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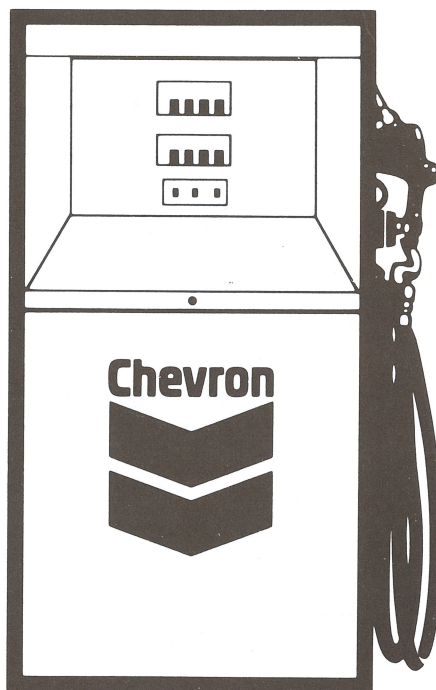
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This booklet contains programmes for all Festival concerts. Please recycle and bring it with you each time.

LETTER FROM THE FESTIVAL DIRECTOR

Dear Friends of the Festival,

It is with great pleasure that we present to you Season Six of the Vancouver Chamber Music Festival. This summer, we are delighted to be celebrating the anniversaries of Mozart, Prokofiev, and Dvorák, while at the same time we're eager to share with you premiere performances of works by Vancouver's own Jean Coulthard and David Duke.

As ever, this is a Festival of contrasts and connections, one in which musicians and you, the audiences, come together to share the joy and excitement of well-rehearsed yet spontaneous music-making. From the beginning, we have been fortunate to attract some of the world's finest young chamber musicians, many of whom have returned several times to enjoy the very special atmosphere of these concerts - due in no small measure to your warmth and enthusiasm.

We are deeply indebted to St. George's School for its co-operation and support, nor can we underestimate the participation of CBC Radio's "Arts National".

Please accept my sincere gratitude to you, our audience, and the many contributors and volunteers who have helped make this Festival possible.

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Leila Getz
Festival Director

• GALA OPENING CONCERT •

STEVEN ISSERLIS, CELLO • RENA SHARON, PIANO

SATURDAY, JULY 20
UBC MUSEUM OF ANTHROPOLOGY



Steven Isserlis

JOHANN SEBASTIAN BACH (1685-1750)

Suite No. 1 in G Major, BWV 1007
for solo cello (c.1720)

Prélude
Allemande
Courante
Sarabande
Menuetto I
Menuetto II
Gigue

As near as scholars can tell, Bach composed all of the cello suites during his tenure as Kapellmeister at the court of Prince Leopold in Cöthen (1717-23). Most likely meant to serve as study pieces, for Bach's music was only used at court at this time, they have since become classics of the cello repertoire. Those who attended the Festival in 1987 may well remember Steven Isserlis' distinctive approach to these unaccompanied suites. In contrast to what Andrew Porter once called the "American Conservatory" style, Isserlis assimilates aspects of historical performances to present a fresh range of string colours especially appropriate to these landmark works.

DAVID FANSHAWE (1942-)

The Awakening

for cello and piano (1980)

Somewhat of a self-styled "musical explorer", David Fanshawe spent many years in Africa, recording ethnic music from all over the continent; some of these recordings were then incorporated into a large-scale choral work, the popular *African Sanctus*. Following this, he spent about six years travelling around the Pacific, again recording some 400 hours of ethnic music; he has now settled in Australia, where he is presently engaged in writing another large-scale work incorporating tapes from his travels, to be called *Pacific Odyssey*. *The Awakening* was begun in 1980 at the request of Steven Isserlis, and is based on an alto pan pipe melody recorded in the Solomon Islands in 1979. Steven comments about the work, which is receiving its first Canadian performance tonight: "Rather like a pop song for cello, this piece has (for me) a wonderfully laid back "Pacific" feel - and it seems only fair to perform it in Vancouver, so close to the ocean that inspired it!"

ROBERT SCHUMANN (1810-1856)

Five Pieces in Folk Style, Op. 102

for cello and piano (1849)

With humour
Slow
Not fast
Not too fast
Strong and accented

Schumann composed the five cello pieces "in folk style" in 1849 during his last unhappy months in Dresden. And while the last years of Schumann's life were increasingly plagued by his declining health, he was still capable of remarkable bursts of creative activity. Indeed, these late pieces — immediate forerunners of the more famous *Cello Concerto* of the following year — were completed in a matter of three days during April of 1849, the end of a six month period which also saw the composition of hosts of other works (including the *Fantasy Pieces* for Clarinet and Piano, Opus 73 and the *Konzertstücke* for 4 Horns and Orchestra, Opus 86.)

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



Rena Sharon

DAVID DUKE (1950-)

... though now we sleep ...

(4 improvisations on Kwakiutl songs)
for solo cello (1991)

Commissioned by the Vancouver Recital Society (with a grant from the Vancouver Foundation) for performance by Steven Isserlis this evening, *though now we sleep* is based on fragments from four ritual songs of the Kwakiutl, collected about 40 years ago by the pioneer ethnomusicologist Dr. Ida Halpern (now in the collection of the Provincial Archives of British Columbia, and used with their kind permission).

