusion of an extended theme and variations in the middle of an already (shall we say) leisurely paced work. Then there's the scoring or rather, the inclusion of the bass, an anything but ordinary manoeuvre which gives both added resonance and, due to the frequent use of pizzicato, a delightful and unanticipated clarity. Schubert expert Maurice J.E. Brown concludes that the *Quintet* has led a charmed existence, and that it "is even fortunate in its nickname with its suggestion of cool sun-flecked water".



MOZART (1756-1791)

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

Originally, this work 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*.

SCHUBERT (1797-1828)

Introduction and variations D. 802 on "Trockne Blumen" (1824)

Schubert appears to have tossed off the "Trockne Blumen" *Variations* for the seemingly ungrateful flute player Ferdinand Bogner; there's no record of a public performance, and indeed the work only found its way into print in 1850. The tune is original, from the renowned song cycle *Die schöne Müllerin*, written the previous year. The seeming misalliance between a rather poignant and melancholy song and a set of bravura variations seems not to have espe-

cially concerned the composer. The resulting introduction and seven variations are clearly in the "brilliant style" of the early 19th century, more a virtuoso recital piece than actual chamber music.

CRUMB (1929-)

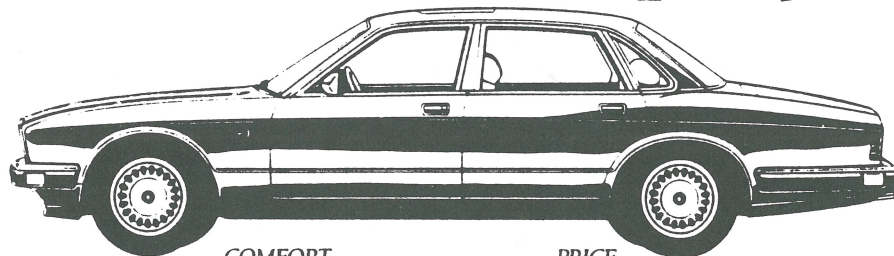
Voice of the Whale for three masked players (1971)

Along with Krzysztof Penderecki, George Crumb can be considered the first popular composer working in a new music idiom in over a generation. And while, with the even newer sounds of John Adams, Phillip Glass or David del Tredici, Crumb works from the '60s and '70s can already appear nostalgic, they still exercise a potent charm. In his own notes Crumb comments that "the work was inspired by the singing of the humpback whale. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature."

"The opening *Vocalise* (marked in the score: wildly fantastic, grotesque) is a kind of cadenza ... not unlike the sounds of the humpback whale. The conclusion ... is announced by a parody of Strauss's *Also sprach Zarathustra*. The *Sea-Theme* is presented by the cello accompanied by

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dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the Archeozoic and gradually increasing in intensity, reaches a strident climax in the Cenozoic. The emergence of man in the Cenozoic era is symbolized by a restatement of the *Zarathustra* reference.

In composing the *Sea-Nocturne* I wanted to suggest a larger rhythm of nature and a sense of suspension in time."

BARBER (1910-1981)

Dover Beach (1931)

It's perplexing to consider what the appeal of Matthew Arnold's gloomy theological musings had for the young Samuel Barber, but his setting of *Dover Beach* is considerably more than a run of the mill early work. Squeezed out between the more strident US serialists and the equally aggressive nationalists, Barber's lush post-romanticism, at once civilized, well-crafted and sensitive, has a special appeal. As well, his setting of English (characteristically, *American English*) has never been surpassed.



MENDELSSOHN (1809-1847)

Trio in C minor, Opus 66 (1846)

The late Mendelssohn scholar Eric Werner believed that the overwhelming popularity of a handful of works devalued Mendelssohn's chamber music as a whole.

But since the C minor *Trio* has never had to endure the overfamiliarity of the D minor, it's all the easier to hear this delightful piece for what it is. Werner also draws our attention to Mendelssohn's fondness for rapid tempi; the *Trio* abounds with an *Allegro energico e con fuoco*, and a *Molto allegro quasi presto*. Only the boudoir sentimentality of the *Andante* strikes a flat, if not exactly false, note, and this is quickly swept away by an ultra-Mendelssohnian *Scherzo*. Nor, for that matter, should the prematurely Victorian hymn-tune quotation in the finale spoil anyone's fun.

RAVEL (1875-1937)

Tzigane (1924)

BRAHMS (1833-1897)

Songs

Along with Ravel's fascination with the exotic he also revered the counterfeit, and by the 1920s few idioms were as thoroughly debunked as the popular "gypsy" idiom of the previous half century. The *Tzigane* is first and foremost a

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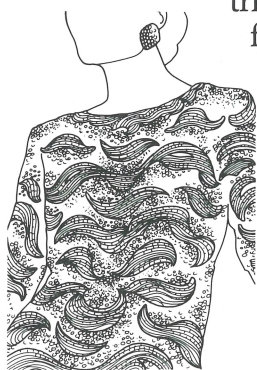
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virtuoso display piece, though after its brilliant premiere Ravel characteristically remarked, "I should have made the music still more difficult."

Rounding out the pre-concert is a group of Brahms lieder.

JANACEK (1854-1928)

Sonata for violin and piano (1922)

Recent VOA productions of *From the House of the Dead* and *The Cunning Little Vixen*, not to mention Steven Isserlis' and Rena Sharon's enchanting performance of the *Fairy Tale*, demonstrate the inroads Janáček's music is making with local audiences. Growing out of the late romantic-nationalist tradition, Janáček created a style that was, by the end of his long creative life, shockingly individual. The generally unfamiliar *Violin Sonata* is a delight: a late work which encompasses materials created over four decades earlier. It begins *Con moto* — with terse, motivic dialogue so typical of the composer. This is followed by the fresh and direct folk lyricism of the *Ballade* (written in the 1880s); a short ternary intermezzo prefaces the concluding *Adagio*, a mercurial finale that unites or rather encompasses the moods and materials of earlier sections, then evaporates in a cloud of question marks.

