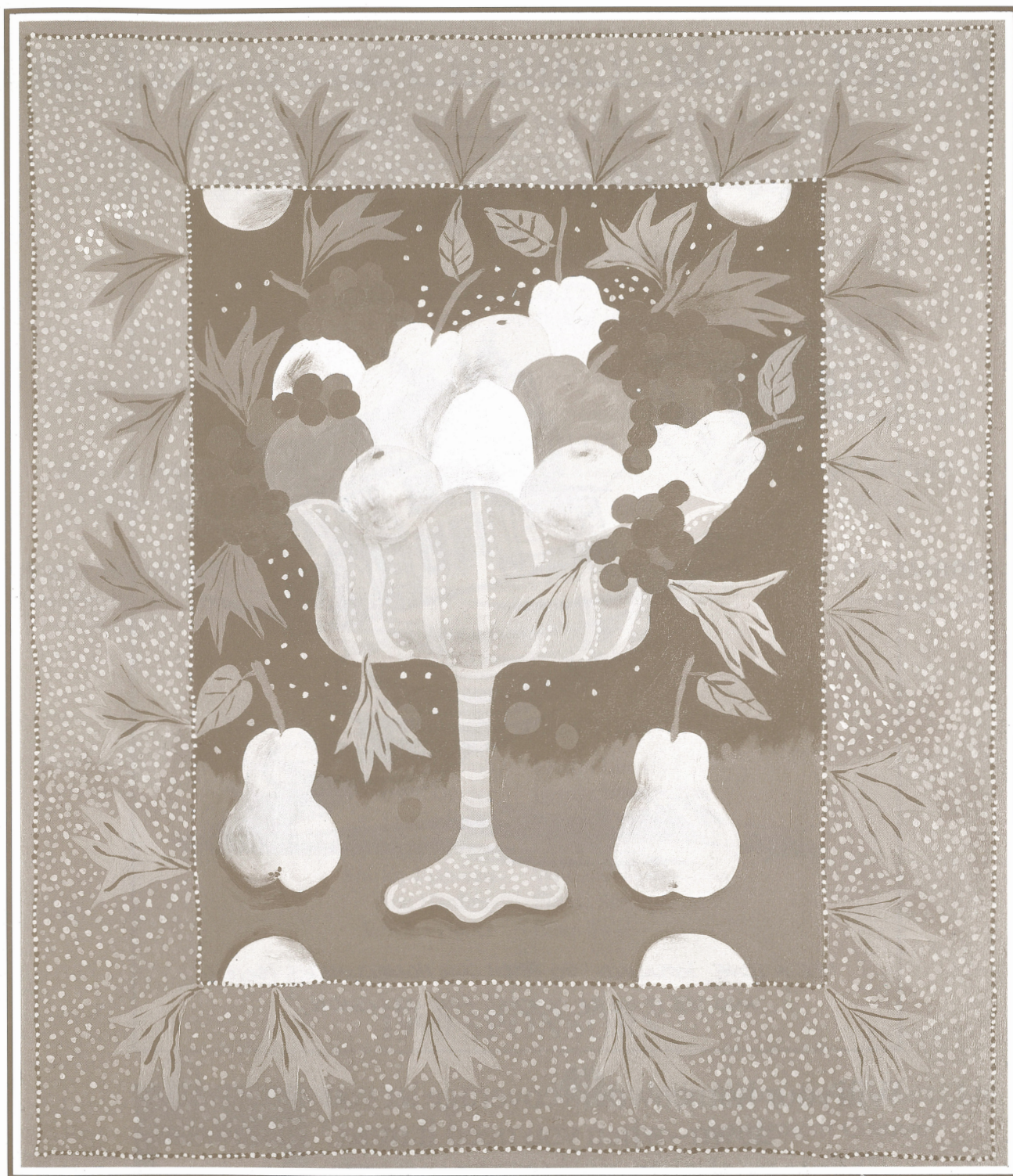




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• PROGRAM NOTES •

by Gregory S. Johnston

SERGEI RAKHMANINOV (1873-1943) *Suite No. 2, Op. 17 (1901)*

After the prolonged silence which followed the hostile reception of his First Symphony, Rakhmaninov emerged, his confidence as a composer fully restored, with his Second Suite for two pianos. First performed by the composer and Alexander Siloti in a concert for the Moscow Philharmonic Society in 1901, the Second Suite shows Rakhmaninov in his prime. Gone are the dense sonorities of the First Suite, replaced by a new richness and warmth of sound peculiar to two-piano playing. The sumptuous themes and wide-ranging modulations, especially in the "Romance", relate this work closely to the Second Piano Concerto written in the same year.

SERGEI PROKOFIEV (1891-1953) *Overture on Hebrew Themes in C minor, Op. 34 (1919)*

In 1919, an ensemble of itinerant musicians called "Zimro" approached their former fellow student Prokofiev with a notebook of Jewish melodies and a request for him to arrange some of them. Prokofiev at first refused flatly on the grounds that he used only original themes. But curiosity got the best of him, according to the composer, and after looking through the notebook "chose a few charming melodies, began to improvise at the piano, and suddenly noticed that somehow whole sections began to take shape.... I spent the next day working on the themes and by evening I had the overture ready." The work has an unquestionably "traditional" flavour about it; of the two principal melodies borrowed by Prokofiev, the first is an animated, toe-tapping rustic dance with slight touches of melancholy, the second a more plaintive and lyrical theme. Although Prokofiev, impressed with the results, later scored the *Overture* for small orchestra, the work is at its ingenuous best as chamber music.

DMITRI SHOSTAKOVICH (1906-75) *Sonata in D minor, Op. 40 (1934)*

When the Sonata in D minor for cello and piano, Op. 40, was premiered in Leningrad on Christmas Day in 1934, Dmitri Shostakovich had been occupied primarily with dramatic music as Musical Director for the Leningrad Working Youth Theatre. In fact, the Sonata was Shostakovich's first excursion into the medium of chamber music in more than ten years.

In 1934 every Soviet artist was under

the watchful eye of the Stalinists, and any attempt to stray from the official artistic doctrine of "Socialist Realism" was dealt with quickly, ruthlessly. In an effort to toe the party line, Shostakovich crafted the Sonata according to the traditional four-movement plan: Sonata form, Scherzo, Variations and Rondo. Within that acceptable framework, however — in the Scherzo, for instance — his creative genius distorts the usual contour of melodic lines, pushes functional harmony to the brink, drives the instruments into their extreme registers. After the premiere, *Pravda*, in an unsigned (and thus all the more menacing) article, branded Shostakovich "a composer of pornographic music." Now in the era of *Glasnost*, we can enjoy the Sonata for its profoundly lyrical, sometimes intense drama.

ANTON ARENSKY (1861-1906) *Piano Trio No. 1 in D minor, Op. 32 (1893)*

It's difficult to imagine that Anton Arensky and Igor Stravinsky could possibly have studied with the same teacher (i.e., Rimsky-Korsakov), but it's true. However, whereas Stravinsky championed the musical style of Russian nationalism, following in the footsteps of Musorgsky and Rimsky-Korsakov, Arensky was a spiritual son of Tchaikovsky, an occidental romantic whose refined, lyric, European style of writing sounds more German than Russian.

The Piano Trio in D minor was composed in honour of Karl Davidov, the founder of the Russian school of cello-playing and is perhaps his most highly regarded composition. From the well-balanced treatment of the three contrasting themes of the first movement, through the playfulness of the waltz-like Scherzo and serenity of the Elegie, to its dynamic conclusion which recalls themes from the first two movements, the consistent charm and beauty of this work have served to secure for it a permanent place in the chamber repertoire.

OLLI MUSTONEN (b. 1967) *Two Meditations (1986)*

The musical influence of the Russian Orthodox Church is evident in the *Two Meditations* by Finnish composer and pianist, Olli Mustonen. Using a harmonic language that is quite modal, and thus all the better suited to the contemplative nature

of these pieces, the composer introduces the first Meditation with a brief arpeggiated figure which is repeated throughout the work. The sense of steady expansion or growth in the first Meditation is carefully counter-balanced, in the second Meditation, through the gradual disintegration of a musical idea. Towards the end of the second Meditation, the short arpeggiated motif from the first is recalled, thus unifying musically these conceptually integrated pieces.

ZOLTAN KODÁLY (1882-1967)

Duo for Violin and Cello, Op. 7 (1914)

The folk music of Hungary was a limitless source of inspiration for two of that country's most important composers, Zoltán Kodály and Béla Bartók. The two, fascinated with its non-western sense of rhythm, metre, harmony and pitch, devoted much of their lives to searching out and recording this music, either transcribing it by hand or capturing the actual performance on primitive cylinder. In the same year that Kodály and Bartók announced an ambitious plan to edit and publish the entire known body of Hungarian musical folklore, Kodály wrote his Duo for Violin and Cello. Though essentially a sonata both in form and in length, the Duo displays a wonderful compositional blend of traditional technique enriched with the indigenous music of Kodály's homeland.