The music of the natives of the northwest coast is an elaborate high art tradition with complex structures and compositional processes. Not only are songs quite literally owned by each "songmaker" and their descendants, but they are also conceived in a challenging and unique musical idiom rich in microtones (intervals smaller than the western semitone), virtuoso vocal techniques (such as varied vibrato effects and characteristic articulations), and elaborate structural and variational procedures.

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The four improvisations are derived from motives and formulas but are, in no way, arrangements or "settings" of these materials. Rather, selected aspects of the songs have suggested further musical ideas and developments in the same way that the structure of the Museum's great hall incorporates certain native architectural traditions, reinterpreted in a contemporary context.

The work begins with a slow introduction based on the *Hamatsa Song* of Stanley Hunt; the Hamatsa were a secret society with an especially important song repertoire, and the improvisation specifically explores the microtonality of the original tune. This is followed by two contrasting improvisations on animal or totem songs of Mungo Martin, a rhythmic virtuoso section based on an excerpt from a *Wolf* song cycle and a dramatic, declamatory soliloquy based on a *Mountain Goat* song. In Kwakiutl cosmology animals have a higher station than humans (even the initiate Hamatsas). The mysterious concluding improvisation based on another Mungo Martin song, the *Sea Eagle Ghost Mask* song completes the progres-

sion from human to animal to supernatural. Towards the end of the final improvisation fragments of the preceding sections return together with a new fragment: a reference to the distant heritage of the collector, a quiet, ritual dialogue between cultures.

JOHANNES BRAHMS (1833-1897)

Sonata in F Major, Op.99

for piano and cello (1886)

Allegro vivace

Adagio affettuoso

Allegro passionato - Trio

Allegro molto

Like the other "Thun" sonatas (written during summer retreats spent in the resort region of Lake Thun), Brahms' Op.99 represents the mature Brahms sonata style at its peak - a weighty chamber duo which replaces the virtuoso emphasis of much later nineteenth-century recital repertoire with a symphonic scope and seriousness. Op.99 is in four movements following the symphonic model: *sonata allegro, adagio, scherzo and finale*.

Programme notes by David Duke

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TURTLE ISLAND STRING QUARTET

MONDAY, JULY 22



Darol Anger, violin and baritone violin • David Balakrishnan, violin
Katrina Wreede, viola and violin • Mark Summer, cello

Each player's background is a rich resource for the Turtle Island concept. While attending the University of California at Santa Cruz, **DAROL ANGER** immersed himself in the Northern California jazz and bluegrass scenes, pushing his fiddle in whatever direction suited his experimental bent. In 1975, he became a founding member of the David Grisman Quartet, helping the Marin County mandolinist forge the "new acoustic" sound that became known as Dawg Music. He also branched out to record a solo album, *Fiddlistics*, and *Duo* with Grisman mate Mike Marshall. In 1982, Anger and Barbara Higbie recorded *Tideline* for Windham Hill Records, a collaboration that led to the group album, *Live at Montreux*. Even as the resulting eclectic band, Montreux, was developing into a popular touring and recording act, Anger pursued outside projects, including a *Jazz Violin Celebration* album with Matt Glaser and David Balakrishnan, another duo project with Mike Marshall, *Chiaroscuro*, and a variety of guest appearances on recordings by Suzanne Vega, Henry Kaiser, Holly Near and others.

DAVID BALAKRISHNAN grew up in Los Angeles and moved to the San Francisco Bay Area after college, falling into similar circles as Anger, playing at various times with the Grisman Quartet, Stephane Grappelli, the Tim Ware Group and a legendary local "new acoustic" aggregation known as Saheeb, with Anger, Higbie, Marshall and others. He holds a masters degree in composition, received a 1988 Composer's Fellowship from the National Endowment for the Arts, and

won a Grammy nomination for his arrangement of Dizzy Gillespie's "A Night in Tunisia" on the first Turtle Island recording.

After studying at the Cleveland Institute of Music, cellist **MARK SUMMER** spent three seasons with the Winnipeg Symphony before striking out to explore the possibilities of jazz and improvised music and eventually forming the West End Stringband. In 1986, inspired by meeting Darol Anger at the Winnipeg Folk Festival, Summer moved to the Bay Area and was recruited into Turtle Island. He also continued his classical and chamber playing with the Oakland Symphony, the Oakland Ballet, the Chamber Symphony of San Francisco, the Almaden String Quartet and other ensembles. All the while Summer continued to develop improvisatory skills and extended techniques that pushed the cello into uncharted realms.

Turtle Island has both provided a vehicle for his experimental approach and made him visible as a role model for other restless cellists.

KATRINA WREEDE has been a professional string quartet player since the age of 15, but, like the other members of TISQ, has followed a circuitous route to her current calling. Her background includes the position of principal violist for the San Jose Civic Light Opera, first chair in a variety of symphonies, pit bands, ethnic and new music groups, and a founding role in the adventurous Bay Area Jazz Composers Orchestra. Before joining Turtle Island, Wreede ventured into similar territory with her Skyline Trio, studied jazz harmony with Balakrishnan, and considered herself part of "a community of classical players exploring improvisation."

Coming together as Turtle Island, the four musicians have shattered all preconceptions of what a string quartet should be. Their acceptance in the jazz world is indicated by their recognition as Outstanding Jazz String Quartet — a newly created category in the *JazzTimes* magazine readers poll. "It's indicative of changes in the music world," Balakrishnan offers. "You're starting to see classical musicians and jazz musicians really feeling like they share a common ground. That's what Turtle Island is about, the marriage of these two great traditions, and other traditions as well — bluegrass, folk, world music and rock."

