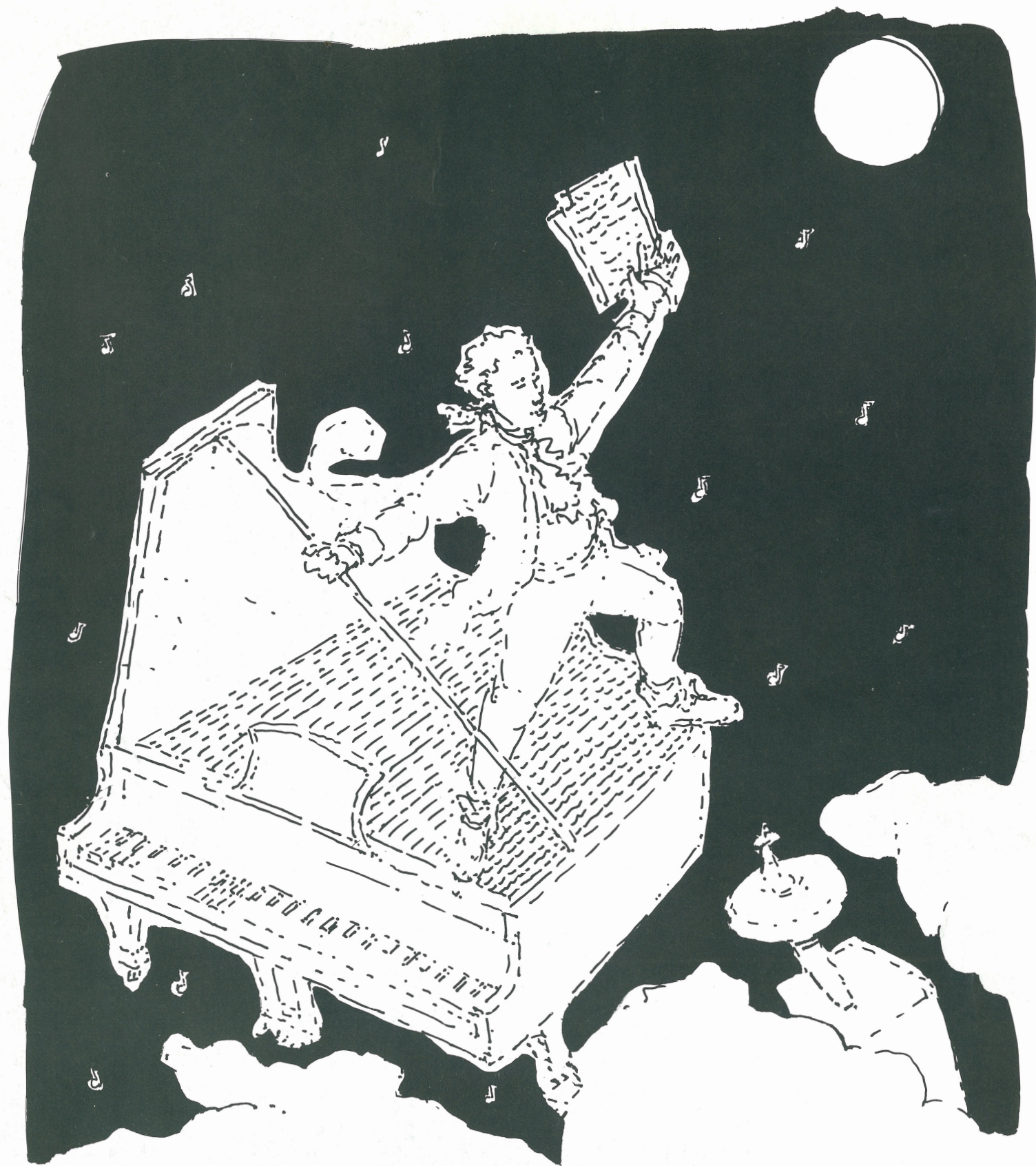
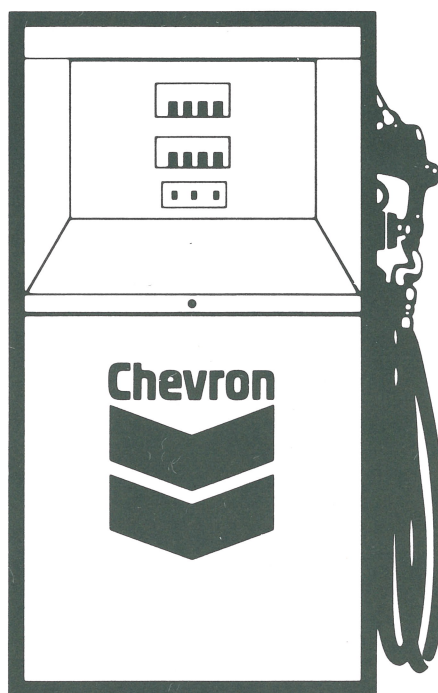




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Though it may seem paradoxical given the sold-out houses, I should like to mention that revenues from ticket sales cover only half of the actual costs involved in mounting this exciting event. The Festival could not take place without the generous support of our sponsors, CBC Radio, Air Canada, British Columbia Forest Products Ltd., Canarim Investment Corporation Ltd., Lignum Ltd., Tree Island Industries Ltd., M.K. Wong & Associates, the Leon and Thea Koerner Foundation, and all three levels of government.

We owe a debt of appreciation to St. George's School for providing the Festival with a home, to our many volunteers for their tireless energy and, as well, for the generosity of a great many of you in our audience.

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• PROGRAM NOTES •

by David Duke

MAURO GIULIANI (1781-1829) *Grand Sonata in E minor, Opus 25* (c. 1805)

The Italian virtuoso Mauro Giuliani was a fashionable composer of all sorts of guitar-oriented music works usually designed for in-house performance by amateurs. Giuliani also extended his instrument's range and wrote concerti, lieder and chamber music; the *Grand Sonata* elevates the guitar's status to that of a true concert instrument.

WOLFGANG AMADEUS MOZART (1756-1791) *Sonata in D major K. 448* (1781)

Since it was written at just about the same time as *Idomeneo* and *The Abduction from the Seraglio*, it isn't too far-fetched to think of the D major *Sonata* as opera for two pianos: first a buoyant *Allegro con spirito* overture; then an aria or, rather a duet, in the form of a *cantabile Andante* and a rollicking ensemble-like *Molto allegro* to conclude. Operatic or not, there can be no disagreement with Eric Blom, who calls K. 448 "an elegant and endearing work, beautifully devised for its special medium."

WOLFGANG AMADEUS MOZART (1756-1791) *Quartet in D major K. 285* (1777)

Written less than five years before the D major *Sonata*, the first of Mozart's quartets for flute and strings is a successful and much loved work — notwithstanding the composer's celebrated ambivalence towards the featured instrument. Commissioned by a dilettante flautist, the *Quartet* is uncomplicated and intentionally diversionary or, as Homer Ulrich puts it, "a charming work, typically Mannheim in its graciousness, melodiousness, and absence of deeply felt sentiment."

ASTOR PIAZZOLLA (1915-) *Three Tangos* (c. 1970)

By definition "an urban modern dance of Argentina," the tango shot to prominence in the early years of this century only, like most dance crazes, to languish into semi-obscurity. Though earlier composers such as Albéniz, Satie and Stravinsky wrote tangos of more than ephemeral import, no one could have predicted the tango renaissance of recent years — due in no small measure to Astor Piazzolla, who has broadened the tango's horizons to embrace extended compositions, chamber works, and even a tango-based opera.