WOLFGANG AMADEUS MOZART (1756-91)

Piano Trio in B flat major, K. 502 (1786)

As a latter-day development of the Baroque trio sonata, the piano trio is a genre generally believed to have been the creation of Franz Joseph Haydn. The first piano trios, written in the 1770's (Mozart's first was K. 254 composed in 1776), were a rather unhappy union of the three instruments; the pianist worked overtime while the violin and cello volunteered a more-or-less unnecessary accompaniment. But in the Piano Trio in B flat major, K. 502, Mozart, in full stride as composer of concertos, symphonies and opera, explores the wideranging possibilities of granting each instrument a greater degree of independence. In the principal themes of the first movement one hears a striking similarity with Mozart's Piano Concerto in B flat Major (K. 450), and the second movement, too, evinces an expressivity typical of many of his concertos' Larghetos. The third movement is a curious mix of sonata and rondo forms, and the composer's rather free contrapuntal treatment of the parts sometimes results in one's hearing four distinguishable voices at once. In praise

of this trio, the well-known scholar Alfred Einstein writes, "In every measure one finds the freshness, the nobility of invention and the inspired mastery that synthesizes the elements of brilliance and intimacy, contrapuntal craftsmanship and *galanterie*, into a higher unit."

WOLFGANG AMADEUS MOZART (1756-91)

Quintet in A major, K. 581 (1789)

Mozart's Quintet for clarinet and string quartet was written on September 29th, 1789 and premiered December 22nd of that year to raise money for the Musicians' Charitable Fund. The work was

also referred to by Mozart as the Stadler Quintet, after the composer's friend and fellow Mason, Anton Stadler, who first performed the clarinet part. Although there are indeed difficult passages for the clarinet in this composition, it should not be listened to as a showpiece for clarinet with string accompaniment. In fact Mozart succeeds in combining the instruments in such inventive ways, creating a kind of masonic fraternity among the instruments, that the beauty of the whole by far exceeds that of the two parts. Of particular charm in this work is the Minuet with its two Trios; the first Trio is for strings alone, the second employing the clarinet to suggest



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a dance more like the rustic *Ländler* of Bavaria than the courtly minuet of Vienna.

GABRIEL FAURE (1845-1924)
Piano Quartet in G minor, Op. 45
(1886)

Oscar Thompson describes Fauré's oeuvre as music of "consummate artistry, combining classical elegance and balance with daring but unobtrusive harmonies." In the Quartet in G minor, first performed at the Société Nationale in 1887, one hears much to support and refute this assertion. The opening *Allegro molto moderato* begins with the first theme vigorously played by the unison strings over a piano accompaniment and is then calmed by a meditative second theme. The two themes of the first movement appear again, in a modified form, in a joyful Scherzo full of harmonic caprice. Of the beautiful *Adagio ma non troppo* that follows, Fauré's student Charles Koechlin writes that "the viola would have to be invented for it if the instrument didn't already exist." In the course of the movement, with its paradoxically calm intensity, a death bell motive sounds, no doubt in memory of Fauré's father whose death immediately before work on the Quartet was begun weighed heavily on the composer. The passion and violence of the last movement is quite uncharacteristic of Fauré. Firing one theme after another — abandoning some, recalling others — Fauré maintains the tempestuous level of the music until the coda, where an explosion of scales, arpeggiations and chords brings a striking close to a brilliant score.

JUDITH WEIR (b. 1954)
A Serbian Cabaret (1984)

Although the initial inspiration for British composer Judith Weir's *A Serbian Cabaret* came from the picture on tins of Balkan Sobranie tobacco, the music itself is based on five Serbo-Croat folksongs found in the Milman Parry Collection of Harvard University. In describing her work, Weir says, "these folksongs... are declaimed by the players, with an illustrative musical background in the manner of film music." The folktune then becomes the basis or starting point for an ensuing instrumental fantasia.

BOHUSLAV MARTINU (1890-1959)
String Trio No. 1 (1923)

It is apparent from Martinu's prodigious output that he composed with consummate ease. Expelled around 1910 from the Prague Conservatory for "incorrigible negligence," Martinu was susceptible to any and all musical influences, from the

radical musical developments at Paris in the early part of the century to the disciplined compositional technique of the Baroque, from the objectivity of neo-classicism to the pathos of his east European heritage. The String Trio No. 1 was written shortly after his arrival at Paris in the autumn of 1923, where he studied with Albert Roussel and for seventeen years witnessed the latest musical events in the cultural capital of the world. The influence of Stravinsky, in particular his *L'histoire du soldat* which the Czech composer very much admired, is in evidence in Martinu's exploitation of rhythmic possibilities in the Trio.

WOLFGANG AMADEUS MOZART (1756-91)

Piano Quartet in G minor, K. 478 (1785)

The Piano Quartet in G minor, K. 478, was completed in Vienna in 1785, at which time Mozart was involved with the opera *Le Nozze di Figaro*. Unlike *Le Nozze*, however, the Quintet met with little success among his contemporaries — ironically, for reasons which have helped endear this work to today's concertgoers. First of all, the writing was just too involved for the eighteenth century Viennese. What was meant to be a light-weight composition for Vienna's bourgeois amateur musicians was in fact a taxing work, technically and musically. The virtuoso piano writing, the complicated interweaving of the strings, and the concerto-like effects placed the work well out of the reach of the intended market. Moreover, minor keys, especially as used by Mozart in the dark opening movement, offended Viennese sensibilities. Even the graciously engaging second-movement Andante and the Haydnesque finale could not help to win over the hearts of the fickle Viennese.

OLLI MUSTONEN (b. 1967)

Toccata (1989)

For the most part, the toccata (from the Italian verb meaning "to touch") was a keyboard work of the late Renaissance and Baroque. It was, initially, an improvisatory work used by organists and harpsichordists to warm up the fingers and to determine whether or not the instrument was in working order. The basic style was one of contrasts: dynamic, thematic, textural, rhythmic, harmonic, and so on. Olli Mustonen's *Toccata* for piano and strings, with its free sectional construction and abundance of contrasting material, has much in common conceptually with its forebear. However, while Baroque toccatas most often did not develop themes or ideas as such, Mustonen's is made more cohesive by developing ideas and

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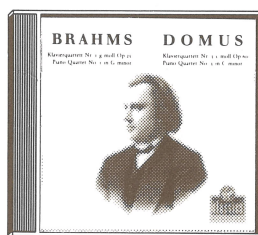
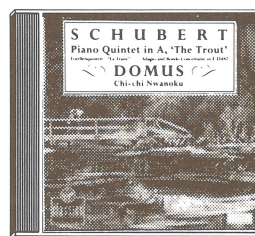
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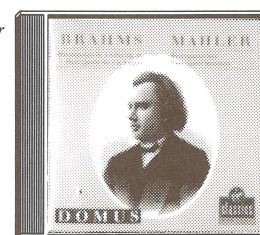


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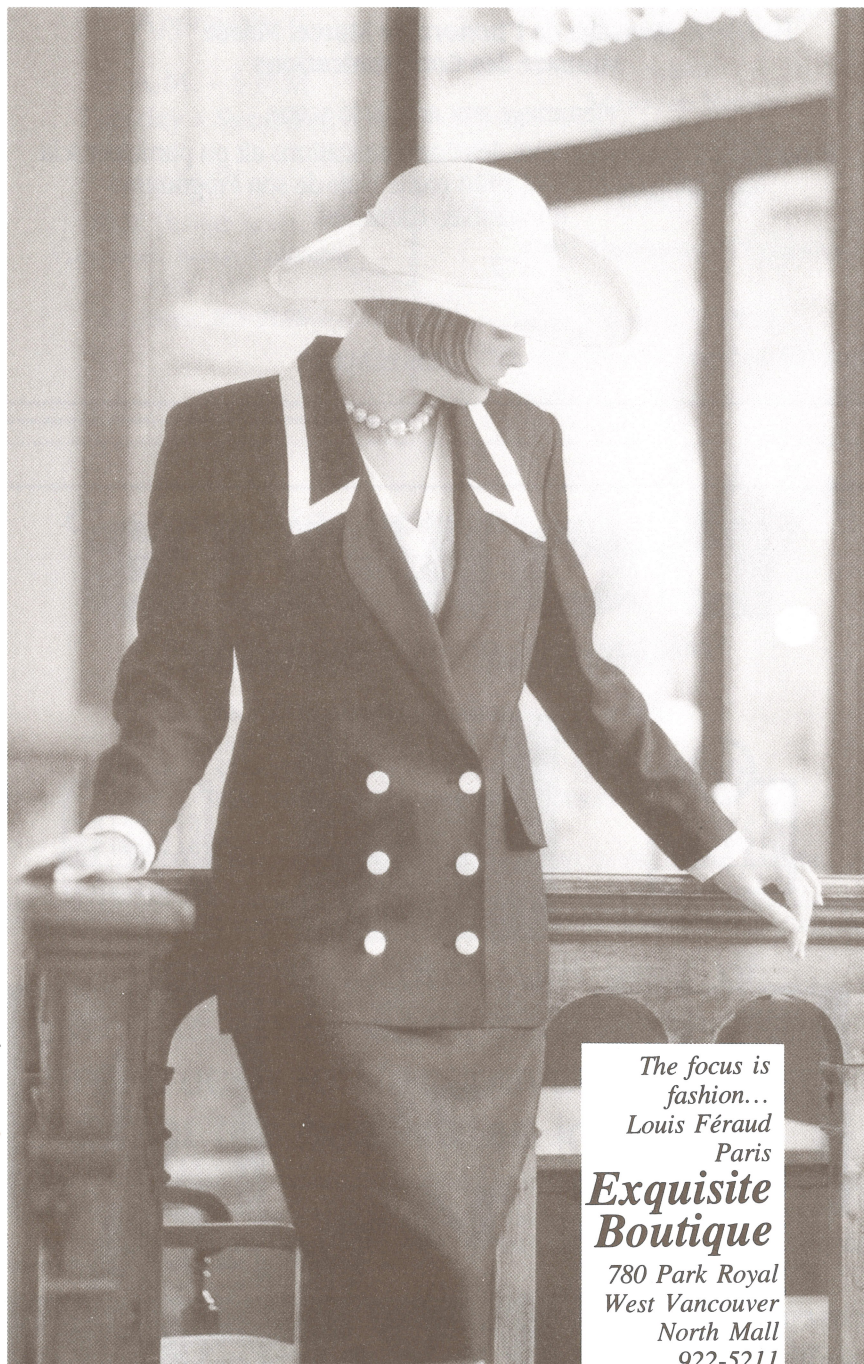
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by recalling previously stated passages, some of it redolent of the concertos of Bach and Vivaldi.