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• PRELUDE CONCERT NOTES •

This summer the Prelude Concert series has come up with two new ideas: weather permitting, performances will be outdoors, and will focus on the music of a single composer, (obviously, this year, Mozart) augmented by companion pieces.

There's a mixed bag of Mozart in fact: works from quite different phases of the composer's life and encompassing not only well-known repertoire but also some more rarely performed delights.

The concerts begin with a work that is unquestionably one of Mozart's "later masterpieces" — the A major *Quintet* for clarinet and strings, written in 1789 for Mozart's friend and fellow Mason, Anton Stadler.

The second concert features two Mozart oddities, the very late *Adagio and Rondo* and an adapted work for flute, viola and harp. Though now in the museum-instrument classification, the glass harmonica had obvious appeal for Mozart and he composed several works for it; none is as musically satisfying as the *Adagio and Rondo*. Indeed Mozart authority H. C. Robbins Landon believes that "It is

quite obvious that if he had lived, Mozart would have entered a new style about the year 1791. Some of his last compositions give us a hint of what this new period would have been, and some, indeed, [including K.617] actually cross the threshold into the style itself . . . The main characteristics are . . . enormous but effortless technical ability, increasing preoccupation with harmonic problems . . . a kind of remote, ethereal passivity and an increasing abstraction of musical thought." Though doomed by its unorthodox forces to eternal curiosity status, K. 617 remains a miraculous work of musical significance.

The Mozart-D'Antalffy "Sonata" is a work of more frankly dubious provenance; derived from the violin/viola duo K. 423, it was re-worked in the 18th century as an easy work for keyboard. In the 1940s the New York composer and organist Dezso D'Antalffy re-worked the material a third time for the evocative combination of flute, viola and harp, to extend the repertoire available for the ensemble used in Debussy's *Trio Sonata*.

Concert 3 begins with Anton Webern (1883-1945), a composer called by more than one critic "the Mozart of the 20th century". While many listeners (and many performers, for that matter) have found Webern's slight, allusive style more than a little difficult, there is an unquestionably classic control and precision to his work. The *Bagatelles* are landmark works of the early 20th-century repertoire: certainly among the most radical re-thinkings of music ever made, they are works of brilliant compositional intricacy as well as considerable emotional intensity, despite their brevity and concentration.

Mozart follows, again in an adaptation of perhaps less-than-entirely-honest ancestry. The K. 406 *Quintet* is, in fact, a variant of the wind *Serenade* K. 388, a work of especially fine quality that Mozart himself adapted for performance by string quintet. The "Oboe Quintet" version is, in a way, a compromise between the two, with a single wind (from the original) combined with strings.

Concert 4 combines Mozart's irrepressible K.407 horn *Quintet* with a new work



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composed especially for the festival by Québec composer Anthony Rozankovic. Born in 1962, Rozankovic took his advanced training at the Conservatoire de musique du Québec à Montréal where he studied composition with the well-known composer and teacher Gilles Tremblay. Already he has won an impressive number of prizes and awards, and his music has been performed and broadcast extensively in Québec and abroad.

Horn Flakes, written for James Sommerville, comprises three tragico-burlesques for horn, string quintet and piano — a sort of paraphrase on pop rhythms in the cabaret style. The first movement juxtaposes two contrasting themes; the second movement is slow and more lyric, a series of transformations of a 5-note motive; the concluding movement is a continually developing melodic phrase of a quasi-grotesque character which challenges the virtuosity of the horn player.

Mozart and Prokofiev are both celebrated in Concert 5. K. 285, the first of Mozart's quartets for flute and strings, was composed in 1777. 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".

Prelude Concert 5 concludes with Prokofiev's 1932 *Sonata* for 2 violins. In the early years of the '30s, Prokofiev's career in the west was at its apex, and he was an active member of the French musical scene. The *Sonata* was apparently 'inspired' by the performance of a similar work by another Paris composer. "Sometimes hearing bad compositions gives birth to good ideas," the composer remarked sardonically. Joking with his Soviet colleague Miakovsky, he suggested that he had composed it "in order to irritate you once and for all with what you call my 'lento vertical style'."

Finally, on the concluding programme (which we always try to programme with a "last night at the festival" flavour), we turn to the chamber version of the ultra-popular *Eine kleine Nachtmusik*, certainly Mozart's most renowned serenade-type composition, and wind up with a companion piece by Haydn, the *Trio* for violin, viola and cello (after the *Piano Sonata* H:XVI:40). Here the trio adaptation appears to be by (or, at the very least, approved by) the composer, though the particular combination of three different string instruments was one of the few that Haydn did not exploit with any frequency in his encyclopedic catalogue of chamber works.

Programme Notes by David Duke

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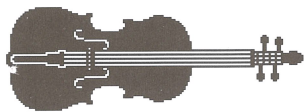
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• PROGRAMME NOTES •

by David Duke

JACQUES IBERT (1890-1962)

Entr'acte (1937)

Ibert's reputation as a minor master rests on his film and theatre scores and on his lightweight works for orchestra and chamber ensembles. The tiny *Entr'acte*, written in 1954 for his harp-player daughter, exemplifies his breezy and ingratiating style (masking, as is so often the case in French music, a reassuring amount of solid technique). So as a *petit quelque chose pour commencer*, an *entr'acte* as overture to inaugurate this summer's series.