RAVEL (1875-1937)

Chansons madécasses (1925)

One of Ravel's very greatest compositions, the *Chansons madécasses* occupy a position of inestimable importance in the chamber repertoire. Ravel was not alone in recognizing the importance of Schoenberg's *Pierrot lunaire*; but while the hard-edged expressionism of the Viennese master may have excited Ravel to composition, his resulting work is in no way a facsimile. The *Chansons* are austere, sparse but evocative. Today, after 60 years, they remain shockingly contemporary both in theme and in musical style.

BRAHMS (1833-1897)

Quartet in G minor, Opus 25 (1861)

The G minor *Quartet* made an unscheduled appearance in the very first Vancouver Chamber Music Festival, and reappears, by invitation, to close this year's festivities. All available evidence suggests that Brahms composed the work in 1861; certainly it was premiered at the end of that year by Clara Schumann. It by no means reflects the compositional sophistication of Brahms' later works, especially in the instrumental balance; it's a duet for piano and strings, not a real quartet (a flaw Schoenberg tried to remedy in his orchestral version of the piece). Especially popular is the Ruritanian finale, cast in the café "alla zingarese" idiom.

• PROGRAMS •

Concerts in the 1989 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 7, 8, 9, 10 and 11 at 8 p.m.

Program 1

Monday, July 31



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

Pre-concert recital - 7:15 p.m.

MOSZKOWSKI

Suite in G minor, Opus 71

for two violins and piano

Allegro energico

Allegro moderato

Lento assai

Molto vivace

BENNY KIM, IAN SWENSEN, violins

JON KIMURA PARKER, piano

Concert - 8:15 p.m.

BRAHMS

Sonata in A major, Opus 100

for piano and violin

Allegro amabile

Andante tranquillo; Vivace

Allegretto grazioso quasi andante

JON KIMURA PARKER, piano

IAN SWENSEN, violin

BRITTEN

Phantasy

for oboe, violin, viola and cello

ROGER COLE, oboe

BENNY KIM, violin

ALOYSIA FRIEDMANN, viola

DESMOND HOEBIG, cello

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

DVORAK

Quartet in E flat major, S. 108

for piano, violin, viola and cello

Allegro con fuoco

Lento

Allegro moderato grazioso

Finale: Allegro ma non troppo

ANGELA CHENG, piano

ROBERT McDUFFIE, violin

STEVEN DANN, viola

MICHAEL KANNEN, cello



Program 2

Wednesday, August 2



This evening is brought to you by a generous donation from B.C. Telephone Company

Pre-concert recital - 7:15 p.m.

SCHUMANN

Sonata in D minor, Opus 121

for piano and violin

Ziemlich langsam; Lebhaft

Sehr lebhaft

Leise einfach

Bewegt

JON KIMURA PARKER, piano

ALOYSIA FRIEDMANN, violin

Concert - 8:15 p.m.

CLARA SCHUMANN

Trio in G minor, Opus 17

for piano, violin and cello

Allegro moderato

Scherzo: Tempo di menuetto

Andante

Allegretto

ANGELA CHENG, piano

BENNY KIM, violin

DESMOND HOEBIG, cello

RAVEL

Sonata

for violin and piano

Allegretto

Blues

Perpetuum mobile

ROBERT McDUFFIE, violin

JON KIMURA PARKER, piano

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

ADASKIN

Canzona and Rondo

for violin and piano

BENNY KIM, violin

ANGELA CHENG, piano

MENDELSSOHN

String Quartet in A minor, Op. 13

Adagio; Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto

Allegro di molto

Presto

THE ORION STRING QUARTET

• PROGRAMS •

Concerts in the 1989 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 7, 8, 9, 10 and 11 at 8 p.m.

Program 3

Friday, August 4



This evening is brought to you by a generous donation from Colliers Macaulay Nicolls

Pre-concert recital - 7:15 p.m.

MAHLER

Quartet

for piano, violin, viola and cello

ANGELA CHENG, piano

BENNY KIM, violin

ALOYSIA FRIEDMANN, viola

MICHAEL KANNEN, cello

Concert - 8:15

BERG

String Quartet, Opus 3

Langsam

Mässige Viertel

THE ORION STRING QUARTET

MOZART

Trio in E major, K. 542

for piano, violin and cello

Allegro

Andante grazioso

Finale: Allegro

ANGELA CHENG, piano

ROBERT McDUFFIE, violin

DESMOND HOEBIG, cello



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

DVORAK

Quintet in E flat major, S.119

for two violins, two violas and cello

Allegro non tanto

Allegro vivo: un poco meno mosso

Larghetto

Finale: Allegro giusto

THE ORION STRING QUARTET

STEVEN DANN, viola



Program 4

Monday, August 7



This evening is brought to you by a generous donation from M.K. Wong and Associates Ltd.

Pre-concert recital - 7:15 p.m.

BEETHOVEN

Serenade in D major, Opus 25

for flute, violin and viola

Entrata: Allegro

Tempo ordinario d'un Menuetto

Allegro molto

Andante con Variazioni

Allegro scherzando e vivace

Adagio; Allegro vivace e disinvolto

MARINA PICCININI, flute, IAN SWENSEN, violin,

STEVEN DANN, viola

Concert - 8:15 p.m.