LUDWIG VAN BEETHOVEN
1770-1827)

Septet in E flat major, Op. 20 (1800)

Beethoven's Septet in E flat was written in 1800 and dedicated to Empress Maria Theresia. It was in several respects a pivotal point for Beethoven. First of all, it signalled an end to his personal association with Haydn, against whom Beethoven now developed a grudge. Secondly, according to Beethoven scholar Maynard Solomon, the Septet "may be regarded as preparations for his long-delayed entry into symphonic music." Indeed the Septet was written in the same year as the First Symphony. As with the First Symphony, the Septet created quite a sensation in Vienna and abroad, and was in fact the cause of much of Beethoven's early fame in England. Even Haydn, after learning of some derogatory comment made by Beethoven about *The Creation*, rejoined: "What has he written, then? His Septet?" After a moment's reflection, he added, "Certainly that is beautiful, nay, splendid." The popularity of the Septet, to Beethoven's chagrin, continued unabated throughout his life, even during his later more progressive, less successful years (once again, the fickle Viennese).

The popularity of the work is easy to appreciate. The virtuosic displays of the violin are certain to impress, while the substitution of a double bass for the customary second violin provides a solid foundation and, in certain parts, lends the work an orchestral character. The abundance of memorable themes and the sparing use of learned technical devices make the Septet one of Beethoven's most easy-going and accessible works.

ROBERT SCHUMANN (1810-56)

Quartet in E flat major, Op. 47 (1842)

The year 1842 was one which saw Robert Schumann appointed professor of composition and piano at the new Leipzig Conservatory. It was also a productive year of chamber music composition for Schumann working as always at frenetic levels which, more than once in his lifetime, took him to the brink and beyond of mental and physical collapse. Typical of Schumann, the work once sketched, was completed after five days of intense activity. The piano's strength of character allows the keyboard to dominate the texture, which has sometimes led this work to be compared unfavourably and unfairly to his Piano Quintet, but there is much about the piece that is attractive. In

particular, the second trio of the second-movement's Scherzo is a fascinating essay in syncopation where the off-beats take on the character of on-beats. Also, between the second and third movements, the cello's C-string is tuned down a full tone to B flat which allows for a beautifully rich harmonic progression over the cello's sustained pedal tone.

ROBERT SCHUMANN (1810-56)
Adagio and Allegro in A flat major, Op. 70 (1849)

As Schumann's bouts of insanity became more frequent and severe, he came to appreciate fully the essence of the Latin maxim *carpe diem*: in 1849, the composer, enjoying an unusually long period of mental equilibrium, produced an enormous amount of superb music. Commenting at the time on his prodigious output and his precarious mental state, Schumann wrote, "I have been extremely busy the whole year. One has to work as long as the daylight is there."

The Adagio and Allegro is a peculiar work in that it is a manifestation of the idea of absolute music. The abstract composition was sketched in a day or two and completed equally quickly. But the "music" was so divorced from the "medium" that Schumann had not yet fully

determined for what instruments the piece was written. It was first performed as *Romance and Allegro* for violin and piano, and later for cello and piano. Earlier in the year Schumann had been experimenting with the sound of the novel valved horn (Op. 137 and 86) and decided that the final version of the work should be for horn and piano, thus the first solo work for the modern horn. The work is very demanding of the soloist in its exploration of the extreme ranges in the *Adagio*, and the *Allegro* is an endurance test, allowing the player a mere seven bars of rest.

JOHANNES BRAHMS (1833-97)
Clarinet Quintet in B minor, Op. 115 (1891)

Of Brahms's chamber music in general W. J. Henderson says, "If Brahms had written nothing else, these compositions would enroll him among the immortals." And of the Quintet in B minor in particular Karl Geiringer values it as "a pearl among Brahms's chamber music." These modern accolades uniformly echo the earliest opinions of the work; the *Adagio* had to be repeated at the 1891 premiere of the Quintet in Berlin and the critical press offered nothing but rave reviews.

This late work was written for the famous clarinetist Richard Mühlfeld who,

to Brahms's mind, was "absolutely the best wind-instrument player." Brahms came quickly to love the clarinet, as he had the horn, and succeeds like few others in discovering the essence of its expressive character. All four movements of the work are pervaded by a tender melodiousness, and the free, quasi-improvisatory writing for the clarinet, especially in the second movement, is quite unusual for his chamber music.

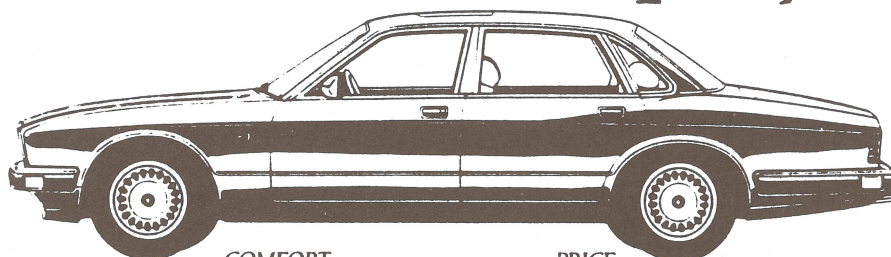
WOLDEMAR BARGIEL (1828-97)
String Octet in C minor, Op. 15A (ca. 1848)

Woldemar Bargiel, whose step-sister was the well-known pianist Clara Wieck (who in turn was Robert Schumann's wife), was quite successful in the musical world of the nineteenth century. With encouragement from Schumann, Bargiel studied music formally for several years at the Leipzig Conservatory (1846-50) and later earned a respectable reputation in Berlin as a teacher and composer. After spending the years between 1859 and 1874 teaching in Cologne and Rotterdam, he returned to his place of birth to accept a professorship at the Berliner Hochschule für Musik and a senatorial position in the Akademie der Künste, retaining both positions until his death. His String Octet

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in C minor, which shows him to be related to Schumann musically as well as maritally, was written as an examination piece during his tenure at Leipzig and published several years later, in 1877.

CAMILLE SAINT-SAËNS (1835-1921)
Bassoon Sonata in G Major, Op. 168 (1921)

Charles Camille Saint-Saëns, together with Berlioz, Lalo and Gounod, was one of the champions of the revival of French instrumental music in the nineteenth century. A tremendously prolific composer, Saint-Saëns was a classicist at heart, stressing in his music clarity and crafted elegance, eschewing the "self-indulgent" extremes of the German Romanticists. One of his freshest, most youthful and vital works is his Bassoon Sonata in G Major, Saint-Saëns last composition penned at the tender age of eighty-five. The pastoral first movement is rather brief but nevertheless traverses quite an array of keys before coming to a tranquil close. This tranquillity is interrupted abruptly by the second-movement Scherzo, a brilliantly virtuosic number that places considerable musical and technical demands on the bassoonist. The third movement comprises two clear sections: an expansive,

rather lonely Adagio followed by a terse but appropriately cheerful finale.

EMMANUEL CHABRIER (1841-1894)
"Scherzo-Valse," from 10 Pièces Pittoresques (1881)

After a period of desultory, seemingly unproductive musical studies with others, Alexis Emmanuel Chabrier discovered that the best teacher for him was in fact himself. Although he very much admired the music of his contemporary Wagner, his own music leans more towards the lyrical than the dramatic. Chabrier's *Dix Pièces Pittoresques* were composed in 1880 as his response to the popular (and usually vapid) genre of "drawing-room pieces." These ten short essays — the "Scherzo-Valse" being the tenth — illustrate perfectly Chabrier's musical inventiveness and infectious good humour. In the hands of Chabrier, the clichéd ornaments give way to eloquently subtle melodic decorations, and the sudden bursts of colour and dextrous manipulation of rhythm breathe new life into a tired genre.

GABRIEL FAURE (1845-1924)
"Capriccio" in E flat major, from Huit Pièces Brèves, Op. 84 (1898-1902)

As did Chabrier's *Dix Pièces Pittoresques*

before him, Fauré's *Huit Pièces Brèves* greatly enriched the piano's repertoire of late romantic character pieces. The pieces themselves were composed individually over a period of four years and then brought together in a single album full of variety and diversity. The first piece of the collection, the *Capriccio* in E flat, has all the grace, charm and spontaneous wit of an impromptu.