ANTONIN DVORAK (1841-1904) *String Quartet in F major, S. II8* "American" (1893)

By far Dvorák's most popular string quartet, the "American" was written during the summer of 1893 in Spillville, Iowa. Various reasons for the nickname have been suggested by countless romantically minded commentators — everything from the inclusion of the "song of the scarlet tanager" in the third movement, supposed reminiscences of spirituals and plantation songs, to suggested influences of native Indian drumming. Whatever difference this makes to our musical understanding of what is essentially a Czech Romantic-nationalist work, no doubt these hints of local colour have helped the F major *Quartet* achieve warhorse status with the assurance of continuing generations of further performances.

LUDWIG VAN BEETHOVEN (1770-1827) *Polonaise in C major, Opus 89* (1814) *Fantasia, Opus 77* (1809)

Beethoven's minor keyboard compositions range from tiny album pieces through to some underperformed masterworks. Two will be heard this evening. The C major *Polonaise* was written in a rather crass attempt to impress the Russian Empress Elizabeth (who was in town for the Congress of Vienna). The Opus 77 *Fantasia* is a wide-ranging improvisation which harkens back to the important fantasias of Mozart and C.P.E. Bach as well as suggesting the more experimental aspects of Beethoven's own late sonatas.

MICHAEL BAKER (1941-) *Capriccio* (1964)

Before Michael Baker became known as one of this country's pre-eminent film composers, he established a significant repertoire of chamber and orchestral compositions. The *Capriccio* for two pianos was, in fact, composed while Baker was still a UBC student. In it he shows a clear and confident indication of the direction that virtually all his work would take: music that is traditional both in terms of harmonic content and formal design but infused with a melodic directness and brilliance that is his trademark. In the Canadian musical environment (which so often seems to unduly appreciate correct essays in fashionable technique) Baker has cultivated his own insouciant idiom with remarkable success.

LUIGI BOCCHERINI (1743-1805)
Quintet in D minor G. 448 "Fandango"
 (1798)

"There is no reason to assume that the quintets for guitar and strings were not arranged by Boccherini himself," asserts scholar Y. Gérard in his exhaustive catalogue of Boccherini's equally exhausting sea of music, who proceeds to detail how the quintets were fitted together from disparate earlier works. Though Boccherini worked during the time-frame we normally associate with the great Viennese classical composers, his music reflects a courtly idiom designed to entertain, delight and amuse (and not to present the "complexities" of a Mozart or the "individualism" of a Beethoven). This elegance and sensitivity is especially apparent in the opening movements; the unexpected finale is a reminder of Boccherini's long years of service in Madrid, a remarkable fandango aptly described by Hans Christoph Worbs as "absolutely manic."

FRANZ SCHUBERT (1797-1828)
Quintet in C major D. 956 (1828)

Schubert composed his unlikely masterpiece in the final months of his life; "why he composed a string quintet, particularly why he chose so unusual a combination of instruments is a mystery," writes Schubert expert Maurice Brown, who then suggests two possibilities. Perhaps it was designed for performance by a Schubertian family quintet or, less likely, as a reversion to the quintet scoring practices of Boccherini.

Like so much of Schubert's music, it was not immediately performed; in fact it was as late as 1850 before it was first exhumed and given a much abridged reading in Vienna. Happily the transcendent quality of the work was immediately apparent and it is now considered one of the very greatest works in the repertoire, prized above all for its elegiac trio and what Brown calls, with simple assurance, "one of the loveliest *adagios* in all music."

SERGEY PROKOFIEV (1891-1953)
Sonata in C major Opus 56 (1932)

Prokofiev's chamber music has never developed the same audience as his popular orchestral or solo keyboard work. And even among these pieces the two-violin *Sonata* is an oddity. Written in 1932, it was one of Prokofiev's last aggressively "Western" compositions completed before his disillusioned return to the USSR.

DARIUS MILHAUD (1892-1974)
Scaramouche, Opus 165b (1937)

Darius Milhaud's amazing productivity can be daunting: there is something almost agricultural about his fecundity. One imagines him harvesting music rather than



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composing it. The ebullient *Scaramouche* suite was assembled in 1937 from bits and pieces of incidental music for the theatre.

JOSEPH HAYDN (1732-1809)

Quartet in D major (after String Quartet in E major H. III, 8) (1765)

The *Quartet* that opens this evening's diverse programme is in fact an abbreviated adaptation of an 18th century arrangement of one of Haydn's first string quartets. Long before that genre assumed the nearly mythic portentousness it achieved by the end of the classical period, string quartets were rather casual *divertimenti* and, as such, could be easily and appropriately re-worked for alternate forces. At some point Opus 2 No. 2 was arranged for performance with Baroque lute replacing the first violin. In more recent times this adaptation has become popular as an effective work for guitar and strings. In this version it's interesting to note the charm and added delicacy the timbre of the guitar brings to the ensemble.

BELA BARTOK (1881-1945)

Sonata for two pianos and percussion (1937)

Bartók's masterly *Sonata for two pianos and percussion* was originally commissioned by Paul Sacher, the innovative director of the Basle Chamber Orchestra. The work represents Bartók at the pinnacle of his development as a composer. While the scoring may at first seem unorthodox, the use of percussion represents a conscious rejection of the implicit sentimentality of strings in favour of the objectivity and precision of keyboard and percussion, a fresh, theatrically effective combination. Though the sonata is scarcely 30 minutes in length, it is disproportionately filled with musical content, beginning with an *Assai lento* introduction which alludes to fragments of the thematic materials explored throughout the work. The first movement proper is an extended (though formally orthodox) sonata-form; like Brahms and Beethoven, Bartók stressed structure above all other considerations. A ternary *Lento* forms a slow but not essentially lyric centre followed immediately by a bravura *Allegro* which in turn ends, rather surprisingly, with a whispered coda of ingenuous charm.

CLAUDE-ACHILLE DEBUSSY (1862-1918)

Syrinx for solo flute (1912)

While not the first work for unaccompanied flute, *Syrinx* demonstrates its status as the favorite instrumental child of the impressionists. Here, in contrast to the

immense range of Debussy's complete orchestral palette, he explores a monochromatic universe of timbres and textures.

ROBERT SCHUMANN (1810-1856)

Quintet in E flat major Opus 44 (1842)

In Robert Schumann's uneven corpus of chamber music, the *Piano Quintet* holds pride of place, not just as Schumann at his best but also as a model for subsequent composers. Schumann's controversial biographer Peter Oswald believes that the *Quintet* "is like a small concerto for piano" and was above all a practical composition designed so that Clara Schumann could "perform it at home or in various private residences without having to worry about a whole orchestra." Indeed Clara did popularize the work, playing it with considerable acclaim and success, though her *bête noir* Franz Liszt perceptively noted that the work was too reminiscent "of Leipzig" — derivative of Mendelssohn's increasingly reactionary emphasis on academic propriety.

FREDERICK SCHIPIZKY (1952-)

Five Vignettes (1975)

Trained at UBC and Juilliard, composer Fred Schipizky is equally known here in

his home town for his work in the VSO bass section. Not surprisingly, the *Vignettes* use Schipizky's own instrument, but in collaboration with the viola. It's an unusual combination but one with great potential as the composer explores his wide insider knowledge of string colours during the five *Gebrauchsmusik* miniatures.