COULTHARD

Sonata

for cello and piano

In a quiet, flowing style

Sarabande: Adagio

Villanelle: Allegro

DESMOND HOEBIG, cello, ANGELA CHENG, piano

BACH

Cantata Ich habe genug, BWV 82

for baritone, oboe, strings and continuo

Aria: Ich habe genug • Recitativo

Aria: Schlummert ein, ihr matten Augen • Recitativo

Aria: Ich freue mich auf meinen Tod

KEVIN McMILLAN, baritone, ROGER COLE, oboe, IDA

LEVIN, BENNY KIM, violins, ALOYSIA FRIEDMANN,

viola, MICHAEL KANNEN, cello, WILMER FAWCETT,

double bass, JON KIMURA PARKER, keyboard

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

SCHUBERT

Six Songs

An Sylvia • Ständchen • Rastlose Liebe • Ganymed •

Die Forelle • Erlkönig

KEVIN McMILLAN, baritone

JON KIMURA PARKER, piano

SCHUBERT

Quintet in A major, D. 667, "The Trout"

for piano, violin, viola, cello and double bass

Allegro vivace

Andante

Scherzo: Presto

Theme and Variations: Andantino

Allegro giusto

ANDREAS HAEFLIGER, piano, IAN SWENSEN, violin,

STEVEN DANN, viola, MICHAEL KANNEN, cello,

WILMER FAWCETT, double bass

• PROGRAMS •

Concerts in the 1989 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 7, 8, 9, 10 and 11 at 8 p.m.

Program 5

Wednesday, August 9

This evening is brought to you by a generous donation from an anonymous friend of the festival

Pre-concert recital - 7:15 p.m.

MOZART

Quartet in E flat major, K. 493

for piano, violin, viola and cello

Allegro • Larghetto • Allegretto

JON KIMURA PARKER, piano, BENNY KIM, violin

ALOYSIA FRIEDMANN, viola

MICHAEL KANNEN, cello

Concert - 8:15 p.m.

SCHUBERT

Introduction and variations in E minor, D. 802 on "Trockne Blumen"

for flute and piano

MARINA PICCININI, flute

ANDREAS HAEFLIGER, piano

CRUMB

Voice of the Whale (vox balaenae)

for three masked players

Vocalise (...for the beginning of time)

Variations on Sea-Time

Sea-theme

Archeozoic (Var. I)

Proterozoic (Var. II)

Paleozoic (Var. III)

Mesozoic (Var. IV)

Cenozoic (Var. V)

Sea-Nocturne (...for the end of time)

MARINA PICCININI, flute

MICHAEL KANNEN, cello

ANDREAS HAEFLIGER, piano

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

BARBER

Dover Beach

for baritone and string quartet

KEVIN McMILLAN, baritone

IAN SWENSEN, IDA LEVIN, violins

STEVEN DANN, viola

DESMOND HOEBIG, cello

MEDELSSOHN

Trio in C minor, Opus 66

for violin, cello and piano

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

IDA LEVIN, violin

DESMOND HOEBIG, cello

ANGELA CHENG, piano



Program 6

Friday, August 11



This evening is brought to you by a generous donation from Royal LePage

Pre-concert recital - 7:15 p.m.

RAVEL

Tzigane

for violin and piano

BENNY KIM, violin

RENA SHARON, piano

BRAHMS

Songs

Sonntag • An die Nachtigall • Der Gang zum Liebchen • Juchhe!

KEVIN McMILLAN, baritone

RENA SHARON, piano

Concert - 8:15 p.m.

JANACEK

Sonata

for violin and piano

Con moto

Ballada: Con moto

Allegretto

Adagio; Un poco piu mosso

IDA LEVIN, violin

ANDREAS HAEFLIGER, piano

RAVEL

Chansons madécasses

for voice, flute, piano and cello

Nahandove, ô belle Nahandove • Aoua! — Aoua! • Il est doux se coucher

KEVIN McMILLAN, baritone

MARINA PICCININI, flute

RENA SHARON, piano

MICHAEL KANNEN, cello

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

BRAHMS

Quartet in G minor, Opus 25

for piano, violin, viola and cello

Allegro

Intermezzo: Allegro, ma non troppo

Trio: Animato

Andante con moto; Animato

Rondo alla zingarese: Presto; Meno presto; Molto presto

JON KIMURA PARKER, piano

IAN SWENSEN, violin

STEVEN DANN, viola

DESMOND HOEBIG, cello

• ACKNOWLEDGEMENTS •

The Vancouver Chamber Music Festival gratefully acknowledges the financial support of the Government of Canada, Department of Communications and the Challenge '89 Program; the Government of British Columbia through the Ministry of Municipal Affairs, Recreation and Culture; the City of Vancouver; the Touring Office of the Canada Council; the Leon and Thea Koerner Foundation; and the Hamber Foundation.

Special thanks for the hospitality extended to the musicians by:

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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 Festival Organization extends its sincerest thanks to Air Canada for providing transportation for Michael Kannen and his cello.

The prepared piano required for George Crumb's *Voice of the Whale* has been generously loaned by Robert Rogers.

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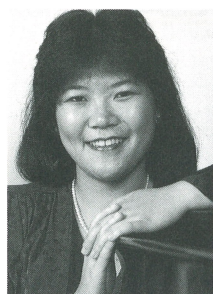
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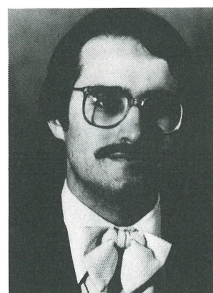
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• THE ARTISTS •



ANGELA CHENG (*pianist*), a native of Edmonton, Alberta, is presently enrolled in the Doctor of Music in Piano Performance program at Indiana University. A pupil of Menahem

Pressler, Ms. Cheng's long list of prizes includes First Prize in the Montreal International Piano Competition, the 1987 Mae M. Whitaker International Piano Competition, the University of Maryland International Piano Competition, Grand Prize in the 1987 CBC Talent Competition and top prizes in the Fifth Artur Rubinstein Piano Master International Competition and D'Angelo Young Artists Piano Competition. She has performed with the Montreal Symphony Orchestra and the Israel Philharmonic Orchestra. Since her New York debut in 1985, Ms. Cheng has given recitals in Vancouver, Detroit, Washington, D.C., Los Angeles and Toronto.