CAMILLE SAINT-SAËNS (1835-1921)
Etude en Forme de Valse in D flat, Op. 52 #3

Beginning with Chopin in the first half of the century, the piano etude became a work which had two principal aims: it served to develop certain features of the pianist's technique, and it possessed enough musical integrity as a composition that the player would practise it (and an audience listen to it). One of the glories among the etudes by French composers is Saint-Saëns' *Etude en Forme de Valse*, the last of a set of six studies written in 1877. While there is no shortage of sparkle and exhilaration in this work, it is not as unrelentingly virtuosic as much of Chopin's and Liszt's etudes. The waltz theme, when it appears after a brief introduction, is in itself attractive enough, and the work would undoubtedly have been successful without the added pyrotechnics. With them, however, the *Etude* becomes a pianistic *tour de force*.

ERIK SATIE (1866-1925)
La belle excentrique (fantaisie sérieuse pour piano à 4 mains) (ca. 1902 - 20)

It has become clear over the years that Erik Satie, a gnomelike character with his sardonic expression, pince-nez and very goatish goatee, was not the poseur and charlatan that many of his contemporaries believed him to be. His musical influence was felt by the likes of Debussy, Ravel and Milhaud, and his radically unorthodox views of art were inspirational to the *avant-garde*. Little has occurred, however, that would diminish or dispel the continuing notion of his eccentricity. (He designated his first music publication as opus 62, composed an intentionally boring chorale dedicated to people who didn't like him, and so forth.)

Much of Satie's style reflects the musical styles of the turn-of-the-century cabarets and music halls, since he himself eked out his own meagre living as a pianist in the cabarets of Paris's Montmartre district. The four movements of *La belle excentrique*, each with its own bizarre title ("Grand Ritornello", "Franco-Lunar March", "Waltz of the Mysterious Kiss in the Eye", and "High-Society Cancan"),

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were originally put together by Satie and Jean Cocteau for the dancer Elisabeth Toulemon (a.k.a. Caryathis) as a parody of the Parisian music hall routines. A conscious reversion to the charmingly vulgar styles of his café-concert days, *La belle excentrique* is among Satie's most inherently humorous music, running the popular gamut from ragtime to cancan.

CESAR FRANCK (1822-90)

Piano Quintet in F minor (1879)

The pianist Camille Saint-Saëns stalked off the stage following the premiere performance in 1879 of Franck's Piano Quintet in F minor, abandoning on the piano the manuscript Franck had dedicated to him. Too emotional for chamber music, Saint-Saëns thought. Franz Liszt, too, was utterly disdainful of the work (not that he wrote any chamber music to speak of). Only the public seemed to approve and it is their opinion that has held sway over the years. The work is indeed emotional, extremely so, but it is precisely its emotional intensity, theatrical vitality and tragic sense of pathos that have made the Piano Quintet in F minor one of the staples of the chamber music repertoire. While the chromatic harmony and shifting modulations lend the music a sense of restlessness, the three movements of the Quintet are unified through Franck's use of cyclic themes, as the opening theme of the first movement is recalled, disguised and transformed in each of the following movements.

CAMILLE SAINT-SAËNS (1835-1921)

Carnival of the Animals (1886)

Introduction and Royal March of the Lion:

Andante maestoso - Allegro non troppo - Più allegro

Hens and Cocks: Allegro moderato - Animato

Wild Jackass: Presto furioso

Tortoises: Andante maestoso

Elephants: Allegretto pomposo

Kangaroos: Moderato

The Aquarium: Andantino

The Mules: Tempo ad libitum

The Cuckoo in the Woods: Andante

The Birds: Moderato grazioso

The Pianists: Allegro moderato

The Fossils: Allegro ridicolo

The Swan: Andantino grazioso

Finale: Molto allegro

After Saint-Saëns behaved with such hauteur towards Franck's Quintet, it may be of some satisfaction to know that Saint-Saëns's most enduring work is one which was of such embarrassment to him that he never allowed it to be performed in public during his lifetime. (And what would he

have thought of the more recent practice of introducing the pieces with readings of Ogden Nash's animal poems?!). *Le Carnaval des animaux*, a zoological fantasy, was written as a sort of musical joke for a private performance in 1886, though publication of it wasn't allowed until after the composer's death, in 1922. Though a champion of program music, Saint-Saëns did not believe in the use of excessive realism or emotional extravagance; instead, as we see here, the evocation of images is coolly achieved through a musical language of balance and lucidity.

JOHANNES BRAHMS (1833-97)

Cello Sonata No. 1 in E minor, Op. 38 (1866)

Brahms's pastoral Sonata No. 1 in E minor for cello and piano was completed in 1866, though the first two movements had already been written by 1862. Of the seven duet sonatas written by Brahms for piano and other instruments, Op. 38 is the first. But as with all of his chamber music there is no doubt that it is the work of a master. The peaceful, narrative quality of the cello's principal theme is answered briefly by a slightly agitated subject before



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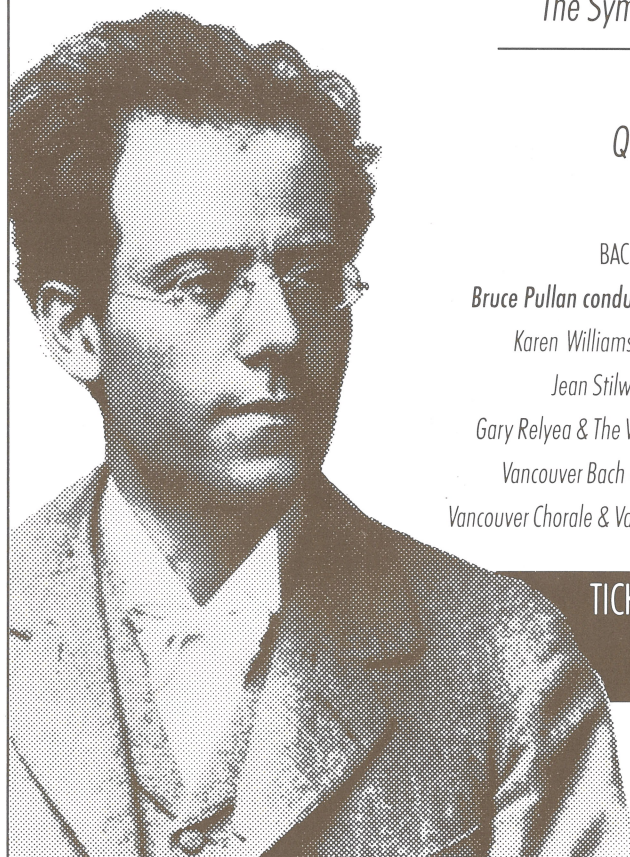
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returning to the tone of its ballad-like opening. The second movement is a characteristically subdued intermezzo, in the manner of a cheerful yet reserved minuet. The final fugue is ambitious for Brahms, with its three rugged themes and abrupt rhythms driving it urgently onward, concluding at last with a lively coda. The Sonata in E minor is a genuinely Brahmsian composition in which, to quote Karl Geiringer, "romantic feeling and severe construction are perfectly balanced".

ROBERT SCHUMANN (1810-56)

Andante and Variations (1843)

Schumann's *Andante and Variations* was written as a kind of postscript to his chamber music year, completing the work only in 1843. A later version of the work was made for two pianos, Op. 46, and was first performed by Felix Mendelssohn and Schumann's wife, Clara. (Schumann himself, of course, had earlier crippled his hand with a mechanical device intended to improve his piano technique.) Of the *Andante*, Schumann wrote, "It has something of the spirit of an elegy; I think I was rather melancholy when I wrote it," and the ensuing variations are a successful treatment of a warm, romantic theme.

The rather odd combination of instruments and the primarily colouristic involvement of the cello and horn have caused some to suggest that the present version was rendered as a kind of *Gebrauchsmusik*, intended to be played at home by a select group of Schumann's musician friends. For those who are familiar only with the arrangement for two pianos, some of the differences you will notice in this version are the inclusion of a short sostenuto introduction to the variations, additional variations later on in the work that feature the cello and horn, and as well an interlude between the fifth and sixth variations which refers back to the introduction and then quotes from one of Schumann's song cycles of 1840, *Frauenliebe und -leben*.

ROBERT SCHUMANN (1810-56)

Piano Trio No. 3 in G minor, Op. 110 (1851)

Schumann's last piano trio was written in 1851 near the end of his creative life, shortly before his failed suicide attempt. (He threw himself into the Rhine but was rescued by a fisherman.) The work overall is subdued and introspective, reflective perhaps of his own moods and increasing withdrawal from the world. The

turbulent opening, the minor key, the pervasive sense of disquiet and unresolved harmonic strain, the occasional bursts of strength, all seem to mirror a troubled but driven artistic spirit. The dark atmosphere of much of the work is evoked by the piano's fabric of dense, almost unbroken sound, while the strings show little pizzicato, tremolo or other characteristic effects of string-writing. Almost in defiance, the finale is marked "vigorous with humour", bringing the work to a thunderous close after a powerful 35-bar coda. Comparatively speaking, the Piano Trio No. 3 may not be one of Schumann's stronger compositions. Contemporary critics attributed the complexities of the work to Schumann's confused and deteriorating mental state. Twenty-five years earlier, critics of that ilk would similarly have blamed Beethoven's deafness for the cacophonous Ninth Symphony.