CLAUDE BOLLING (1930-)

Suite for flute and jazz piano (1972)

The phenomenal success of French composer-pianist-arranger Claude Bolling's several suites is no surprise given their attractive and just slightly surreal blend of the baroque and the blues. While purists (either jazz or classical) may have objections, the knowing fusion of clichés from both idioms makes these breezy pieces a source of sophisticated amusement on a good number of levels.

FRANCIS POULENC (1899-1963)

Sonata (1956)

This evening's all-French programme begins with Poulenc's evanescent flute *Sonata* which, like the *Trio* for oboe, bassoon and piano heard last summer, exemplifies Poulenc's wit and polish. Unlike the *Trio*, the *Sonata* was written late in the composer's career as part of a valedictory



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series of wind sonatas — compositions which have become some of Poulenc's most performed works. In this sonata Poulenc's concept of the flute is made perfectly clear: a flamboyant, even flighty instrument, certainly capable of insight and melodic sensitivity (but rarely profundity), facile to the point of exhibitionism. The composer's own instrument, the piano, plays the role of a sly conspirator, a partner in crime rather than an actual equal.

MAURICE RAVEL (1875-1937)
Trio in A minor (1914)

Ravel's magnificent *Trio* was composed in 1914, a transitional period in the composer's life. With the impressionist masterworks such as *Daphnis et Chloé* and *Gaspard de la nuit* completed, but the experimentalism of the *Chansons madécasses* and the piano concertos still to come, residual elements of Ravel's ultra-sensuous early style are still found in the *Trio* as well as foreshadowings of his more hard-edged and eclectic later works. The work is expansive in scope but, paradoxically, carefully paced and economical, beginning with an almost tentative *Moderé*; a lively scherzo (exotically called *Pantoum* after a Malayan poetic form) follows. The restrained and sober *Passacaille* presents some of Ravel's most serious yet

elegant music and leads, with step-by-step logic, to the final cumulative *Animé* with its ecstatic climax of almost orchestral intensity.

ERNEST CHAUSSON (1855-1899)
Concert in D major, Opus 21 (1892)

One of the hothouse plants of the chamber repertoire, Chausson's rarely performed "concert" (not concerto) is a work of tangible eccentricity, a genuine period piece and a perfect work for festival performance. Written in the early 1890s, it personifies the late romantic tradition in French music and demonstrates not only the obvious influences of Chausson's teachers Massenet and Franck but also the still potent legacy of Richard Wagner. Indeed it is, for better or worse, chamber music conceived along Wagnerian lines: an epic confrontation of piano and violin "soloists" against the string quartet as miniature "orchestra" — a 50-minute extravaganza which rambles from the sentimental gloom of the opening *Décidé* through the coy Fauré-like *Sicilienne*, to a lush *Grave* and a frankly (Franckly?) melodramatic *Très animé* finale. Get out your handkerchiefs, chocolates, and smelling salts.

JOSEPH HAYDN (1732-1809)
String Quartet in C major Opus 74 No. 1 H.III, 72 (1793)

The years that separate Haydn's Opus 2 No. 2 (heard last Wednesday) and the Opus 74 No. 1 saw the completion of his tenure at the Esterházy court and his first successful trip to England — not to mention his virtual invention of the symphony and the string quartet. The six quartets commissioned by Count Anton Apponyi were written in the mid-1790s; the C major is in what we now view as the standard quartet format: an *Allegro moderato* first movement (with, in this case, a short introduction); a slow *Andantino grazioso*; Minuet and trio; and a rapid finale.

CARL MARIA VON WEBER (1786-1826)
Grand duo concertant J. 204 (1816)

Though Weber's current reputation is somewhat less than exalted, his influence on the first generation of Romantics — Schumann, Mendelssohn and Berlioz — was considerable. Certainly he did more for the popularity of the clarinet than any composer other than Mozart. The *Grand duo* is a still popular manifestation of Weber's special relationship with the



MARTIN HONISCH, "The Dahingewaschen Grounds and Hutchen", oil on canvas, 57" x 45", 1987.



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instrument. In his exemplary notes for the "original instruments" recording for *éditions du l'Oiseau-Lyre* of the work (and yes, Early Romantic music is now being historically re-evaluated and recorded on authentic instruments), John Warrack is especially impressed by the duo textures of the *Allegro*, the characteristically apt *Andante* and the ingenious and witty *Rondo* with its "mock sinister" effects. "We are not expected to take this version of the Romantic shudder so seriously," he concludes, "and it is in the bass that the skittish main theme first shows its head again before the work races to its close."

SERGEY RAKHMANINOV

(1873-1943)

Fantasy-tableaux (Suite No. 1), Opus 5 (1893)

Conventional standards of taste and musicianship can scarcely be applied to the first of Rakhmaninov's two suites for two pianos. The *Fantasy* (as it was first called) is an extravagant work written when the composer was 20. Rakhmaninov was never an especially composerly composer, and the *Fantasy* is even less developed than many of his later works; but, though some writers have called it dense, theatrical, even self-indulgent, it's hard to think of a work which creates a more sensuous two piano sonority. Here, everything is extreme — a flamboyant *fin de siècle* duo, with a sound and a sensibility all its own, a thrilling, if uneven, gem.

OLIVIER MESSIAEN (1908-)

Quartet for the End of Time (1940)

No other chamber work written this century has quite the devastating impact of Messiaen's *Quartet*, composed while the composer was a prisoner of war at the beginning of WWII. Messiaen's unorthodox scoring was determined by the resources he had at hand (amongst his fellow prisoners were a clarinetist, violinist and cellist); the philosophical/religious programme of the work (derived from the