CLAUDE DEBUSSY (1862-1918)

Sonata for Flute, Viola and Harp (1917)

Debussy's last three sonatas represent one of his most remarkable achievements; while the sonatas for violin and cello have become increasing well known, the equally fine sonata for flute, viola and harp is less frequently performed, if only because of its uncharacteristic scoring. No better work exists for a chamber music festival, however. The unexpected combination of three normally soft-spoken instruments reveals three carefully chosen timbres which provide an amazing range of impressionistic colour possibilities. In its own way the work is as radical an exploration of colour and texture as that presented by the roughly contemporary *Bagatelles* for string quartet of Anton Webern (to be heard on Prelude Concert 3) — an enigmatic masterwork and a remarkable treat to hear in live performance.

LEO JANACEK (1854-1928)

String Quartet No. 1 (after Tolstoy: The Kreutzer Sonata) (1923)

In 1964 the Czech writers Štěpánek and Karásek called Janáček "a critical realist who had been strongly influenced by the realism of Russian literature." They continue (in the orthodox Marxspeak of the era): "The artist reacted sensitively to the sharp class conflicts of his time. . . . Hurling defiance at the society which crippled human hearts and marred human relationships, his music is a document of his personal artistic rebellion, of his total rejection of the petit-bourgeois attitude Janáček is essentially a programmatic composer. It would be difficult to find a composition which was not inspired by a concrete experience and presented by him with pressing urgency."

The *First Quartet*, written in the early 1920s, is as extreme as most of Janáček's later work: a visceral and fragmented idiom creates what amounts to a unique and personal expressionism. While the

complex inter-relationship between the Tolstoy "programme" and the music requires detailed analysis, it has been suggested that the four sections reflect tragic desire; happiness commingled with guilt; regrets and premonitions; and thwarted feeling.

BENJAMIN BRITTEN (1913-1976)

Six Metamorphoses after Ovid (1951)

Programmatic in their own way, the *Six Metamorphoses* were composed in the early 1950s, just as Britten was definitely choosing to focus his career on the creation of stage works. There are few compositions for solo oboe, yet the *Metamorphoses* have become a modern classic famed as much for their charm and descriptive humour as for their masterly exploration of the instrument. In his comprehensive Britten study, Peter Evens notes that they were originally designed for the composer's friend Joy Boughton "to play on the water at Thorpeness"; he believes that they are "a remarkable achievement, less for the virtuoso effects they demand (which are not inconsiderable) than for the poetic qualities discovered in purely monophonic resources."

JOHANNES BRAHMS (1833-1897)

Trio in E flat major, Op. 40 (1865)

One of the most unusual (and successful) combinations in all chamber music, the *Trio* for violin, horn and piano is one of Brahms' most extroverted and appealing works. Composed in the early 1860s, it was initially conceived for the even-then-old-fashioned "natural" horn — an almost reactionary manifestation of Brahms' historicism (and a detail that rarely concerns performers, who now opt for modern instruments). The formal plan of the piece is also singular and ingenious: the standard four-movement design of *sonata-allegro*, slow movement, *scherzo* and *rondo*, but in reverse! Brahms shapes the work in a continuous but ultra-logical succession of moods, from the pensive lyricism of the opening *rondo* and rambunctious *scherzo*, through the surprisingly serious *adagio*, to the glowingly exuberant *finale*.

WOLFGANG AMADEUS MOZART

(1756-1791)

Quintet in C major, K. 515 (1787)

The second concert of this year's Festival commemorates anniversaries of Mozart, Prokofiev and Dvorák with landmark works from each composer's chamber catalogue.

If Haydn and the string quartet are virtually synonymous, then in many respects Mozart's most personal and characteristic chamber works are his quintets with two violas. K. 515 (composed between *The Marriage of Figaro* and *Don Giovanni*) conclusively demonstrates the difference the addition of an extra middle-range instrument makes to the texture and sonority of a small string ensemble. Hans Keller actually believes that in the slow movement of K. 515 "you hear Mozart the viola player". He concludes that the later quintets are simply "the greatest and most original string quintets in existence and the greatest and most original symphonic structures of Mozart, chamber-musical or otherwise."

SERGEI PROKOFIEV (1891-1953)

Quintet, Opus 39 (1924)