ROGER COLE (*oboist*) was born in Seattle and studied under Bernard Shapiro of the Seattle Symphony and Robert Bloom at Yale University. After graduating from the Juilliard

School, Mr. Cole was appointed Principal Oboist of both the Vancouver Symphony and the CBC Vancouver Chamber Orchestra. Mr. Cole has served as a faculty member of the UBC School of Music and the Vancouver Academy of Music, and has performed at Tanglewood, Aspen, Marlboro, and the Seattle and Vancouver Chamber Music Festivals. For the past two summers he has been the oboe teacher for the National Youth Orchestra of Canada.



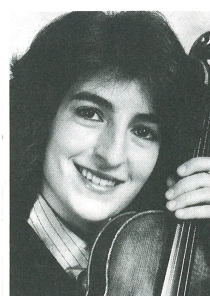
STEVEN DANN (*violist*), currently Principal Violist of the Toronto Symphony, was born in British Columbia. Following his graduation from the University of Toronto, he was named Prin-

cipal Violist of the National Arts Centre Orchestra in Ottawa, a position he has also held at the Tonhalle Orchestra in Zurich, the Concertgebouw in Amsterdam, and the Vancouver Symphony. A highly accomplished chamber musician who has performed with William Primrose, Salvatore Accardo, the Vegh and Orford Quartets, as well as being a former member of the acclaimed Glinka Quartet, Mr. Dann has performed across Canada, the U.S. and Europe as well as in China. He has been a guest of the Vancouver Chamber Music Festival every year since its inception.



WILMER (BILL) FAWCETT (*bassist*), a graduate of the University of Alberta, the Juilliard School and Indiana University, is currently Associate Principal Bassist of the Vancouver

Symphony and Principal Bassist of the CBC Vancouver Chamber Orchestra. He has also performed with the National Arts Centre Orchestra. Since 1966, Mr. Fawcett has been active in the musical life of Vancouver, and has performed with the Masterpiece Trio, the Purcell String Quartet, the Melos Quartet of Stuttgart, and as a guest of the Vancouver Chamber Music Festival.



ALOYSIA FRIEDMANN (*violinist/violist*), a native of Seattle, comes from a musical family. She began violin studies with her father and continued with Emanuel Zetlin at

the University of Washington. As a scholarship student at the Juilliard School, she studied with Ivan Galamian and Mar-

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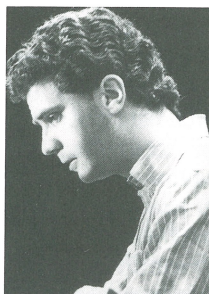
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garet Pardee. A winner of many awards, Miss Friedmann made her New York debut in 1986 at Carnegie Hall. Her chamber music experience has included performances in New York's Merkin, Tully and Weill Halls, as well as special performances in Boston and at Washington's Kennedy Centre. Miss Friedmann has participated in the New Jersey Mostly Music, Blossom, Caramoor, New England Bach, San Diego Westgate Mainly Mozart and the Seattle and Vancouver Chamber Music Festivals.

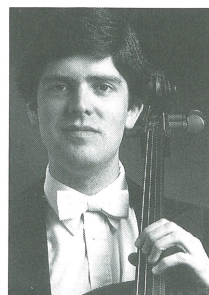


ANDREAS HAEFLIGER

(pianist), a native of Switzerland (and the son of renowned Swiss tenor Ernst Haeffliger), studied at the Juilliard School under William Masselos and

Herbert Stessin. Twice awarded the Gina Bachauer Memorial Scholarship, he has performed with the Juilliard Orchestra and graduated with a Master of Music degree in 1985. He has toured Europe as soloist with the Swiss Youth Orchestra and Camerata Zurich, and he has been soloist

with the Jupiter Symphony in New York's Alice Tully Hall. His festival appearances include Lucerne, Lausanne, Spoleto, Interlaken, and Montana; he is also the principal artist of the International Music Festival of Davos, Switzerland. Mr. Haeffliger was introduced to Vancouver audiences on the Recital Series last season when he appeared with his wife, flutist Marina Piccinini.



DESMOND HOEBIG (cellist)

was born in Vancouver and attended the Juilliard School from which he graduated with a Master of Music Degree in Performance. His long list of awards

includes First Prize in the Concertino Praga Competition, the 1980 CMC Tremplin Competition, and the String and Grand Prize in the 1981 CBC Talent Festival. Currently a member of the Orford String Quartet, he has been Principal Cellist of the Cincinnati Orchestra and Associate Principal of the Montreal Symphony. He has performed as soloist with major Canadian orchestras and, in recital, he has

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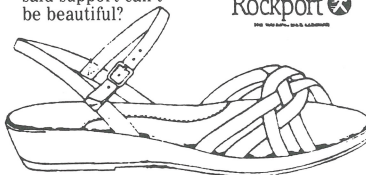
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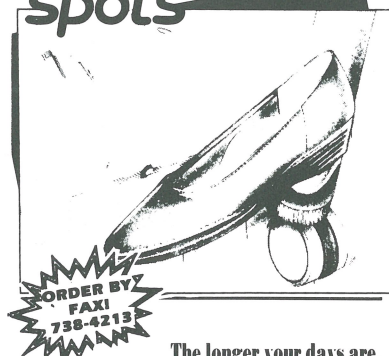
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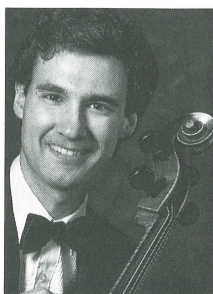
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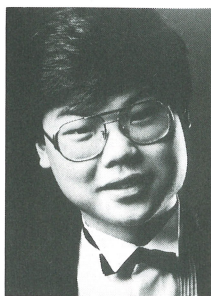
toured Canada, Europe, Egypt and Israel with pianist Andrew Tunis with whom he has recently recorded Sonatas of Beethoven and Chopin. He has participated in the Marlboro, Stratford and Vancouver Chamber Music Festivals.