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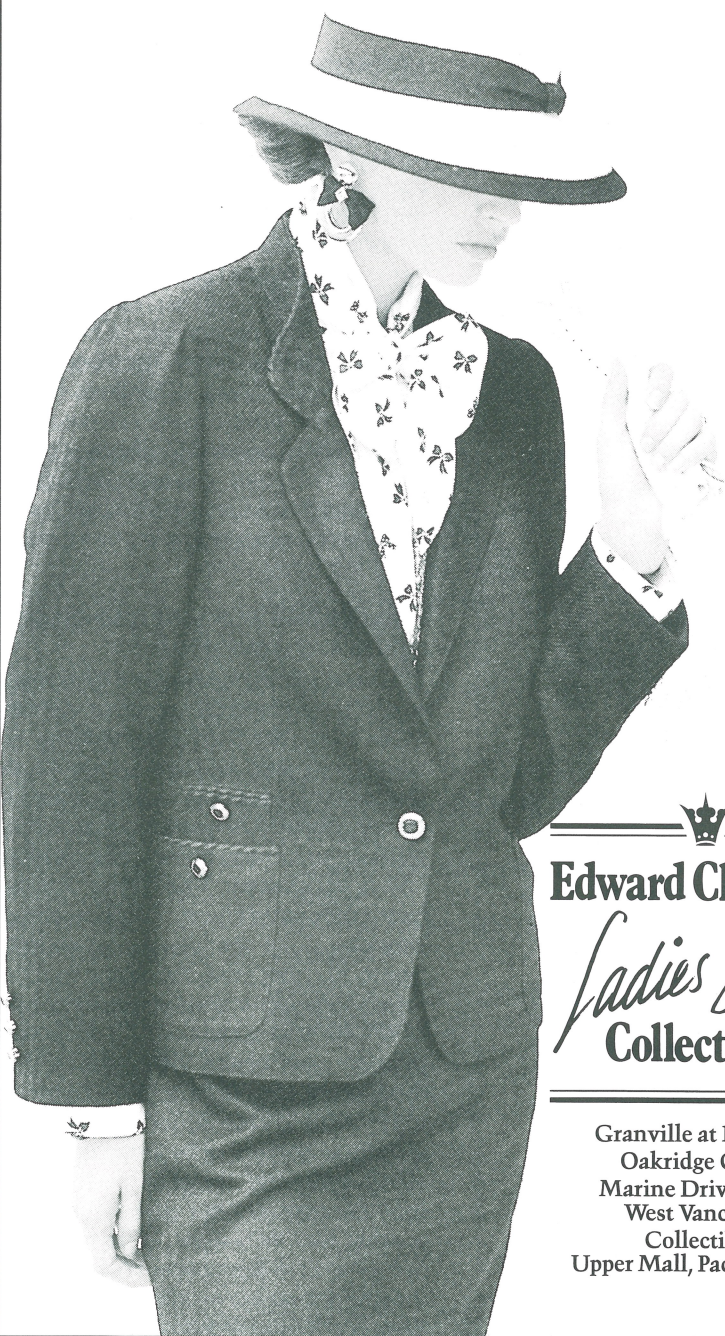
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Book of Revelations), a response to his situation, an heroic affirmation in those values he believes to be enduring. The structure of the *Quartet* is equally unusual — eight interdependent segments, each a meditation on different aspects of the mystical text. In the composer's own notes his focus on the complexities of the music and his very specific religious perspective can often obscure the direct emotional revelations of the music. Messiaen's technical language is sophisticated and impressive; but the message of the work is simple and in every sense universal.

JOHANN SEBASTIAN BACH (1685-1750)

Sonata in E minor BWV 1034 (1720)

GARY SCHOCKER (1959-) *Reflections and Resolutions (1987)*

LENNON/McCARTNEY *Three Songs (c. 1969)*

Where but the Vancouver Chamber Music Festival are you likely to encounter Bach, Schocker and the Beatles sharing the same recital? We begin with Bach's E minor *Sonata*, a baroque standard played here on modern instruments. Gary Schocker composed his display piece *Reflections and Resolutions* in New York last year — a classical recital piece with a mild jazz-pop flavour. The three classic Lennon/McCartney tunes are presented (for the first time on this continent) in an excellent new guise, specially prepared for cellist extraordinaire Steven Isserlis, an in-house assignment undertaken by his sister.

GIOACHINO ROSSINI (1792-1868) *Sonata in C major (1804)*

Rossini's contemporaries deferentially saw him as a musical tycoon or operatic mafia don. But there's no denying his remarkable talent, awesome facility, or, for that matter, his taste and sense of timing. At the very height of his career he betook himself (and his fortune) off for a long and glutinous retirement. The *String Sonatas* have a convoluted history. Legend (perhaps engendered by the composer himself) asserts that they were the casual result of three afternoons' self-amusement when the composer was a ripe old 12. Unknown through most of the 19th century, they became popular only after their rediscovery by Alfredo Casella. Today they are frequently played either by string quartet or string orchestra; tonight's performance uses the original (and slightly perverse) scoring for two violins, cello and bass. Whatever their provenance the sonatas are delightful chamber overtures, rolling with theatrical vigour and Rossinian humour.

FRANZ SCHUBERT (1791-1828) *Sonata in A minor D. 821 "Arpeggione" (1823)*

The baryton, the glass harmonica, the ophicleide and the serpent (not to mention, one shudders to add, the castrato) have all gone to the great boneyard of obsolete tone colours. But in this infamous assembly the arpeggione is surely uniquely favoured: which other dinosaur had one of Schubert's best sonatas written for it?

For what it's worth, the arpeggione was an ineffectual combination of the guitar, gamba and cello invented in 1823 and never much of a success. Alas, the arpeggione no longer freely roams on our concert platforms, but lots of more adaptable survivors have been quick to poach its sonata. Tonight we will hear it impersonated by the cello — but that's all right, since Schubert's elegant and intimate fortepiano is being impersonated in turn by the modern Steinway grand.

JOHANNES BRAHMS (1833-1897) *Quintet in F minor, Opus 34 (1864)*

The Opus 34 *Quintet* is one of Brahms's very greatest works and a fitting climax for the Third Vancouver Chamber Music Festival. Few of Brahms' works were subject to such a complex gestation: it was first presented as a string quintet with two cellos (the forces of the great Schubert *Quintet*), then revised as a sonata for two pianos, and then finally reworked a third and last time into the present format.

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

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

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

• PROGRAMS •

Concerts in the 1988 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 8, 9, 10 and 11 at 8 p.m.



Program 1

Friday, July 29



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

Pre-dinner recital - 6:15 p.m.

GIULIANI

Grand Sonata in E minor, Opus 25

for violin and guitar

Maestoso

Theme and variations: Andantino grazioso

Menuetto; Allegretto

Rondo: Allegretto

MARGARET BATJER, violin

NORBERT KRAFT, guitar

Concert - 8:30 p.m.

MOZART

Sonata in D major, K. 448

for two pianos

Allegro con spirito

Andante

Molto allegro

ANGELA CHENG, CHRISTOPHER O'RILEY, pianos

MOZART

Quartet in D major, K. 285

for flute, violin, viola and cello

Allegro

Adagio

Rondo

GARY SCHOCKER, flute

MARGARET BATJER, violin

ALYOSIA FRIEDMANN, viola

SHAUNA ROLSTON, cello

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PIAZZOLLA

Three Tangos

for flute and guitar

GARY SCHOCKER, flute

NORBERT KRAFT, guitar

DVORAK

String Quartet in F major, S. 118 "American"

Allegro ma non troppo

Lento

Molto vivace

Vivace ma non troppo

MELIORA STRING QUARTET

Program 2

Monday, August 1



This evening is brought to you by a generous donation from British Columbia Forest Products Ltd.

Pre-dinner recital - 6:15 p.m.

BEETHOVEN

Polonaise in C major, Opus 89

Fantasia, Opus 77

JOHN O'CONOR, piano

Concert - 8:30 p.m.

BAKER

Capriccio

for two pianos

ANGELA CHENG, JOHN O'CONOR, pianos

BOCCHERINI

Quintet in D minor, G. 448 "Fandango"

for guitar and strings

Pastorale

Allegro maestoso

Grave assai

Fandango

NORBERT KRAFT, guitar

MARGARET BATJER, CALVIN WIERSMA, violins

STEVEN DANN, viola

SHAUNA ROLSTON, cello

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

SCHUBERT

Quintet in C major, D. 956

for strings

Allegro ma non troppo

Adagio

Scherzo: Presto; Trio: Andante sostenuto

Allegretto

MELIORA STRING QUARTET

STEVEN ISSERLIS, cello

• PROGRAMS •

Concerts in the 1988 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 8, 9, 10 and 11 at 8 p.m.



Program 3

Wednesday, August 3



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

Pre-dinner recital - 6:15 p.m.

PROKOFIEV

Sonata in C major, Opus 56

for two violins

Andante cantabile

Comodo, quasi allegretto

Allegro

Allegro con brio

IAN SWENSEN, CALVIN WIERSMA, violins

MILHAUD

Scaramouche, Opus 165b

for two pianos

Vif

Modéré

Brazileira

JOHN O'CONOR, CHRISTOPHER O'RILEY, pianos

Concert - 8:30 p.m.