FELIX MENDELSSOHN (1809-47)

String Octet in E Flat Major, Op. 20 (1825)

Even though Felix Mendelssohn-Bartholdy had already composed a symphony, three double concertos and assorted chamber and solo keyboard works, The String Octet in E Flat Major of 1825 is generally considered to be his first masterwork. Not bad for a sixteen-year-old! Indeed, it is one of the freshest and most original of his compositions, imbued with a brilliance that he later matched but never surpassed. His classically oriented style is epitomized in the third movement, also known as the "Walpurgisnacht Scherzo," which is based on the following passage from Goethe's *Faust*.

Scudding cloud and misty mead,
Are tinged with light of day,
Gusts in the leaves and wind in the
reeds
And all is blown away.

This musical depiction of the witches' revelry, played staccato and pianissimo throughout, induced Mendelssohn's sister, Fanny, to comment, "One feels so near the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession." The symphonic eight-voice fugato of the concluding movement recalls the Scherzo theme to interact with the themes of the finale, the coda gradually increasing in breadth but without loss of vitality. It is the opinion of many, Sir George Grove and Hans Keller among them, that Mendelssohn's Octet is perhaps the most astounding achievement of any child composer — including Mozart and Schubert.



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• PROGRAMS •

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PROGRAM 1

Monday, July 30



This evening is brought to you by a generous donation from M.K. Wong & Associates Ltd., Investment Counsel.

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

RAKHMANINOV
Suite no. 2, Op. 17
for 2 pianos
Alla Marcia
Valse
Romanze
Tarantella

ANTON NEL, PAUL COKER, pianos

Concert - 8:15 p.m.

PROKOFIEV
Overture on Hebrew Themes in C minor, Op. 34
for clarinet, string quartet and piano

PAUL COKER, piano
KRYSLA OSOSTOWICZ, SCOTT ST. JOHN, violins
TIMOTHY BOULTON, viola
RICHARD LESTER, cello
DANIEL McKELWAY, clarinet

SHOSTAKOVICH
Sonata in D minor, Op. 40
for cello and piano
Moderato
Moderato con moto
Largo
Allegretto

STEVEN ISSERLIS, cello
OLLI MUSTONEN, piano

intermission

ARENSKY
Piano Trio no. 1 in D minor, Op. 32
Allegro moderato
Scherzo: Allegro molto
Elegia: Adagio
Finale: Allegro non troppo

RENA SHARON, piano
CARMIT ZORI, violin
EUGENE OSADCHY, cello

PROGRAM 2

Wednesday, August 1

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

MUSTONEN
Two Meditations (1986)
OLLI MUSTONEN, piano

KODÁLY
Duo for Violin and Cello, Op. 7
Allegro serioso, non troppo
Adagio
Maestoso e largamente, ma non troppo lento - Presto

MAYUMI SEILER, violin
RICHARD LESTER, cello

Concert - 8:15 p.m.

MOZART
Trio in B flat major, K.502
for piano, violin and cello
Allegro
Larghetto
Allegretto

ANTON NEL, piano
SCOTT ST. JOHN, violin
RICHARD LESTER, cello

MOZART
Quintet in A major, K.581
for clarinet, two violins, viola and cello
Allegro
Larghetto
Menuetto
Allegretto con Variazioni

DANIEL McKELWAY, clarinet
CARMIT ZORI, MAYUMI SEILER, violins
NEIL MISKEY, viola
EUGENE OSADCHY, cello

intermission

FAURE
Quartet in G minor, Op. 45
for piano, violin, viola and cello
Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

PAUL COKER, piano
DOMUS

• PROGRAMS •



PROGRAM 3

Friday, August 3

This evening is brought to you by a generous donation
from The Martha Lou Henley Charitable Foundation.

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

WEIR

Serbian Cabaret (1984)

PAUL COKER, piano
DOMUS

MARTINU

String Trio no. 1 (1923)

Allegro
Poco moderato

DOMUS

Concert - 8:15 p.m.

MOZART

Quartet in G minor, K.478

for piano, violin, viola and cello

Allegro
Andante
Rondo (Allegro)

PAUL COKER, piano
DOMUS

MUSTONEN

Toccata (1989)

for piano, string quartet and double bass

OLLI MUSTONEN, piano
CARMIT ZORI, SCOTT ST. JOHN, violins
NEIL MISKEY, viola
EUGENE OSADCHY, cello
WILMER FAWCETT, bass

intermission

BEETHOVEN

Septet in E flat major, Op. 20

for clarinet, horn, bassoon, violin, viola, cello and bass

Adagio - Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con Variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia - Presto

KRYSIA OSOSTOWICZ, violin
TIMOTHY BOULTON, viola
RICHARD LESTER, cello
WILMER FAWCETT, bass
DANIEL McKELWAY, clarinet
JAMES SOMMERVILLE, horn
KATHLEEN MCLEAN, bassoon

PROGRAM 4

Monday, August 6

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

SCHUMANN

Quartet in E flat major, Op. 47

for violin, viola, cello and piano

Sostenuto assai - Allegro ma non troppo
Scherzo (Molto vivace)
Andante cantabile
Vivace

PAUL COKER, piano
DOMUS

Concert - 8:15 p.m.

SCHUMANN

Adagio and Allegro in A flat major, Op.70

for horn and piano

JAMES SOMMERVILLE, horn
RENA SHARON, piano

BRAHMS

Quintet in B minor, Op. 115

for clarinet and string quartet

Allegro
Adagio
Andantino - Presto non assai ma con sentimento

DANIEL McKELWAY, clarinet
ROBERT McDUFFIE, CARMIT ZORI, violins
SCOTT ST. JOHN, viola
EUGENE OSADCHY, cello

intermission

BARGIEL

String Octet in C minor, Op. 15A

Adagio - Allegro appassionato
Andante sostenuto
Allegro

CARMIT ZORI, MAYUMI SEILER,
KRYSIA OSOSTOWICZ, SCOTT ST. JOHN, violins
TIMOTHY BOULTON, NEIL MISKEY, violas
STEVEN ISSERLIS, RICHARD LESTER, cellos

• PROGRAMS •



PROGRAM 5

Wednesday, August 8

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

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

SAINT-SAENS

Bassoon Sonata in G Major, Op. 168

Allegro moderato

Allegro scherzando

Adagio, allegro moderato

KATHY McLEAN, bassoon • ANTON NEL, piano

CHABRIER

Scherzo-Valse (1881) no. 10, from 10 pièces pittoresques

FAURE

Capriccio in E flat major, from 8 pièces brèves, Op. 84

SAINT-SAENS

Etude en Forme de Valse in D Flat, Op. 52 no. 3

ANTON NEL, piano

Concert - 8:15 p.m.

SATIE

La belle excentrique

(fantaisie sérieuse pour piano à 4 mains) (c 1902)

Grande Ritournelle

March Franco-Lunaire

Valse du "Mystérieux baiser dans l'oeil"

Cancan Grand-Mondain

OLLI MUSTONEN, ANTON NEL, pianos

FRANCK

Quintette in F minor (c 1879)

for piano, 2 violins, viola, and cello

Molto moderato quasi lento (Allegro)

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

RENA SHARON, piano

CARMIT ZORI, ROBERT McDUFFIE, violins

NEIL MISKEY, viola • RICHARD LESTER, cello

intermission

SAINT-SAENS

Carnival of the Animals (1886)

for 2 pianos, 2 violins, viola, cello, bass, flute, clarinet, glockenspiel, xylophone

See program notes for movements

ANTON NEL, OLLI MUSTONEN, pianos

ROBERT McDUFFIE, SCOTT ST. JOHN, violins

TIMOTHY BOULTON, viola • STEVEN ISSERLIS, cello

WILMER FAWCETT, bass

KATHLEEN RUDOLPH, flute • DANIEL McKELWAY, clarinet

JOHN RUDOLPH, glockenspiel, xylophone

JANET WRIGHT, narrator

PROGRAM 6

Friday, August 10



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

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

BRAHMS

Sonata no. 1 in E minor, Op. 38

for cello and piano

Allegro non troppo

Allegretto quasi Menuetto

Allegro, più presto

STEVEN ISSERLIS, cello

OLLI MUSTONEN, piano

SCHUMANN

Andante and Variations (1843)

for 2 pianos, 2 cellos, and horn

PAUL COKER, RENA SHARON, pianos

RICHARD LESTER, STEVEN ISSERLIS, cellos

JAMES SOMMERVILLE, horn

Concert - 8:15 p.m.