MICHAEL KANNEN (cellist), a member of the now disbanded Naumburg Chamber Music Award-winning Meliora String Quartet, attended the Curtis Institute of Music,

the New England Conservatory and Indiana University. He was on the faculty of the University of Texas at El Paso where he was a member of the Fox Piano Trio and the UTEP New Music Ensemble as well as teaching cello, chamber music and music history. Mr. Kannen has been Principal Cellist of the El Paso Symphony and Boston Philharmonic, and has appeared as soloist with the El Paso and New Jersey Symphonies. He is a frequent guest with the Academy Chamber Players of Philadelphia and the Bryn Mawr Chamber Music Society. He has participated at the chamber music festivals of Norfolk, Aspen,

Pensacola, Spoleto and Vancouver.



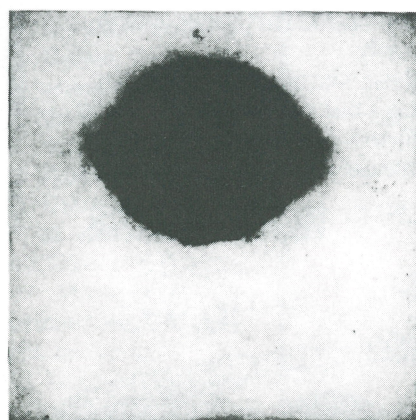
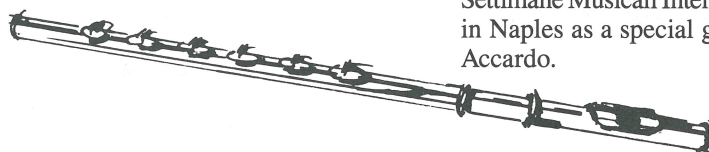
BENNY KIM (violinist), winner of several prestigious awards including Young Concert Artists International Auditions in 1983, was born in Champaign-Urbana, Illinois. His studies

commenced with Doris Preucil and Almita Vamos after which he studied with Dorothy Delay at Juilliard. He has performed with many of America's leading orchestras including Chicago and St. Louis, and has performed solo recitals in such cities as New York, Washington and Boston. He has participated in the chamber music festivals of Aspen, Marlboro, Dubrovnik, and at the Interlochen National Music Camp and makes his Vancouver debut in our festival this year.



IDA LEVIN (violinist), a native of Santa Monica, California, performed as soloist with the Los Angeles Philharmonic at the age of 10. She holds a Master's degree from the Julliard School

where she studied on scholarship with Dorothy Delay and Felix Galimir. She is both a Leventritt Foundation Award Winner and an Avery Fisher Career Grant recipient. Miss Levin has performed as soloist with numerous orchestras in Europe and the U.S. including the American Symphony at Carnegie Hall, the St. Louis Symphony and the New York String Orchestra under Alexander Schneider. Currently first violinist of the Mendelssohn String Quartet, Ida Levin has been in demand as a chamber music performer and appears regularly at the festivals of Prussia Cove, Seattle, Aspen, Santa Fe, Blossom, Turin and Bologna, as well as at the Settimane Musicali Internazionale Festival in Naples as a special guest of Salvatore Accardo.



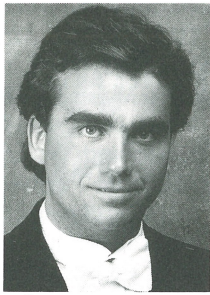
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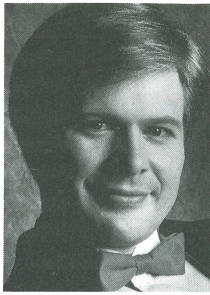
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ROBERT McDUFFIE (*violinist*), a native of Georgia, graduated from the Juilliard School where he studied with Dorothy Delay. He has an enormous repertoire including many con-

temporary works (he gave the world premiere performance at the Library of Congress of David Diamond's Second Violin Sonata written for and dedicated to Robert McDuffie) and is in great demand as an orchestral soloist, chamber musician and recitalist. He has appeared with orchestras including Chicago, Baltimore, St. Louis, Cincinnati and Vancouver and he has toured as soloist with the Czech Philharmonic and Netherlands Chamber Orchestra under Yehudi Menuhin. He appears regularly at the festivals of Aspen, Ravinia, Santa Fe and Seattle and has been a regular guest at this festival. His debut recording for EMI/ANGEL of the William Schumann Violin Concerto and Bernstein Serenade with the St. Louis Symphony under Leonard Slatkin is soon to be released.



KEVIN McMILLAN (*baritone*) was born and received his early training in Canada. He graduated from the Juilliard School with a Master of Music Degree and then continued his

studies at the Britten-Pears School under Sir Peter Pears and Elisabeth Schwartzkopf. A top prize winner in the Oratorio Society of New York Solo Competition and the D'Angelo Young Artists Competition, he has given recitals across the United States and Canada. His orchestral appearances include Boston, Toronto, Montreal, Baltimore, Minnesota, the NAC and the Brahms' German Requiem at Carnegie Hall. He appeared in the Vancouver Cantata Singers presentation of The Messiah at the Orpheum last Christmas and has participated in the Marlboro, New England Bach, Basically Bach and Berkshire Choral Festivals.