HAYDN

Quartet in D major

for guitar, violin, viola and cello

Allegro

Menuetto and Trio

Adagio

Finale: Presto

NORBERT KRAFT, guitar

STEVEN DANN, viola

MARGARET BATJER, violin SHAUNA ROLSTON, cello

BARTOK

Sonata for two pianos and percussion

Assai lento; Allegro molto

Lento, ma non troppo

Allegro non troppo

ROBERT SILVERMAN, CHRISTOPHER O'RILEY, pianos

JOHN RUDOLPH, TONY PHILLIPPS, percussion

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

DEBUSSY

Syrinx

for solo flute

GARY SCHOCKER, flute

SCHUMANN

Quintet in E flat major, Opus 44

for piano and strings

Allegro brillante

In modo d'una marcia: Un poco largamente

Scherzo: Molto vivace

Allegro, ma non troppo

ANGELA CHENG, piano

MELIORA STRING QUARTET

Program 4

Friday, August 5



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

Pre-dinner recital - 6:15 p.m.

SCHIPIZKY

Five vignettes

for viola and bass

Adagio espressivo

Andante cantabile

Moderato

Con spirito

Canzona

STEVEN DANN, viola

WILMER JOHN FAWCETT, double bass

BOLLING

Suite for flute and jazz piano

Baroque and Blue

Sentimentale

Fugace

GARY SCHOCKER, flute

ALEXANDER PESKANOV, piano

JOHN RUDOLPH, percussion

WILMER JOHN FAWCETT, double bass

Concert - 8:30 p.m.

POULENC

Sonata

for flute and piano

Allegro malinconico

Cantilena

Presto giocoso

GARY SCHOCKER, flute; JOHN O'CONOR, piano

RAVEL

Trio in A minor

for piano, violin and cello

Modéré

Pantom: Assez vif

Passacaille: Très large

Finale: Animé

CHRISTOPHER O'RILEY, piano

ROBERT McDUFFIE, violin; STEVEN ISSERLIS, cello

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

CHAUSSON

Concert in D major, Opus 21

for piano, violin and string quartet

Décidé

Grave

Sicilienne

Très animé

JOHN O'CONOR, piano; MARGARET BATJER, violin;

MELIORA STRING QUARTET

• PROGRAMS •

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Program 5

Monday, August 8



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

Pre-dinner recital - 6:15 p.m.

HAYDN

String Quartet in C major, Opus 74 No. 1 H.III,72

Allegro moderato
Andantino grazioso
Menuetto: Allegro
Finale: Vivace

MELIORA STRING QUARTET

Concert - 8:30 p.m.

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for clarinet and piano
Allegro con fuoco
Andante con moto
Rondo: Allegro

JOAQUIN VALDEPEÑAS, clarinet
JOHN O'CONOR, piano

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MESSIAEN

Quartet for the end of time

for clarinet, piano, violin and cello

Liturgie de cristal
Vocalise, pour l'Ange qui annonce la fin du Temps
Abîme des oiseaux
Intermède
Louange à l'Eternité de Jésus
Danse de la fureur, pour les sept trompettes
Fouillis d'arc-en-ciel, pour l'Ange qui annonce la fin du Temps
Louange à l'Immortalité de Jésus

JOAQUIN VALDEPEÑAS, clarinet
CHRISTOPHER O'RILEY, piano
ROBERT McDUFFIE, violin
STEVEN ISSERLIS, cello

Program 6

Wednesday, August 10



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

Pre-dinner recital - 6:15 p.m.

J.S. BACH

Sonata in E minor, BWV 1034

for flute and continuo
GARY SCHOCKER, flute
CHRISTOPHER O'RILEY, piano
SHAUNA ROLSTON, cello

SCHOCKER

Reflections and Resolutions

for flute and piano
GARY SCHOCKER, flute
CHRISTOPHER O'RILEY, piano

LENNON/MCCARTNEY

Three Songs

STEVEN ISSERLIS, cello
CHRISTOPHER O'RILEY, piano

Concert - 8:30 p.m.

ROSSINI

Sonata in C major

for two violins, cello and bass
Allegro
Andantino
Allegro

MARGARET BATJER, STEVEN DANN, violins
SHAUNA ROLSTON, cello
WILMER JOHN FAWCETT, double bass

SCHUBERT

Sonata in A minor, D. 821, "Arpeggione"

for cello and piano
Allegro moderato
Adagio
Allegretto

STEVEN ISSERLIS, cello; ROBERT SILVERMAN, piano

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

BRAHMS

Quintet in F minor, Opus 34

for piano and strings
Allegro non troppo
Andante, un poco Adagio;
Scherzo: Allegro
Finale: Poco sostenuto; Allegro non troppo;
Presto non troppo

ALEXANDER PESKANOV, piano
ROBERT McDUFFIE, MARGARET BATJER, violins
STEVEN DANN, viola; STEVEN ISSERLIS, cello

• ACKNOWLEDGEMENTS •

The Vancouver Chamber Music Festival gratefully acknowledges the financial support of the Government of British Columbia, through the Ministry of Tourism, Recreation and Culture; the Government of Canada through the Department of Communications; the City of Vancouver; the Touring Office of the Canada Council; and the Leon and Thea Koerner 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 from the United Kingdom for Steven Isserlis and his cello.
Rehearsal space for our artists has been graciously provided by the UBC School of Music.

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• THE ARTISTS •



MARGARET BATJER (*violinist*) studied under Ivan Galamian and David Cerone at the Curtis Institute in Philadelphia. She has performed with the Chicago, St. Louis, Seattle and Dallas

Symphonies within the United States, and has also appeared with the RTE Broadcast Orchestra of Dublin, Ireland, the Chamber Orchestra of Europe and the East Berlin Sinfonie Orchestra. Ms Batjer won the Gold Medal at the G.B. Dealey Awards competition in Dallas, and has been selected for the Affiliate Artists Residency Program. As a chamber musician, she appears at the festivals in Naples and Cremona, Italy and is a frequent participant in the Marlboro Music Festival.



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.



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

the same position with the Tonhalle Orchestra, Zurich, the Concertgebouw in Amsterdam, and the Vancouver Symphony. He is currently Principal Viola of the Toronto Symphony. Mr. Dann's experience as a chamber musician is

extensive and includes performances with William Primrose, Salvatore Accardo, the Vegh and Orford Quartets. He is a former member of the acclaimed Glinka Quartet and has performed in Europe as well as Canada, the United States, and the People's Republic of China.



WILMER (BILL) FAWCETT (*bassist*) is Associate Principal Bass in the Vancouver Symphony Orchestra and Principal Bass in the CBC Vancouver Orchestra. A graduate of the University of Alberta, the Juilliard

School and the University of Indiana, he has been active in the musical life of Vancouver since 1966. He teaches at the University of British Columbia and the Vancouver Academy of Music, performs regularly with the Purcell Quartet and the Masterpiece Trio, and has appeared with the Melos Quartet of Stuttgart.