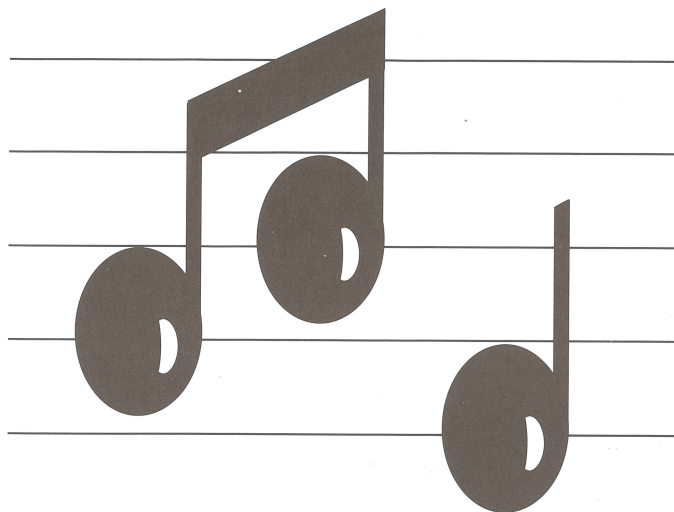
In celebration of Prokofiev's centenary the Festival will present two of his handful of chamber works. Originally composed as a ballet (with a circus theme), the *Quintet* is vintage Prokofiev: the more than slightly freakish combination of instruments (which significantly neglects the lower middle-range) creates an edgy timbre, just as the multi-movement structure does not immediately suggest traditional chamber music models. Indeed the work is, to quote Harlow Robinson, "one of Prokofiev's most dissonant works, with a thick polyphonic texture". But despite the radical (or perhaps pseudo-radical) surface detail, the work is clearly thought out; if at times it suggests the more innovative idioms of Stravinsky, it ultimately confirms Prokofiev's latent orthodoxy in a work whose bite amounts to little more than a trendy bark.

ANTONIN DVORAK (1841-1914)

Trio in E minor, Opus 99 ("Dumky") (1891)

Concluding our celebration this evening we turn to one of Dvorák's most popular (and certainly one of his best) chamber works, the "Dumky" *Trio*. Never an innovator, Dvorák wrestled with three often conflicting influences throughout his career: the radical romanticism of Liszt and Wagner, the romantic classicism of Brahms and his followers, and the romantic nationalism of his Czech heritage. Indeed it is the synthesis of the three that makes Dvorák: neither exclusive innovator, classicist or nationalist, he draws on the strengths of all three traditions.

The Czech or Russian *dumka*, a characteristic lament in two contrasting sections, was to provide the subtext of this, Dvorák's piano trio. Instead of the traditional three or four movement plan, it is in six binary sections, all based on the traditional *dumka* structure.



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FRANZ SCHUBERT (1797-1828) *Rondo brillant, D. 895 (1826)*

The *stile brillant* was one of the major stylistic concepts of the early 19th century and refers to the virtuosic passage work overlaid on essentially free-form compositions. Though this was not Schubert's most individual style, he did turn to this fashionable approach in a goodly number of compositions (listeners may recall the "Trockne Blumen" Variations from the 1989 Festival).

The D. 895 *Rondo* was composed in 1826 for two members of Schubert's coterie of performers; at the time of its first performance, a contemporary critic noted its links with popular virtuoso style but felt it had other musical values besides: "Although the whole is brilliant it does not owe its existence simply to its figures which grin at us from many other compositions in thousands of twisted forms and which overtax the mind."

TERRY RILEY (1935 -) *Sunrise of the Planetary Dream Collector (1981)*

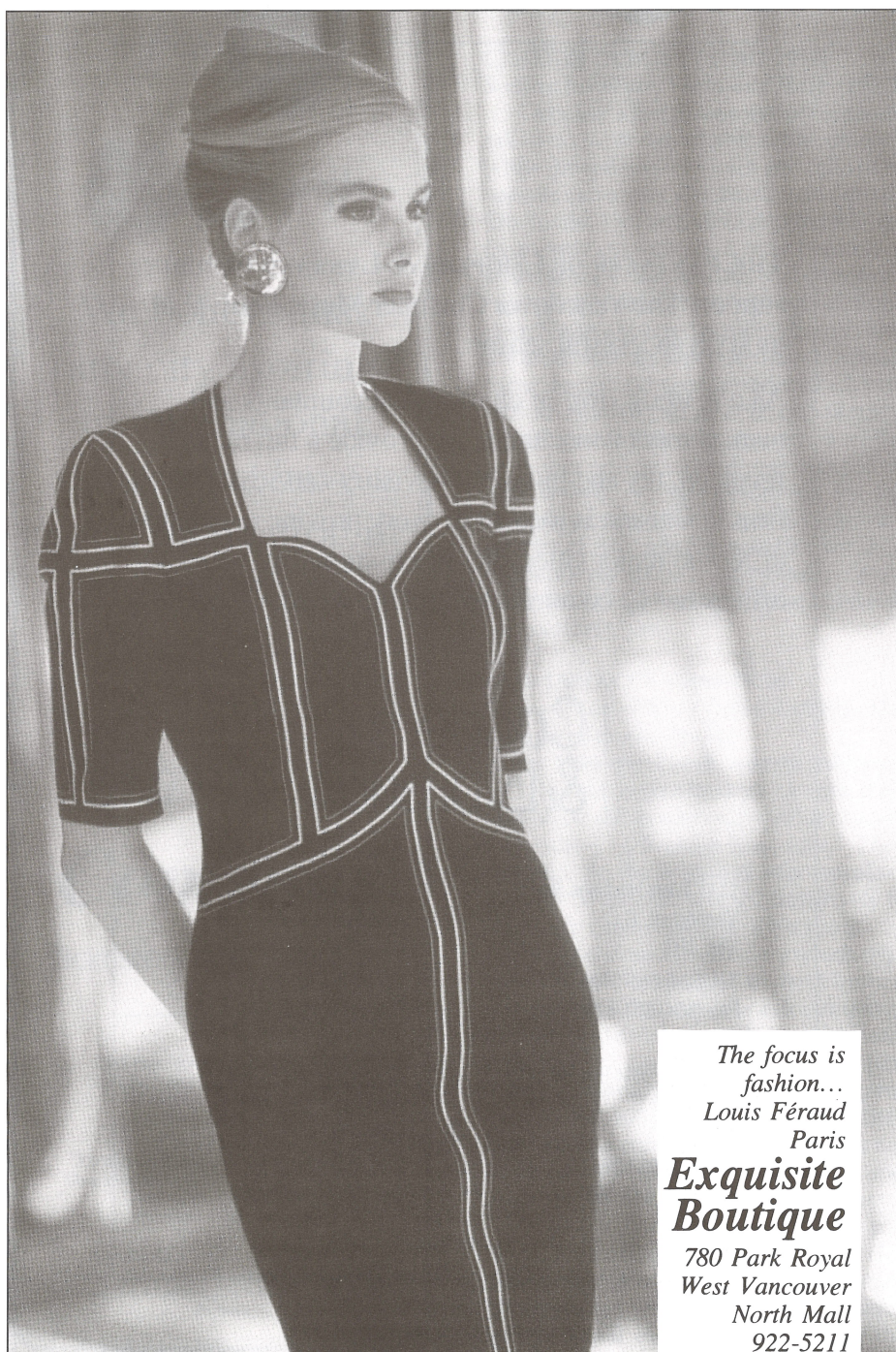
Something of a cult following has buoyed Terry Riley's career since the 1960s and the appearance of his proto-minimalist *In C*. Riley has continued to compose, most significantly a number of collaborative works for the Kronos Quartet.