THE ORION STRING QUARTET is the culmination of many years of musical relationships and shared ideals of its members. Violinists Daniel and Todd Phillips, violist Catherine Metz and cellist Timothy Eddy bring to this exciting new quartet their insight and experiences gained from their collaborations at leading music festivals, including Santa Fe, Marlboro, Prussia Cove and the Bach Aria Festival. Each of these musicians has received personal acclaim for individual accomplishments prior to their musical merger. The Phillips brothers, who have enjoyed a lifelong musical partnership, share the quartet's violin roles equally. Their premier season in 1988-89 included highly praised debut appearances at New York's 92nd Street "Y", Pittsburgh, London's Wigmore Hall and the Spoleto Festival.



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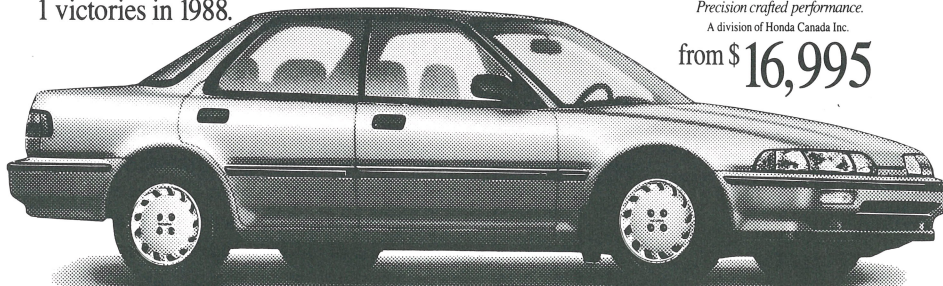
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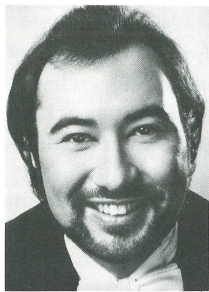
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JON KIMURA PARKER (*pianist*), a native of Burnaby, shot to international fame after winning the prestigious Leeds International Piano Competition in 1984. In Vancouver, he studied with

Edward Parker and Lee Kum-Sing, followed by studies at the Juilliard School with Adele Marcus. This past May, he received his doctorate from the Juilliard School. Dr. Parker's numerous awards include First Prize in the Vina del Mar Competition, Grand Prize in the 1983 CBC Radio Talent Competition, the Canadian Music Council's 1985 "Performer of the Year", and many, many more. He has very recently returned from a major tour of the Far East, where he appeared in Hong Kong, Singapore and Seoul. In great demand as a recitalist, orchestral soloist and chamber musician, he has toured North and South America, Australia and Europe extensively. Dr. Parker records for the Telarc label.



MARINA PICCININI (*flutist*) was born in the United States and moved to Canada at the age of nine. She studied with Jeanne Baxtresser at the University of Toronto and with Julius

Baker at the Juilliard School from which she received her Masters degree (honours). Miss Piccinini has won numerous prizes and awards, including the Concert Artists Guild International and National Arts Club Competitions in New York. She won First Prize in the CBC Young Performers Competition and was awarded a B.P. North America Inc. Artists Career Grant. She has appeared in New York at Carnegie Hall and has recently made her London debut. She has performed recitals throughout Canada, the United States, Japan and Europe and has appeared at the Festivals of Marlboro and Davos. Miss Piccinini is married to pianist Andreas Haefliger.

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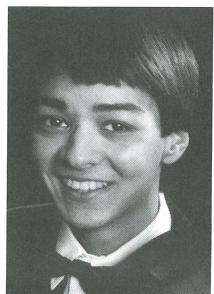
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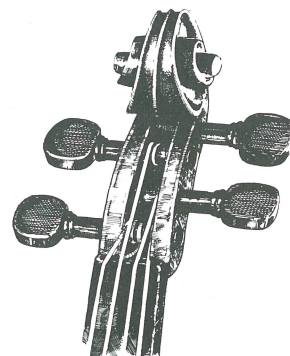
RENA SHARON
(pianist), a native of Montreal, studied at the Eastman School of Music and at Indiana University under Menahem Pressler and Gyorgy Sebok. She has performed extensively

as accompanist throughout Canada, the United States and Europe. A former member of the faculty of Oklahoma State University, she was head of the Accompanying Department at the Victoria Conservatory. She is currently an Assistant Professor of Accompaniment and Song Literature at the University of British Columbia School of Music. Recently Miss Sharon won the award for "Best Pianist" at the International Voice Competition of Rio de Janeiro. She appeared earlier this summer at the Seattle Chamber Music Festival.



IAN SWENSEN
(violinist) comes from a family of musicians, of whom his older brother, Joseph, is a renowned violinist, familiar to Vancouver chamber music audiences. He studied

at the Juilliard School with Dorothy Delay and at the Eastman School of Music with Donald Weilerstein of the Cleveland Quartet. A top prize winner in both the Naumburg International Violin and Chamber Music Competitions, he was first violinist of the Meliora Quartet. He has performed as orchestral soloist and is in demand as a chamber musician, having participated in many festivals, including Aspen, Marlboro and Spoleto. Mr. Swensen has recorded on the Telarc label as first violinist of the Meliora Quartet and is due to record the Prokofiev Duo on the Musical Heritage label with his brother Joseph.



THE RECITAL SERIES...

• A 10TH • ANNIVERSARY SEASON

The VRS' 10th season will bring the long-awaited returns of Yefim Bronfman, Joseph Swensen, and Jeffrey Kahane as well as the Vancouver recital debuts of Scott St. John, Hélène Grimaud, Melvin Tan and Anton Nel. The season begins Sunday, October 1st with a duo recital featuring Scott St. John and Angela Cheng. St. John, the first violin winner of the Canada Council's Instrument Bank Prize, will perform a varied programme, including works for both violin and viola.

October 29th brings a wonderful duo recital, and the return of two of our favourite festival stars Jeffrey Kahane and Joseph Swensen. In a tour to help launch their new CD, Kahane and Swensen will perform Schubert, Debussy and Beethoven's "Kreutzer" Sonata.