ALOYSIA FRIEDMANN (*violinist*) was born in Seattle, where she began violin studies with her father, Martin. After studying at the University of Washington, she proceeded to Juilliard,

as a student of Ivan Galamian. She has won many prizes and competitions, including the Artists International Competition series in New York, the Music Teachers National Association Competition and the First Prize Award from the National Arts Club in New York. She has been a member of the Horizon String Quartet and has performed with many of New York's major chamber music groups. In 1986 she made her New York recital debut in Carnegie Hall.



STEVEN ISSERLIS (*cellist*) was born in London, England and studied at the International Cello Centre there and at Oberlin College in Ohio. He has worked with all the major British orchestras and is heard frequently on BBC radio and television. In 1986/87 he made his Canadian debut in Toronto and has toured the United States, Europe and the Soviet Union. As a chamber musician, he has appeared with the Takacs, Brandis, Lindsay,

The Vancouver Chamber Music Festival

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

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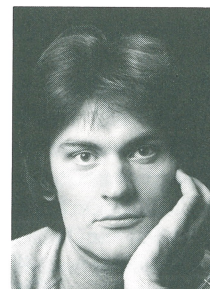
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Endellion and Chilingirian Quartets. Recently, he has played in the Spoleto Festivals in the United States, Italy and Australia. He teaches at the Eastman and Guildhall Schools of Music and will give master classes at the International Musicians Seminar at Prussia Cove in Cornwall.

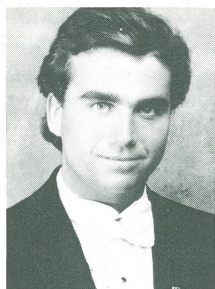


NORBERT KRAFT
(classical guitar), a native of Austria, has performed as guest soloist with most of Canada's major orchestras. Mr. Kraft's long list of prizes includes the Grand Prize of the National

CBC Talent Festival in 1979 with First Prize in the category of guitar, and the top prize at the Segovia International Guitar Competition in Mallorca, Spain. He has performed with the Boston Pops and was recently the featured soloist at the International Guitar Festival in Toronto, and has tours planned to England, Eastern Europe and the Far East, later this year. Mr. Kraft has performed on TV and has his own radio series and chamber ensemble. He has also recorded extensively. Mr. Kraft is a Professor of Guitar at the Faculty of Music, University of Toronto.



THE MELIORA STRING QUARTET, consisting of **IAN SWENSEN** (violinist), **CALVIN WIERSMA** (violinist), **MARIA LAMBROS** (violinist) and **MICHAEL KANNEN** (cellist), was founded in 1983 and has a long list of chamber music awards, including the Naumburg Chamber Music Award in 1985 and both the Coleman and Fischhoff Prizes in 1984. They have also worked and performed with the Cleveland Quartet. Since 1985, the Quartet has toured extensively and made debuts in Boston's Jordan Hall and New York's Alice Tully Hall. The Meliora performed at the Library of Congress, the Brooklyn Academy of Music, Princeton, Harvard and many prominent American cities. Frequent guest artists at the Spoleto Festival in Italy and Charleston, the Meliora is the first Quartet-in-residence at Spoleto/Australia.



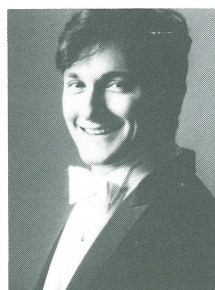
ROBERT McDUFFIE (*violinist*), a native of Georgia, studied with Dorothy DeLay at the Juilliard School. He has performed in Europe, South America and the Soviet Union and has appeared

as soloist with the Chicago, St. Louis, American, Czech Philharmonic (under Vaclav Neumann) and Danish National Orchestras. He has collaborated with Yehudi Menuhin in chamber music performances at Carnegie Hall and at the Lincoln Center on the Great Performers series. An active chamber music participant, Robert McDuffie has performed in the Seattle and Vancouver Chamber Music Festivals and is Artist-in-Residence at the Aspen Music Festival.



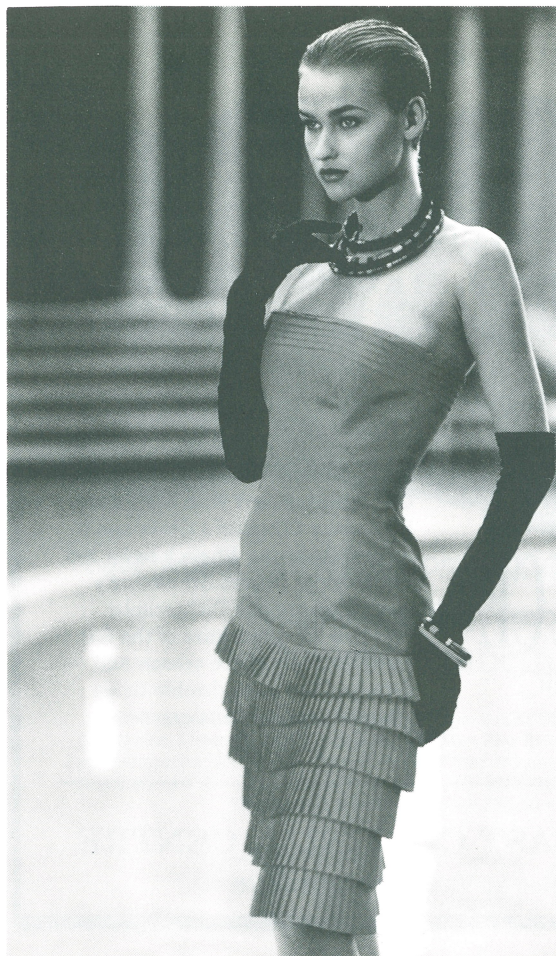
JOHN O'CONOR (*pianist*), a native of Ireland, began his studies at the College of Music in Dublin, later moving to Vienna on scholarship. In 1973 he won First Prize in the International Beethoven Competition,

soon to be followed by another win at the Bösendorfer Piano Competition. He has appeared as guest soloist with the Vienna Symphony Orchestra, Czech Philharmonic, Philharmonica Hungarica and many London orchestras. Mr. O'Connor made his American debut in 1983 at the Lincoln Center in New York. Since then, he has played with the National Symphony in Washington, D.C., and toured the Soviet Union and Japan. John O'Connor is a prolific recording artist on the Telarc, RCA and Columbia labels.



CHRISTOPHER O'RILEY (*pianist*) is a graduate of the New England Conservatory of Music and has captured top prizes at several of the world's most prestigious competitions (Montreal, Leeds, Busoni, Van

Cliburn), and has also been a recipient of the coveted Avery Fisher Grant. He has appeared as soloist with leading American orchestras and has performed in recital in both the U.S. and Europe. A versatile artist, Christopher O'Riley is an active member of the Boston Chamber Music Society and performs extensively for the International Society for Contemporary Music at Tanglewood. He has collaborated with the Gabrielli, Muir and Manhattan String Quartets, and has participated in the Marlboro, Great Woods and Seattle and Vancouver Festivals.