Sunrise of the Planetary Dream Collector is a shortish (for a minimalist work), one-movement composition written in quasi-improvisatory modules. Riley notes its affinity with non-classical procedures and writes that "The way I envision it is that the work should always be able to be reformed or reconstructed. . . Even though there's a written score, it's very much like what you'd have with a jazz head arrangement."

MAURICE RAVEL (1875-1937) *Introduction et Allegro (1905)*

This septet for winds, strings and harp continues our on-going survey of Ravel's chamber music; but unlike the other rather austere chamber compositions heard in past summers, the *Introduction et Allegro* is evocative and extroverted. Like Debussy (and, for that matter, Webern), Ravel was concerned first and foremost with timbre — indeed, the generation of maximum timbral contrast from a minimum of instruments.

The *Introduction et Allegro* was composed just following the controversy arising from Ravel's failure to win the Prix du Rome, "official" French music's highest accolade. In the event, Ravel seemed nonplussed; after a yachting holiday he began work on a remarkable period of productivity, composing not only the *Introduction et Allegro* but also the *Sonatine*, *Miroirs*,



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FELIX MENDELSSOHN (1809-1847)
Sextet in D major, Opus 110 (1824)

The work of Felix Mendelssohn has been of particular appeal in past Festivals; with the inclusion of the little-known *Sextet* we begin an exploration of the many fine chamber works of this prolific composer more rarely presented. While still in his teens Mendelssohn composed an extensive series of works, many of which were performed in family salon concerts.

Written in the year just prior to the famous *Octet*, the *Sextet* can be considered a chamber concerto for piano and condensed string orchestra. The unexpected inclusion of 2 violas (and not 2 violins), gives a slightly darker colour to the string ensemble which, in turn, heightens the brilliant qualities of the piano 'soloist', a role which the teenaged composer filled himself in the first literally in-house performances of this sparkling composition.

ANTONIN DVORAK (1841-1914)
Terzetto, Opus 74 (1887)

The *Terzetto* is one of Dvorák's rather lesser known works, scored for the intriguing combination of two violins and viola and apparently written in 1887 for projected performances by two amateur violinists and the composer himself. (Is it any wonder that viola parts are often given extra musical emphasis by composers when one recalls the number of them that have played the instrument?)

The work is surprisingly substantial for one with what seems like such a casual genesis, and it's obvious that the composer lavished care and attention on the piece. In the event, Dvorák the composer seems to have out-manoeuvred both his friends (and one suspects, his own) performance abilities and the work has always required professional, not domestic levels of technique.

BELA BARTOK (1881-1945)
Contrasts (1938)

An unqualified "hit" of the 1987 Festival, *Contrasts* was commissioned by the redoubtable Benny Goodman. One of the very first "crossover" vehicles, it was designed to feature Goodman, the composer, and violinist Joseph Szigeti. It's clear that unlike Mozart or Brahms, Bartók had no special feeling for woodwinds, but the challenge of combining "contrasting" wind string and percussion instruments gave him the impetus for the work, as well as the inspiration for the title.

All three movements are folk-inspired, in that folk-song formulas (rarely actual quotations) are completely infused into the material of the composition. Bartók

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expert Halsey Stevens writes that the work was "designed as a rhapsody in two movements (Goodman wanted a work that would fit on two sides of a 12" 78RPM record), *Verbunkos* (Recruiting Dance) and *Sebes* (Fast) corresponding to the *lassu* and *fris* of the *csardas* style — it was extended by the inclusion of a slow interlude *Pihenó* (Rest)."

JOHANN NEPOMUK HUMMEL
(1778-1837)

Septet in D minor, Opus 74 (1816)

With recent musicological research (such as that of the late Marion Barnum) and new recordings (like those of Stephen

Hough), the work of the turn-of-the-19th-century German composer Hummel is better appreciated now than at any time since his own era. Hummel was highly regarded at that time, but his achievement has been shadowed both by the overwhelming cult of Beethoven and the generalized neglect of minor late-classic masters.