Since Yefim Bronfman likes Vancouver's sushi as much as Vancouver audiences like Yefim Bronfman, it's only natural that he return to us for a third time this fall in recital on November 19th.

The first concert of the new year on January 21st will feature pianist Anton Nel, winner of the Naumburg Piano Award. The VRS will present his Canadian debut in a solo recital.

February 18th brings the debut of fortepianist Melvin Tan. Given Vancouver's ongoing love affair with piano virtuosos, it was only a matter of time before we discovered the right fortepianist to bring us original instrument performances. Tan fresh from his triumphant CD recordings of the Beethoven Concerti with Roger Norrington, will perform Beethoven and Schubert on an early 19th century piano — a recital presented in co-operation with Early Music Vancouver.

Finally, another new pianist, the 18 year-old Hélène Grimaud will close out our 10th season on March 18th.

But this is by no means all for our milestone anniversary. On December 3rd, we will bring the irrepressible duo of William Bolcom and Joan Morris to the Playhouse for a birthday celebration concert featuring their wonderful presentations of everything from art song to Jerome Kern, Victorian salon ballads to the music hall and beyond! Host for this very special evening is popular CBC broadcaster Jurgen Gothe.

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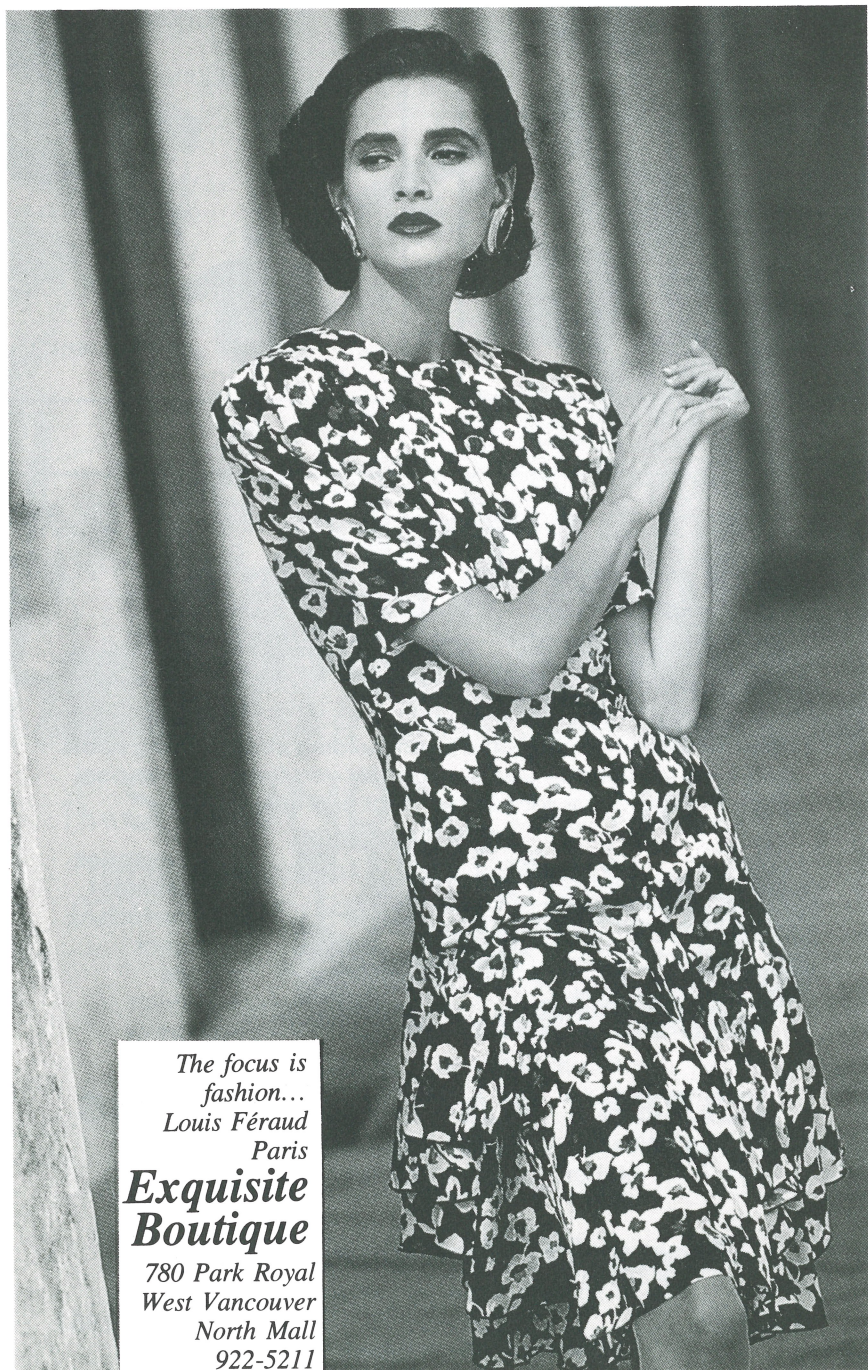
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HOMAGE TO • MURRAY PERAHIA •

By Leila Getz

Those of you who heard **Murray Perahia** in recital at the Orpheum two and a half years ago, or those of you who have heard him live in concert elsewhere, will probably already have purchased tickets for his return to the **Orpheum Stage** next **March 30**.