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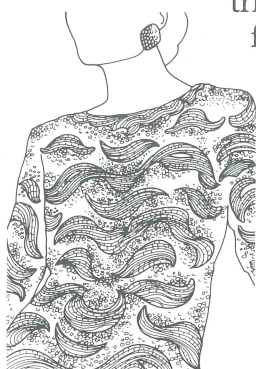
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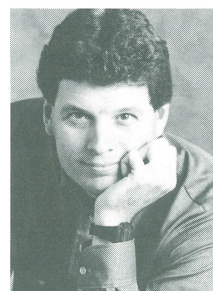
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ALEXANDER PESKANOV (pianist) achieved recognition at the age of 15 as First Prize Winner of the Ukrainian Republic Competition. In 1973 he emigrated to the U.S. and became a student of Ania Dorf-

mann at the Juilliard School where he received his Bachelor's and Master's Degrees and won the school's Concerto Competition. He made his American debut as soloist with the National Symphony under Mstislav Rostropovich to great critical acclaim, and since then has appeared with many of the leading American orchestras. In addition, he has performed with the London Symphony, the English and Polish Chamber Orchestras, being the soloist for the latter's U.S. tour. He has appeared at the Festivals of Wolf Trap, Aspen, Grant Park, Saratoga and Seattle. A recipient of two special ASCAP awards, he has been chosen by Affiliate Artists as a Xerox Pianist for the next two seasons. Alex Peskanov is a Baldwin Artist.



TONY PHILLIPPS (percussionist), a native of Wisconsin, began his studies in his home state under Tele Lesbines and Michael Rosen, two prominent members of the Milwaukee Symphony. He went on to the College

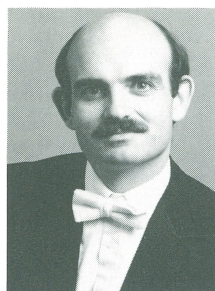
Conservatory in Cincinnati where he studied with Fred Hinger and Edward Wuebold and earned his Bachelor of Music degree in performance. Mr. Phillipps performed extensively with the Cincinnati Symphony until he moved to British Columbia and joined the Vancouver Symphony Orchestra in 1979. Mr. Phillipps has also performed at the Aspen Music Festival and is currently a popular Vancouver jazz musician in addition to his symphony performances.



SHAUNA ROLSTON (cellist) was born in Edmonton, Alberta, and received her early music education at the Banff International Arts Centre. She has appeared with most Canadian orchestras,

and played with the Abruzzi Orchestra in Italy, the Amsterdam Philharmonic at Concertgebouw, the Budapest Symphony, the London Philharmonic Orchestra and the English Chamber Orchestra. She has also toured Japan and Korea both as a soloist and with orchestras. Recent awards include her selection by *Musical*

America as one of "1986 Young Artists to Watch" and the Pro Musicus Foundation award for her debuts in Boston, Los Angeles, San Francisco and Washington, D.C.



JOHN RUDOLPH (percussionist) was born in Pennsylvania. His early teachers include Alan Abel and Charles Owen of the Philadelphia Orchestra. Mr. Rudolph received his Master of Music degree in per-

formance 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 a Principal Percussionist with the Vancouver Symphony Orchestra since 1976 and is also a member of the CBC Vancouver Orchestra. He was invited to join the Montreal Symphony at EXPO '86. The flute and percussion duo he formed with his wife travels and performs across the United States and Canada.



GARY SCHOCKER (flautist) was born in Easton, Pennsylvania and made his debut with the Philadelphia Orchestra as a winner of their Young Artists Competition. Mr. Schocker studied at the Juilliard School under

Julius Baker and Samuel Baron. He has won First Prize in the National Flute Association, New York Flute Club and East-West Artists competitions and the 1985 Young Concert Artists Auditions. Mr. Schocker has given recitals at the Ordway Music Theatre, the Gardner Museum, Phillips Connection, Wolf Trap Farm Park and Carnegie Hall. He has also played in festivals in Italy and France. The versatile Mr. Schocker also recently composed, arranged and directed the score for his fourth off-Broadway musical production.

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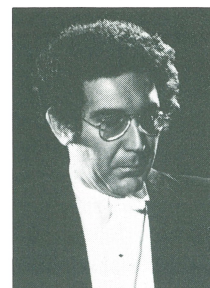
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ROBERT SILVERMAN (*pianist*) is one of Canada's best-known pianists. He tours regularly throughout North America, Europe, the Far East and Australia, and has performed with such orchestras as the Chicago, Sydney and BCC (London) Symphony Orchestras, the Leningrad Philharmonic, as well as every major orchestra in Canada. He has made over 15 recordings, one of which — his Orion album of Piano Music of Liszt — won a Grand Prix du Disque in Budapest. His most recent recordings include an all-Brahms album released by the CBC last fall. A celebrated teacher, Robert Silverman is currently on the faculty at the University of British Columbia School of Music.



JOAQUIN VALDEPEÑAS (*clarinetist*) has lived in Toronto since his appointment as Principal Clarinet of the Toronto Symphony in 1980. Born in Mexico, he was Principal Clarinet with the Los Angeles Philharmonic before continuing on to the Yale University School of Music, to study with Keith Wilson. Mr. Valdepeñas has performed in the Marlboro Music Festival, the Aspen Music Festival, Lincoln Center's Mostly Music Festival and the Évien Music Festival in France. He is a founding member of the International Chamber Artist Series of New York and is heard extensively on radio and television. He has performed throughout Canada and the U.S. and made his European debut in 1984 with the BBC Welsh Symphony. Mr. Valdepeñas is currently teaching at the Faculty of Music, University of Toronto.



• FESTIVALS •

by Michael Ajzenstadt

What is a festival? According to the *Oxford Advanced Learners' Dictionary of Current English*, a festival is a "(day or season for) rejoicing; public celebrations; ... series of performances ... given periodically." According to these definitions, the first festivals were the Olympic Games that began in 776 B.C. These gatherings combined sport competitions with religious rituals and art presentations. Even in our century, several Olympic Games have held art competitions or showcased lavish art festivals.

The competition element is inherent in various festivals in Britain until this very day. Although most festivals are no longer competitive, the contest element among musicians is apparent in the multitudes of musical competitions that are so popular today — competitions whose origin, no doubt, is the Olympic Games and other similar festivals in ancient Greece and Rome.

The more familiar festival tradition, the predecessor of today's festivals, began in the 18th century. The first music festivals were choral extravaganzas. The belief at the time must have been that quantity was most important. This doctrine carried over to North America where early festivals featured choirs of about 700 singers. In 1869 and 1872, bandmaster Patrick S. Gilmore organized two Jubilees in Boston that featured more than 20,000 participants each. In this century, however, festivals focus more on quality and individuality than on force of numbers.

Whether outdoors or indoors, art festivals in general and music festivals in particular are flourishing throughout the world. Some of these festivals centre around summer homes for symphony orchestras — Tanglewood, Ravinia, and Saratoga to name a few. Some festivals are generated from educational programmes — Marlboro, Aspen and Victoria — while others focus on a specific theme. Thematic festivals, whether the theme be a composer or a certain genre, aim at giving a kind of focus to the celebration; however, such a focus is not always necessary.

Audiences these days do not look for a specific reason to attend festivals. Rather, they seem to be charmed by the mere word. Everything that is a "festival" becomes attractive. The secret of each and every festival its audience. The numerous festivals throughout the world (in Vancouver alone there are about a dozen each year) have each cultivated a faithful audience. As each

festival ends, enthusiasts begin ordering tickets for next year's performances. The programme, at times, is of no consequence — the festival itself is what counts.

Audiences vary from one festival to another. The almost entirely black tie Salzburg Festival, for example, can only be afforded by the very rich, putting its tickets always at a premium. On the other hand, there are also festivals for the masses in which the main goal is to become a part of the general atmosphere not usually achieved at other events.