The *Septet* is a superlative introduction to Hummel's estimable chamber works: having something of the character of Beethoven's own famous septet with a flash and wit which presages Mendelssohn, it was greatly admired by no less a critic than Hector Berlioz.

WOLFGANG AMADEUS MOZART
(1756-1791)

Sonata in D major, K.381 (c.1772)

Mozart's compositions for piano four-hands were often designed as salon works for performance by the composer and a favourite pupil. K. 381 is a relatively early work written in Salzburg about 1772. Writing from a revisionist viewpoint, Arthur Hutchings notes that the shallow, entertaining brilliance of the early four-hand works has fallen from favour but rightly asserts "to their first audiences, the four-hand sonatas were still novelties whose chief interest lay in their textures and play of sonorities — the doublings of melody, the scraps of dialogue and *concertante*."

IGOR STRAVINSKY (1882-1971)

Three Pieces (1919)

No major 20th-century master was as seemingly indifferent to chamber music as Igor Stravinsky; the slight three pieces for clarinet solo are even less well-known than his very few other chamber compositions. Written just after the first performances of *L'histoire du soldat*, they were a musical bread-and-butter letter to amateur clarinetist Werner Reinhart (who had bankrolled the *L'histoire* premiere). But this is not to imply that the compositions were in any way obligatory *Gebrauchsmusik*: Stravinsky's special fondness for the clarinet is demonstrated in several works, though nowhere more remarkably than in these miniatures.

CARL REINECKE (1824-1910)

Trio in A minor, Opus 188 (1887)

Like Hummel, Reinecke was far better known in his own era than in ours — a prolific composer in the Brahmsian tradition of conservative late-Romanticism. It is interesting to compare the ultra-orthodox tradition of Reinecke with that of his more ethnocentric contemporary, Dvorák. Of Reinecke's scores of chamber works the Opus 188 *Trio* is an unquestionable gem; while its musical content is frankly unremarkable (if entirely amiable), it is the unique combination of horn, oboe and piano that give this work its potent charm and magic.

JOHANNES BRAHMS (1833-1897)

Sextet in B flat major, Opus 18 (1860)

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

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The opening of the first *Sextet* is one of the most untroubled and lyric of all Brahms' first movements. It is followed by a rather conventional set of variations and a *scherzo*. The *finale* is a particularly subtle *rondo* which fastidiously explores the contrapuntal possibilities inherent with six players. Throughout, the music eschews the showy and theatrical in favour of subtle grace and effortless depth.

JEAN COULTHARD (1908-)
Sonata (1989)

Though she is a pianist herself, many of Jean Coulthard's best chamber works have been for such "difficult" string forces as double string quartet or solo violin, not to mention the recent violin and cello duo. Indeed the composer has remarked that ever since first hearing Ravel's *Duo*, she wanted to try writing for the combination herself. After years of pining before the challenge, she began work on the piece as a sort of musical homage to the Rolston family of musicians, originally intending the work for performance by violinist Tom and his cellist daughter, Shauna.

Composed in a traditional three-movement format, the opening contrasts a rugged *allegro con brio* theme with a more lyrical *lento cantabile* second subject, first introduced by the violin and later taken up by the cello. The second movement is

a simple interlude cast in the form of a *passacaglia* and variations. The tempestuous *finale* is in an extended sectional form which gradually winds down to a *pianissimo* coda that alludes to the opening of the work.

Not wanting to leave out the third member of the remarkable Rolstons, the composer has dedicated the *Sonata* to pianist Isobel Moore Rolston.

JOAQUIM TURINA (1882-1949)
Trio in B minor, Opus 76 (1933)

Spanish composer Joaquim Turina composed his lush second *Trio* in the 1930s in a style reminiscent of turn-of-the-century French models—not surprisingly, as he was a disciple of Franck and D'Indy. There are, nonetheless, touches of Spanish flavour to the *Trio* which, one suspects, may prove to be one of the more controversial works on this year's Festival; its conservative, even derivative qualities will leave some listeners unimpressed, while others will enjoy the languid melodies and somewhat theatrical ebullience of this exotic rarity.

GEORGE GERSHWIN (1898-1937)
Four Songs (arranged for chamber quartet by Victor Davies)

While the Chamber Music Festival rarely programmes arrangements, no apologies need be offered for the inclu-

sion of these four Gershwin pieces, brilliantly recomposed by Canadian composer Victor Davies. Davies has, in essence, translated the Gershwin songs from a show/theatre context into an entirely effective chamber music idiom, wittily suggesting certain elements from American and French chamber styles of Gershwin's era.

ANTONIN DVORAK (1841-1904)
Quintet in A major, Opus 81 (1887)

The concluding work of this summer's Festival is Dvorák's A major *Quintet*, an exact contemporary of the *Terzetto*, written when he was well on his way to an international reputation.

Ten years earlier, Dvorák's music had come to the attention of Brahms, whose enthusiasm helped launch Dvorák's career; Dvorák's biographer John Clapham believes that "Brahms' integrity and seriousness of purpose appear to have given [Dvorák] valuable moral support" at a time of crisis in his development as a composer.

Clapham has the highest respect for the *Quintet*, considering it to "epitomize the quintessential features of Dvorák's music: melody and countermelody, vital rhythm, varied and colourful sonority, a variety of moods ranging from sorrow to gaiety, and the skill of a craftsman allied to the sensitivity of an artist."