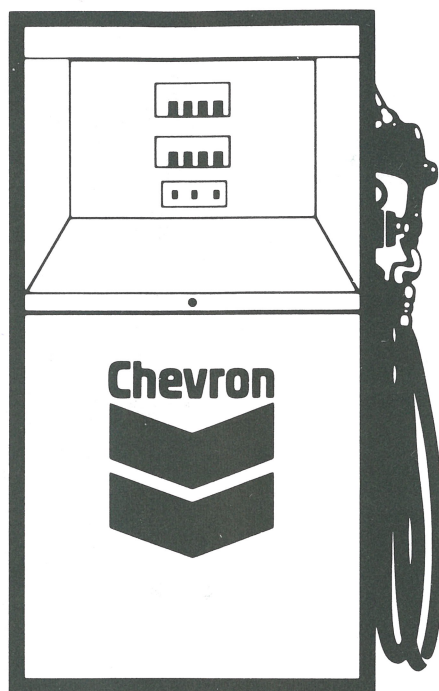
Perahia came to international attention when he won the Leeds Competition in 1972, and he has continued to remain high in the musical firmament through his concerts, recordings and other musical activities such as his artistic directorship of the Aldeburgh Festival in England. He is revered by fellow musicians, and plays to capacity houses all over the world. He appears frequently on television in England (he makes London his home) and is known to be highly intelligent and extremely articulate, a fact which is evidenced in his playing.

I myself heard Murray Perahia live for the first time as recently as last May when I attended a sold-out recital he gave at London's Festival Hall. For weeks I tried to contain my eager anticipation lest his performance fall short of my expectations, but I was totally unprepared for the experience. It was one of those rare evenings of music making which stays with one forever — an experience of deep inner satisfaction and joy. I sensed that Perahia had taken the music apart, analyzed it, and put it back together again for all to enjoy. I felt as though I was listening not so much to Perahia's interpretation of Beethoven's Op.2 No.3, but to the music itself. There was nothing between me and the music, and the way it sounded was the only possible way for it to sound. I was with a friend that evening, and we left the hall without speaking and carried on in silence across Waterloo Bridge to Waterloo Station.

Have you ever wondered what it might be like to meet Beethoven, Schubert or Liszt? Go and hear Murray Perahia. He'll introduce you. There are good seats available. Enrich **your** life too. Buy one.

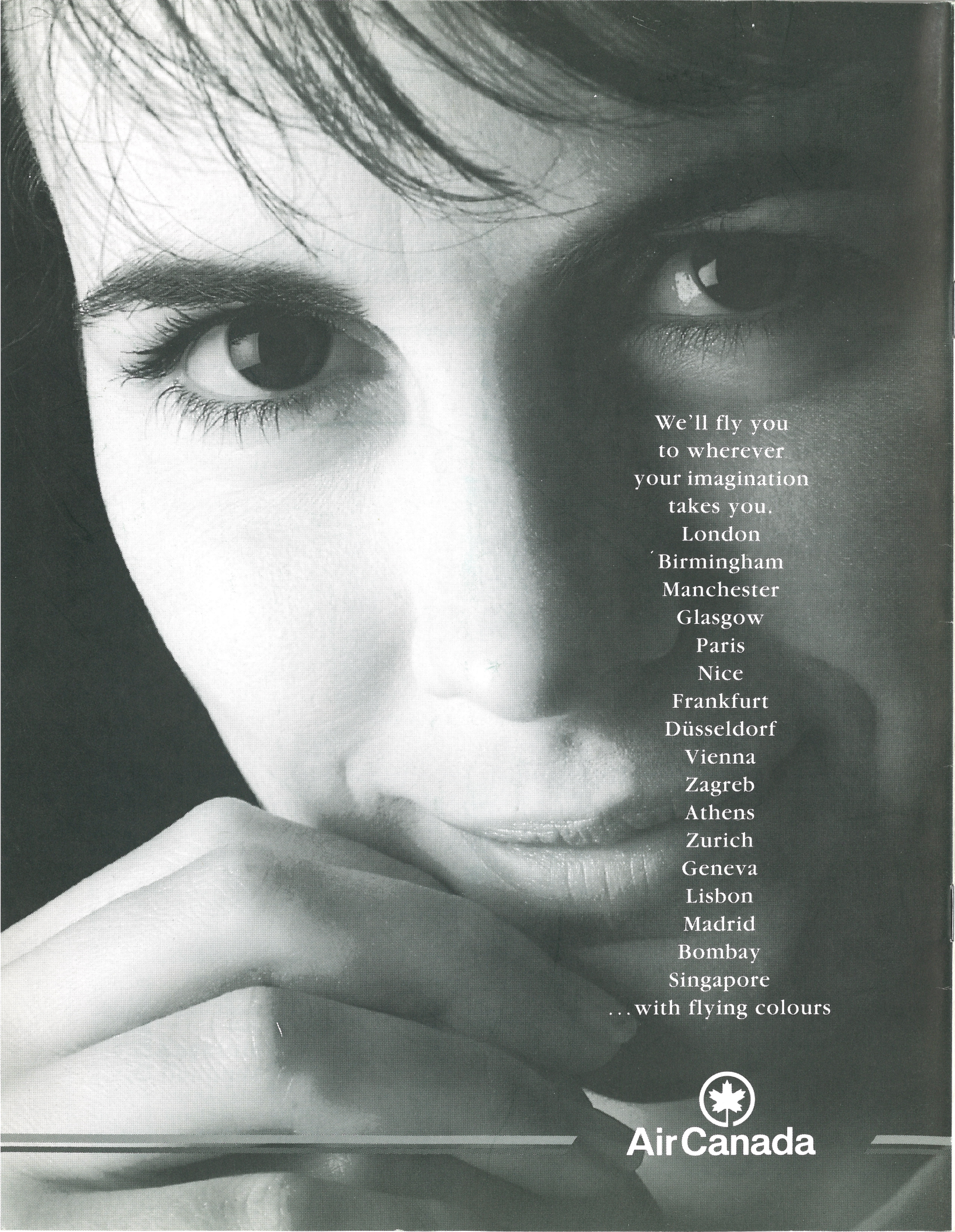
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