SCHUMANN

Piano Trio no. 3 in G minor, Op. 110

for violin, cello and piano

Bewegt, doch nicht zu rasch

Ziemlich langsam

Rasch

Kräftig mit Humor

CARMIT ZORI, violin

STEVEN ISSERLIS, cello

OLLI MUSTONEN, piano

intermission

MENDELSSOHN

Octet in E flat major, Op. 20

for 4 violins, 2 violas and 2 cellos

Allegro con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

ROBERT McDUFFIE, KRYSIA OSOSTOWICZ,

SCOTT ST. JOHN, MAYUMI SEILER, violins

NEIL MISKEY, TIMOTHY BOULTON, violas

RICHARD LESTER, EUGENE OSADCHY, cellos

• ACKNOWLEDGEMENTS •

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The Festival Organization extends its sincerest thanks to Air Canada for providing transportation for Steven Isserlis and his cello.

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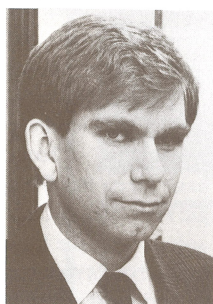
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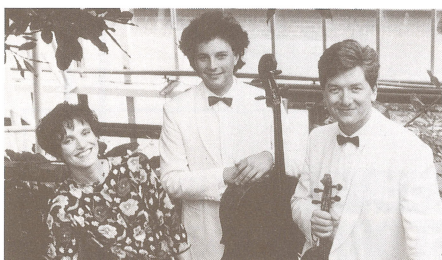
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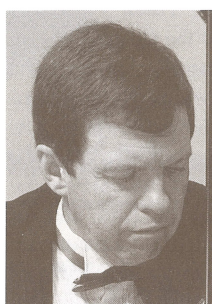


PAUL COKER

(pianist) studied at the Yehudi Menuhin School with Louis Kentner. He has won several awards and competitions including Piano Section in the BBC's first "Young Musician of the Year" Competition, the National Federation of Music Societies' Concert Award and the Jackson Master Award at Tanglewood. He has been heard frequently on both sides of the Atlantic in recital and concerto performances. Paul has appeared with the Berlin Philharmonic, the Belgian National Symphony Orchestra and most leading British Orchestras, and since 1980, he has given over 200 recitals with Sir Yehudi Menuhin in Europe, the US, Canada and the Far East. He now lives in Switzerland where he is on the faculty of the Lausanne Conservatoire.

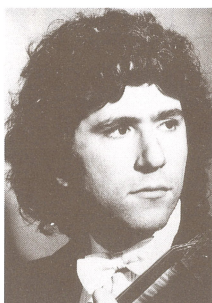


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WILMER (BILL) FAWCETT

(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 and the Pacific Baroque Orchestra. He is also a member of "Viveza". He has performed with the National Arts Centre Orchestra and since 1966 he has been active in the musical life of Vancouver, performing with the Masterpiece Trio, the Purcell String Quartet, the Melos Quartet of Stuttgart and as a regular guest of the Vancouver Chamber Music Festival.



STEVEN ISSERLIS

(cellist) was born in London and is the grandson of the Russian pianist and composer Julian Isserlis. He studied at the International Cello Centre and at Oberlin College, Ohio. Recitals and concerto appearances have taken him all over Europe and North America as well as several times to the USSR. He has appeared with all the leading British orchestras including several baroque orchestras and has appeared in the U.S. with the orchestras of Chicago, Minnesota and Boston. Conductors he has worked with include Christoph Eschenbach, Andre Previn, Roger Norrington and Andrew Litton. A great favourite of many chamber music festivals throughout the world he presented his own festival last year, "Schumann and His Circle", at the Wigmore Hall in London. A prolific recording artist with an exclusive contract with Virgin Classics, his records have received tremendous critical acclaim. He plays a Guadagnini cello of c. 1745. This marks Steven Isserlis's fourth appearance in Vancouver in as many years.



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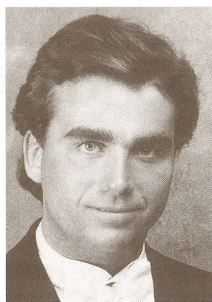
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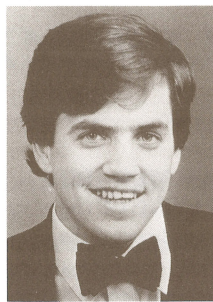
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ROBERT McDUFFIE

(violinist) a native of Georgia, graduated from the Juilliard School where he studied with Dorothy Delay. He has an enormous repertoire including many contemporary works

(David Diamond's Second Violin Sonata was written for and dedicated to him), and he has recently recorded William Schuman's Violin Concerto and Leonard Bernstein's "Serenade" with the St. Louis Symphony under Leonard Slatkin. He is in great demand as an orchestral soloist, chamber musician and recitalist. He has appeared with orchestras including Chicago, Baltimore, St. Louis, Cincinnati, San Francisco, Montreal, Vancouver and Calgary, and has toured as soloist with the Czech Philharmonic and both the Netherlands Chamber Orchestra and Warsaw Sinfonia under the baton of Yehudi Menuhin. He appears regularly at the festivals of Gstaad, Ravinia, Santa Fe and Aspen where he is an Artist-in-residence. Robert McDuffie has appeared at the Vancouver Chamber Music Festival each summer since 1986.



DANIEL McKELWAY

(clarinetist) began his career as the youngest member ever to join the Youth Symphony of the Carolinas. Numerous prizes and awards followed including those of Arts Recognition and Tal-

ent Search sponsored by the National Foundation for Advancement in the Arts, and the Charles Cinnamon Award for Achievement in the Arts. He studied at the New England Conservatory with Harold Wright, Principal Clarinetist of the Boston Symphony. Winner of the Young Concert Artists Auditions and Affiliate Artists Auditions, Daniel McKelway has performed as soloist and recitalist across the United States and overseas. He has participated in the festivals of Dubrovnik, Fredericksburg, Chamber Music East and Prussia Cove. He is a frequent guest of the Marlboro Music Festival. Prize winner in the 1985 Walter W. Naumburg Competition, Daniel McKelway is currently on the faculty of the Longy School of Music in Cambridge, Mass. He has recorded the Brahms Clarinet Sonatas for the Musical Heritage Society.



KATHLEEN McLEAN

(bassoonist) became a member of the Saskatoon Symphony at 14. She studied under Sol Schoenbach at the Curtis Institute of Music where she was awarded the Gombert Scholarship. Cham-

ber Music appearances have taken her from West Germany to Carnegie Hall, and in Canada she has appeared as soloist with the Calgary Philharmonic. Kathleen has been a member of the Victoria Symphony and for the 88/89 season was Acting Principal Bassoonist of the Toronto Symphony. She is currently Principal Bassoonist of the Canadian Opera Company Orchestra and is on the Faculty of Music at the University of Toronto. She has performed at the Evian International Festival as well as at the Vancouver Chamber Music Festival in 1987.



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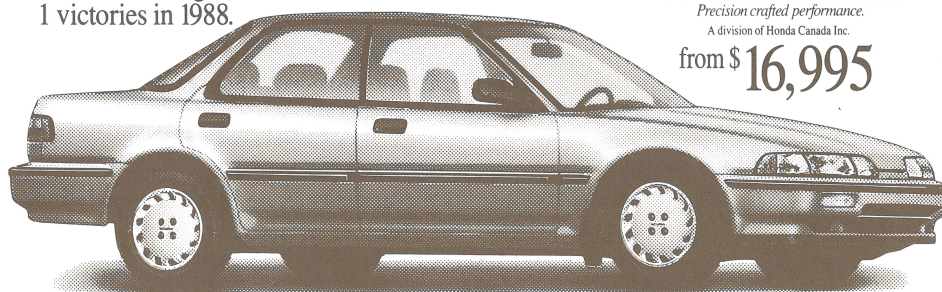
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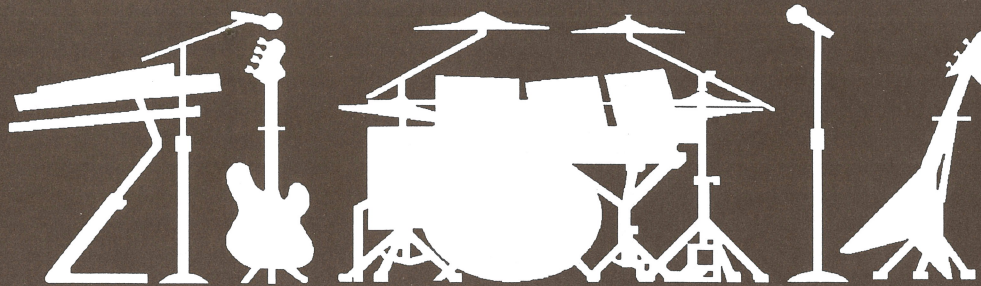
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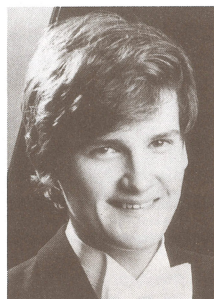
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NEIL MISKEY
(violinist) received his Bachelor of Music degree at the University of Alberta where he studied with Thomas Ralston and his Master of Music degree from the University of Michigan where he studied with Donald

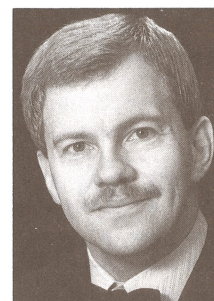
McInnes. In 1985 he won first prize at the National CBC Competition and a few months later joined the Vancouver Symphony Orchestra. He has toured Atlantic Canada and has been featured on several CBC broadcast

recordings. Before re-joining the Vancouver Symphony this past season as their Principal Violinist, he spent a year studying in Europe.