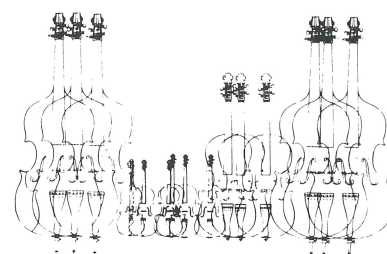
Whether for the rich or the poor, festivals have a very specific function: to create a merry atmosphere for those who attend them, combining this unique atmosphere with quality performances of programmes that are not usually presented. If a festival can do all this, it is a worthy one and will no doubt have a successful and "festive" lifespan.



•CHAMBER MUSIC BOOKSHELF•

These days it seems that people are spending as much time writing and reading about music as performing or listening to it. Music sections in book stores are full of volumes that provide a lot of information about music, and even more so about musicians.

A random survey of chamber music related books reveals the variety of subjects dealt with in the professional and popular music literature. Musicological treatises are out of our scope; however, pseudo-musicological works can be found in abundance. One example is Linda J. Noyle's *Pianists on Playing: Interviews with Twelve Concert Pianists* (The Scarecrow Press, 1987). The author seems to believe that it is possible to improve one's playing techniques by reading a book. She provides interviews with such pianists as Ashkenazy, Dichter, Fleisher, and Watts. Unfortunately, by asking each of the pianists the same questions, she produces a final result that will probably confuse any beginner. As for experienced pianists — they might find some anecdotes amusing, or even some technical advice beneficial, but on the whole, I doubt it.



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Much better is *The Art of Quartet Playing*, by the Guarneri Quartet, in conversation with David Blum (Cornell University Press, 1986). This is an excellent volume that tries to put into words (with many musical illustrations) some of their secrets and ideas about quartet playing. It does not always provide easy reading, and at times can be very analytical (the last chapter, concerning Beethoven's Opus 131, is such a case); however, this is a book that even the non-professional will enjoy. The members of this extraordinary quartet certainly give real insights into what chamber music playing is all about.

At the other end of the spectrum one finds Helen Epstein's *Music Talks: Conversations with Musicians* (McGraw-Hill, 1987). In this highly unfocused book, the author tries to explore the life stories of such musicians as Horowitz, Bernstein, Galway, or the Juilliard Quartet. No theme connects the book's thirteen chapters, except a tendency to emphasize the sensational. For example, in the chapter about Dorothy DeLay, one learns more about the students (especially Perlman) than about the famous violin teacher.

Also on the sensational side is Judith Kogan's *Nothing But the Best: The Struggle for Perfection at the Juilliard School* (Random House, 1987). Although this book is anything but perfection, it does manage, at times, to present the general atmosphere at the most prestigious music school in the world. Most of the leading musicians studied at Juilliard, so it is interesting to know what the school is all about. From autobiographical fragments, Kogan, a Juilliard alumna, relives some tales, probably those which angered and frustrated her the most. A nice bed-time story.

Back at the professional end, one finds Jane Manning's *New Vocal Repertory: An Introduction* (Taplinger, 1986). In this volume, Manning presents briefly more than seventy songs for voice students and performers. All of these songs have English texts, and are divided into six groups according to their technical demands. It is an excellent book, aimed primarily at the singer, but also at everyone who is interested in the art of song.

I saved the best for the last. The new edition of Harold C. Schonberg's *The Great Pianists from Mozart to the Present* (General, 1987) is a book about the changes in the traditions and concepts of piano playing. It is a book for both the layman and the scholar. Schonberg perceptively traces the great pianists in every period of time, examining not only their playing style, but also the ideas that influenced their writing. The style throughout is precise and clear; the book as a whole is a delight. No pianist or piano lover will want to miss it.

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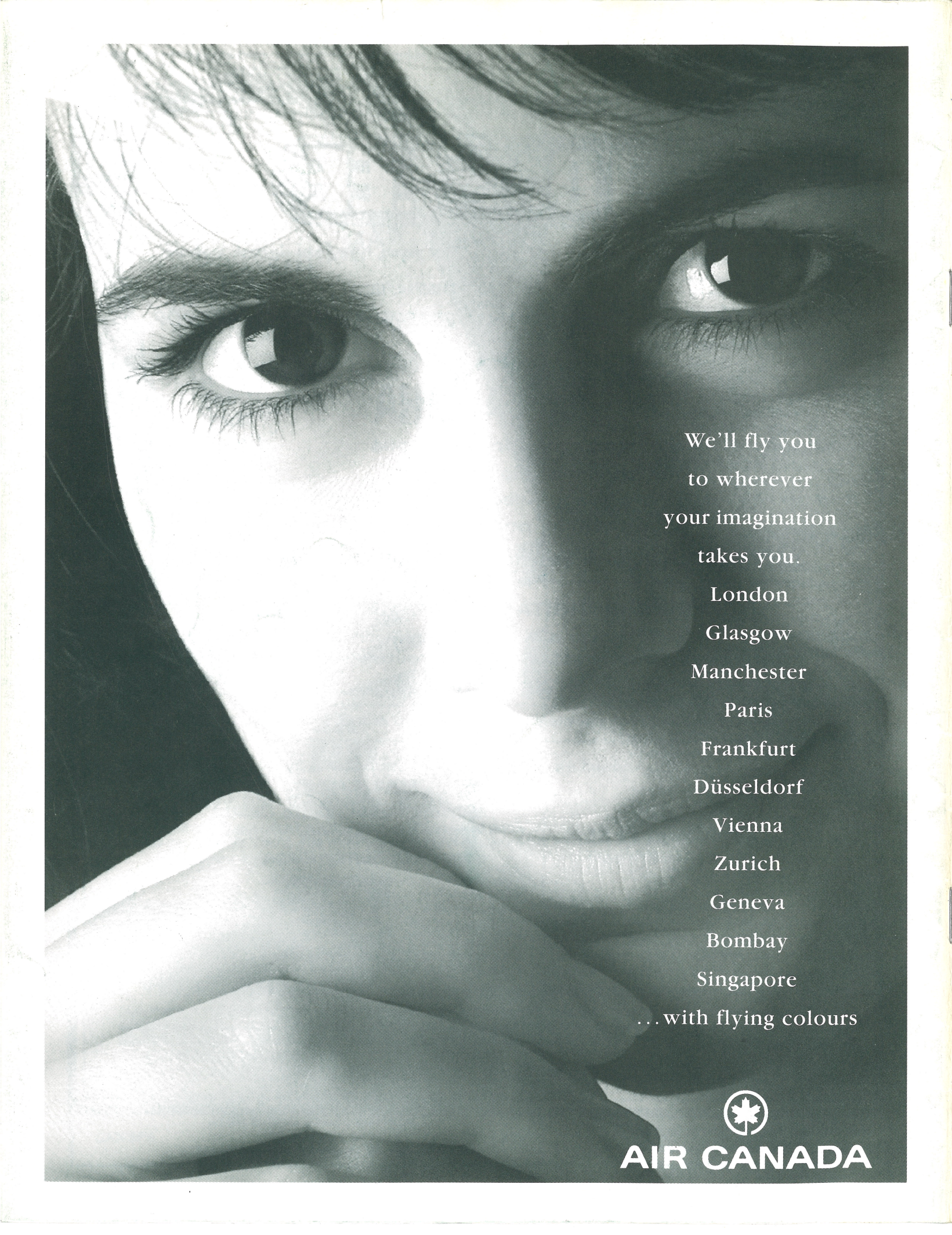
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