OLLI MUSTONEN
(pianist) was born in Helsinki and began piano, harpsichord and composition lessons at the age of 5. While his career is burgeoning on the European music scene he is gaining acclaim as a composer as well. Three of his compositions will receive their Canadian

premiere performances at this festival. He has appeared as soloist with the major orchestras of Europe and England and has worked with conductors such as Vladimir Ashkenazy and Esa Pekka Salonen. Recital engagements have taken him from Berlin to Vancouver, from Amsterdam to Washington, DC. A popular guest at many European chamber music festivals, Olli Mustonen will be Artistic Director of the 1990 Turku Festival. He is about to commence an exclusive recording contract with the Decca Record Company.



ANTON NEL
(pianist) was born in Johannesburg, South Africa and studied with Adolph Hallis at the University of the Witwatersrand. He moved to the U.S. in '83 to study at the University of Cincinnati under Bela Siki. Prior

to winning First Prize in the Walter W. Naumburg International Piano Competition, he had won prizes in the 1982 Pretoria Int'l Piano Competition, the Leeds Int'l Piano Competition, and the Joanna Hodges Int'l Piano Competition. He has appeared throughout the United States as soloist with orchestras such as Chicago, Seattle, Cincinnati and Brooklyn, and his recital engagements have included the cities of Boston, Los Angeles, Chicago, New York and Vancouver. As a chamber musician he has participated in the festivals of Ravinia, Aspen, Peninsula, Mt. Gretna and Seattle. He has recorded Carnival of the Animals with the Academy of London for Virgin Records and has recently released a recording of 4 Haydn Sonatas. Anton is currently an Associate Professor of Piano at the Eastman School of Music in Rochester, New York.



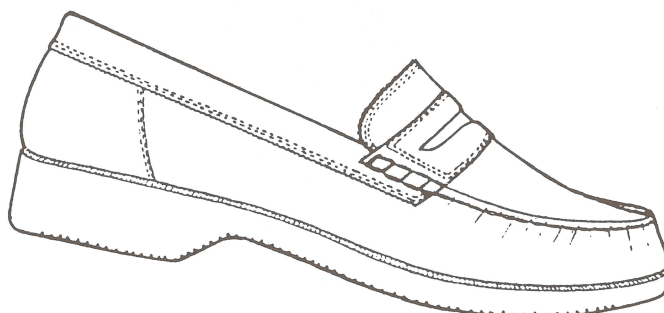
EUGENE OSADCHY
(cellist) was born in Kiev. He entered professional music school at the age of 6 and later became a student at the Kiev Conservatory of Music, where he was Principal Cellist of the Conservatory Chamber

Orchestra and the winner of the Republican Cello Competition. Since emigrating from Russia in 1980, Eugene Osadchy has become an active participant in the musical life of Vancouver where he now lives. He has been heard often in broadcasts on CBC Radio and appears in various chamber music series including Masterpiece Music, and the Friends

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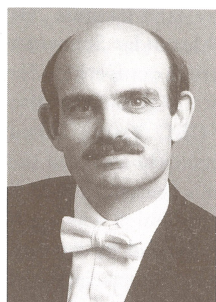
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of Chamber Music on whose series he performed with the Shostakovich String Quartet this past season. In 1984 he became the founder of the Vetta String Quartet which runs its own very successful chamber music series. A participant of the Mozart Chamber Music Festival in Long Island, he is a member of the Vancouver Symphony Orchestra and he is on the faculty of the Vancouver Academy of Music.



JOHN RUDOLPH

(percussionist) was born in Darby, Pennsylvania. His teachers included Alan Abel and Charles Owen of the Philadelphia Orchestra. John received his Master of Music degree in Performance from Catholic University in Washington, D.C., and is presently on the music faculty of the University of British Columbia and the Vancouver Academy of Music. He has been Principal Percussionist and Assistant Timpanist with the Vancouver Symphony Orchestra since 1976, and is also a member of the CBC Vancouver Orchestra. He has performed with the Montreal Symphony, the Calgary Philharmonic, and the National Symphony of Washington, D.C.

He has been Principal Percussionist and Assistant Timpanist with the Vancouver Symphony Orchestra since 1976, and is also a member of the CBC Vancouver Orchestra. He has performed with the Montreal Symphony, the Calgary Philharmonic, and the National Symphony of Washington, D.C.



KATHLEEN RUDOLPH

(flutist) is Assistant Principal Flute and Piccolo with the Vancouver Symphony Orchestra and Principal Flute of the CBC Vancouver Orchestra. A native of Iowa, she holds a Doctor of Musical Arts Degree from Catholic University in Washington, D.C. Kathleen makes frequent solo appearances with the CBC Orchestra, and is featured soloist on the CBC album *Entre Amis*. She appears regularly on the Masterpiece Music series and with her husband, percussionist John Rudolph, in duo recitals. Kathleen is a faculty member of the Vancouver Academy of Music and the Courtenay Youth Music Centre. She has recently made a recording for CBC of music for flute and piano with Rena Sharon.

Kathleen makes frequent solo appearances with the CBC Orchestra, and is featured soloist on the CBC album *Entre Amis*. She appears regularly on the Masterpiece Music series and with her husband, percussionist John Rudolph, in duo recitals. Kathleen is a faculty member of the Vancouver Academy of Music and the Courtenay Youth Music Centre. She has recently made a recording for CBC of music for flute and piano with Rena Sharon.

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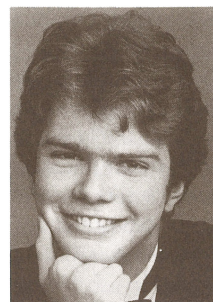
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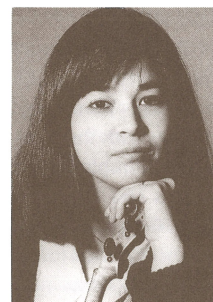
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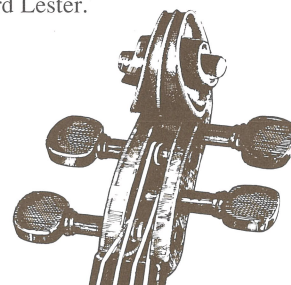
SCOTT ST. JOHN
(violinist/violist) was born in London, Ontario, and is a recent graduate of the Curtis Institute where he studied with Jascha Brodsky and Arnold Steinhardt. He has also studied with Gerard Jarry in France and

David Cerone of the Cleveland Institute. He won First Prize at the Alexander Schneider Competition in New York (a competition for violinists who also play viola) and has also won First Prize in the CBC Young Talent Competition. He was recently awarded the use of the Canada Council's Instrument Bank's first violin, (a Stradivarius which was a gift from Leon Weinstein), donated by the Ontario Heritage Foundation. He has appeared as soloist with the Cleveland and Philadelphia Orchestras and all the major orchestras of Canada. In Europe he has performed with the Franz Liszt Chamber Orchestra in Hungary and the Gulbenkian Orchestra in Lisbon. For the past 3 summers he has attended the Marlboro Music Festival in Vermont where he has performed with Rudolph Serkin, David Soyer and Felix Galimir. He was heard in a joint recital with Angela Cheng on the Recital Series last season.

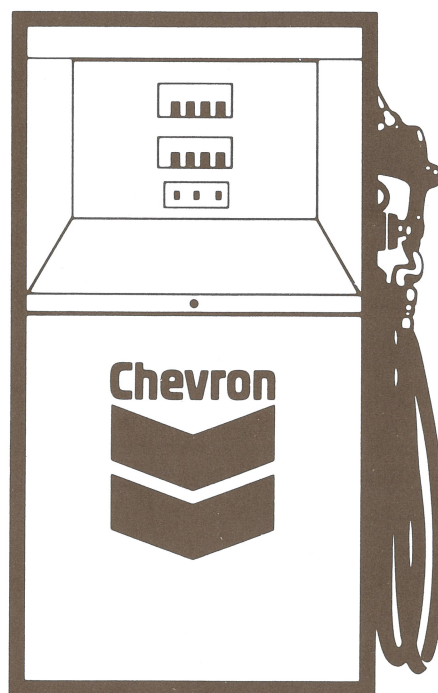


MAYUMI SEILER
(violinist) who currently makes London her home, was born in Osaka in 1963. When she was 7 her family moved to Austria where she studied at the Mozarteum, with Jurgen Geise and Sandor Vegh. There, she was

awarded the Christa Richter Steiner Prize for outstanding talent. As a soloist and chamber musician she has toured all over Europe and Japan (with appearances on Japanese television), and she frequently records for the Austrian and West German radio as well as for BBC Radio III. She is a member of the Leonardo Piano Trio and in 1988 she formed the Orsino String Quartet which has already had two successful European tours. She is First Violinist of the Salzburg Mozartwochen Ensemble and is invited every year to give concerts in Salzburg during Mozart Week. She is married to cellist Richard Lester.



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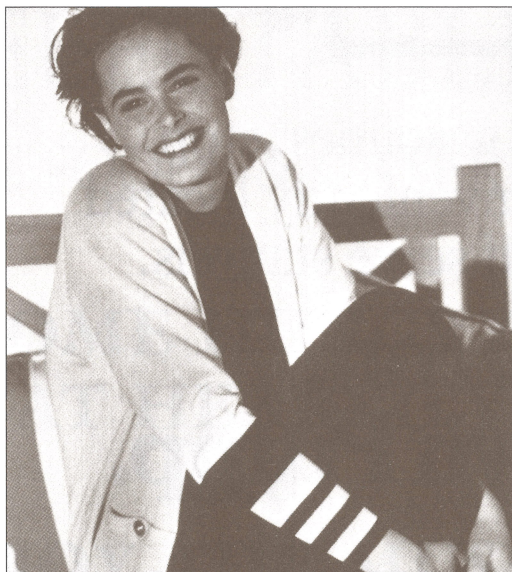
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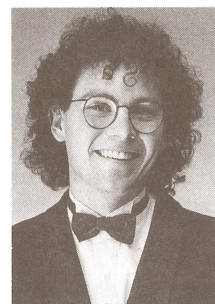
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RENA SHARON

(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. She was awarded a special diploma for "Best Pianist" at the International Voice Competition of Rio de Janeiro. Prior to becoming an Assistant Professor of Accompaniment and Song Literature at the UBC School of Music she was head of the Accompanying Department at Victoria Conservatory. Rena is an active chamber musician and has been a participant at the Seattle, Vancouver and Olympic Chamber Music Festivals as well as the Reizende Muziekgezelschap in Amsterdam.



JAMES SOMMERVILLE

(horn) has at 27 become one of Canada's most prominent performers of the instrument. He has received numerous awards including First Prize in the CBC Young Performers' Competition,

Grand Prize in the Concours International du Festival de Musique de Toulon and the highest award given in the Munich International Music Competition, 1988. He has appeared as soloist with the leading orchestras of Canada including Toronto, Montreal and Vancouver, and in Europe he has performed with L'Orchestre de Chambre de Marseilles and with Bavarian and Berlin Radio Orchestras. As a member of the Chambristes de Montreal, James is heard frequently on the CBC Network in recital and chamber music festivals throughout the Maritimes, Quebec and Ontario. He is currently Associate Principal Horn of the Montreal Symphony Orchestra.



CARMIT ZORI

(violinist) a native of Israel, came to study on the recommendation of Alexander Schneider and Isaac Stern at the Curtis Institute of Music where her teachers included Ivan Galamian, Jaime Laredo and Arnold

Steinhardt. She has won a Pro Musicis Sponsorship Award, Leventritt Foundation Sponsorship Award and in 1984 was a prizewinner at the Walter Naumburg International Violin

Competition. She has appeared as soloist with the Philadelphia and other major orchestras in the US and she has also performed extensively in Latin America and Australia. Recital engagements have taken her to Boston, Los Angeles and Washington, DC, and chamber music performances have included Chamber Music at the "Y" Series in New York, Casals Festival, Puerto Rico, the International Bruckner Festival in Austria, Mostly Mozart in Avery Fisher Hall, Chamber Music Society of Lincoln Center and the Marlboro Music Festival.



ROZ MARSHALL (artist) was born in Wales but grew up in several places including Washington, D.C. and Bahrain before moving to Canada in 1962. She has studied at the University of British Columbia, the Alberta College of Art,

the Wycome College of Art in England, and at the Vancouver School of Art from which she graduated with honours. She is represented by the Bau-Xi Gallery and has had no less than 12 solo exhibitions at their galleries in Toronto and Vancouver. In addition, she has shown in group exhibitions across Canada and the United States. Roz is a popular teacher at "Arts Umbrella" and teaches as well in the University of British Columbia's Department of Continuing Education. She has been the recipient of two Canada Council awards. Her paintings hang in permanent collections of the Canada Council Art Bank, Alcan, Daon and the Insurance Corporation of British Columbia, among others.



JANET WRIGHT (actress) is an Associate Director with the Arts Club Theatre. Some of her most memorable roles include Hedda Gabler, Martha in *Who's Afraid of Virginia Woolf*, Gertie Blum in *The Seahorse* and Lorraine in

the Vancouver Playhouse production of *A Lie of the Mind*. Her favourite role to date was Hagar in Margaret Laurence's *Stone Angel*, broadcast on CBC radio's "Morningside" and "Sunday Matinee". Recent directing credits include *A Fool for Love*, *It's Snowing on Saltspring*, *Stepping Out*, and *Glengarry Glen Ross* for which she received a Jessie Award. She has directed and played the role of Maxine in *Bordertown Cafe* for the Grand Theatre in London, Ontario, Granville Island, and Catherine in *Doc* for the Vancouver Playhouse.



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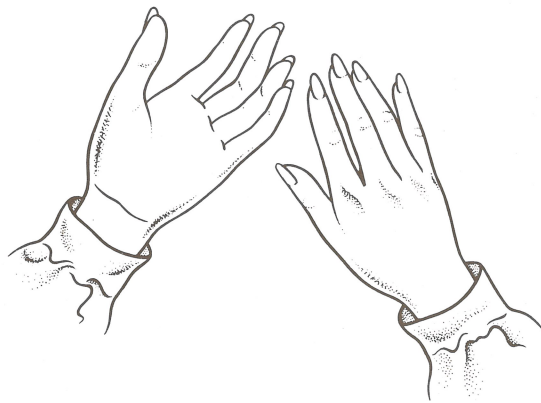
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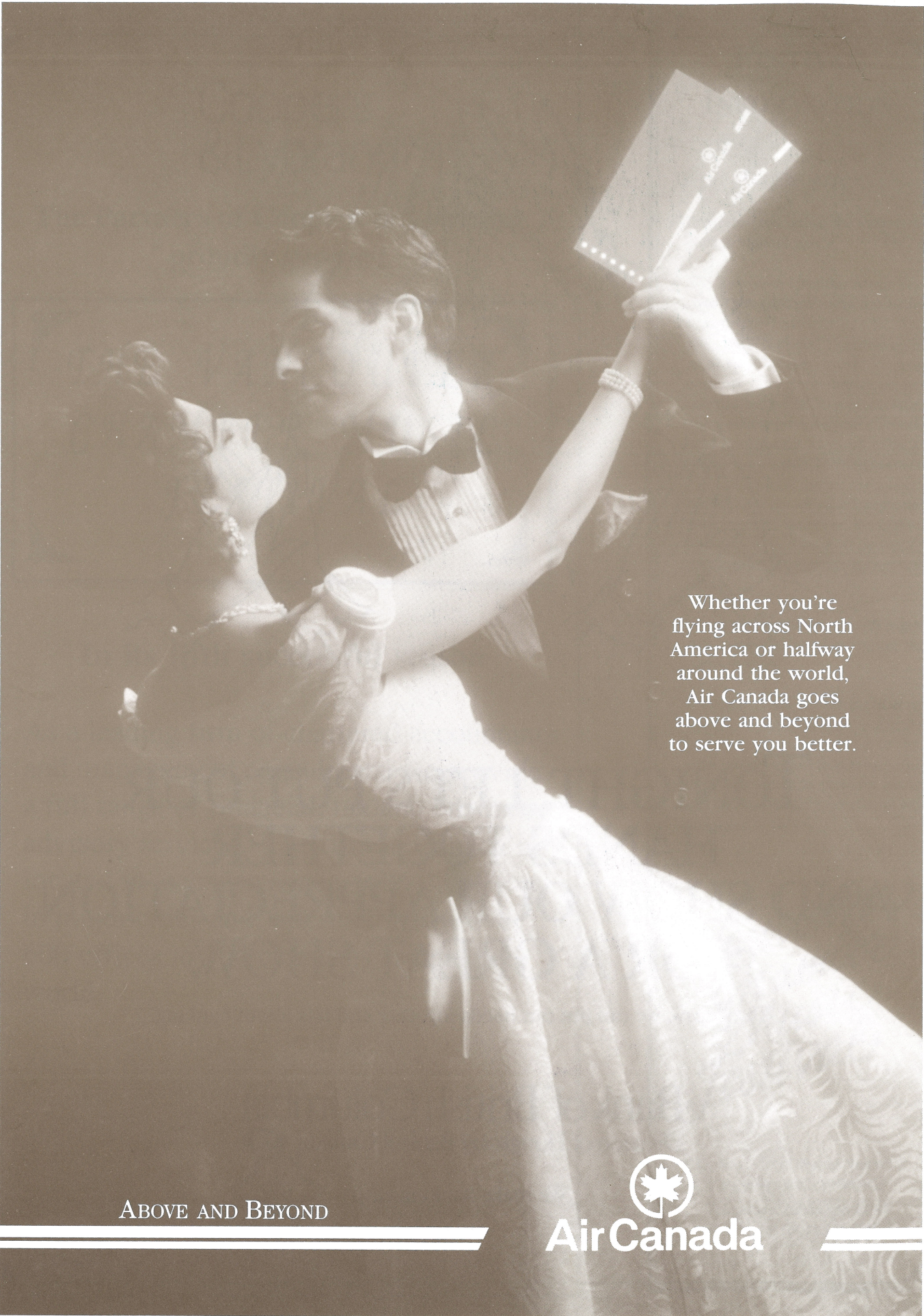


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