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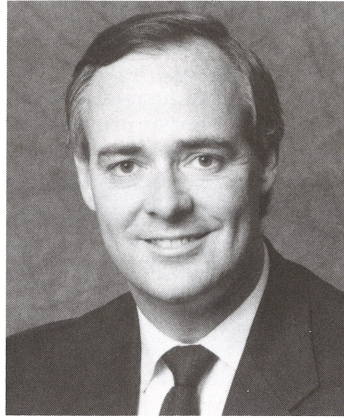
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The Vancouver Chamber Music Festival has received critical acclaim for the consistent excellence and versatility of its performances, and I commend its organizers and participants for their fine work. I am pleased that the Department of Communications has been able to support this event through a contribution from its Cultural Initiatives Program.

I would like to extend my best wishes for every success to the organizers and to the participants.

A handwritten signature in cursive script that reads "Perrin Beatty".

Perrin Beatty

PROGRAMME 1

Monday, July 29



PROGRAMME 2

Wednesday, July 31

PRELUDE CONCERT - 7:15 P.M.

MOZART

Quintet in A Major, K.581

for clarinet, 2 violins, viola and cello

Allegro

Larghetto

Menuetto

Allegretto con Variazioni

SHARON KAM, clarinet

BENNY KIM, ROBERT RINEHART, violins

SCOTT ST JOHN, viola • SHAUNA ROLSTON, cello

CONCERT - 8:15 P.M.

IBERT

Entr'acte

for flute and harp

KATHLEEN RUDOLPH, flute • RITA COSTANZI, harp

DEBUSSY

Sonata

for flute, viola and harp

Pastorale

Interlude

Finale

KATHLEEN RUDOLPH, flute • SCOTT ST JOHN, viola

RITA COSTANZI, harp

JANACEK

String Quartet No.1 (after Tolstoy: The Kreutzer Sonata)

Adagio - con moto

Con moto

Con moto - Vivace - Andante

Con moto - Adagio

RIDGE STRING QUARTET

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

BRITTEN

Six Metamorphoses after Ovid

for solo oboe

Pan

Phaeton

Niobe

Bacchus

Narcissus

Arethusa

DOUGLAS BOYD, oboe

BRAHMS

Trio in E Flat Major, Op.40

for piano, violin and horn

Andante

Scherzo - Trio: Molto meno Allegro

Adagio mesto

Finale: Allegro con brio

RENA SHARON, piano • CARMIT ZORI, violin

JAMES SOMMERVILLE, horn

PRELUDE CONCERT - 7:15 P.M.

MOZART

Adagio and Rondo in C minor, K.617

for glass harmonica, flute, oboe, viola and cello

ANGELA CHENG, keyboard

KATHLEEN RUDOLPH, flute • DOUGLAS BOYD, oboe

ROBERT RINEHART, violin • SHAUNA ROLSTON, cello

MOZART-D'ANTALFFY

Sonata in G major, K.423

for flute, viola and harp

Allegro

Adagio

Finale: Rondo

KATHLEEN RUDOLPH, flute • SCOTT ST JOHN, viola

RITA COSTANZI, harp

CONCERT - 8:15 P.M.

MOZART

Quintet in C Major, K.515

for 2 violins, 2 violas and cello

Allegro

Menuetto: Allegretto - Trio

Andante

Allegro

RIDGE STRING QUARTET

SCOTT ST JOHN, viola

PROKOFIEV

Quintet, Op.39

for oboe, clarinet, violin, viola and double bass

Tema: Moderato - Variation I, II - Tema

Andante energico

Allegro sostenuto, ma con brio

Adagio pesante

Allegro precipitato, ma non troppo presto

Andantino

DOUGLAS BOYD, oboe • SHARON KAM, clarinet

BENNY KIM, violin • CARLA-MARIA RODRIGUES, viola

WILMER FAWCETT, double bass

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

DVORAK

Trio in E minor, Op.90 "Dumky"

for piano, violin and cello

Lento maestoso - Allegro, quasi doppio movimento

Poco adagio - Vivace non troppo

Andante

Andante moderato

Allegro

Lento maestoso - Vivace

RENA SHARON, piano • CARMIT ZORI, violin

EUGENE OSADCHY, cello

PROGRAMME 3

Friday, August 2



PROGRAMME 4

Monday, August 5

PRELUDE CONCERT - 7:15 P.M.

WEBERN

Six Bagatelles, Op.9

RIDGE STRING QUARTET

MOZART

Quintet in C minor, K.406

for oboe and strings

Allegro

Andante

Menuetto in canone - Trio: in canone al rovescio

Allegro

DOUGLAS BOYD, oboe

BENNY KIM, violin

ROBERT RINEHART, MARIA LAMBROS KANNEN, violas

PETER WYRICK, cello

CONCERT - 8:15 P.M.

SCHUBERT

Rondo Brillant in B minor, D.895

for piano and violin

ANGELA CHENG, piano • CARMIT ZORI, violin

RILEY

Sunrise of the Planetary Dream Collector

RIDGE STRING QUARTET

RAVEL

Introduction and Allegro

for harp, string quartet, flute and clarinet

RITA COSTANZI, harp

SCOTT ST JOHN, BENNY KIM, violins

MARIA LAMBROS KANNEN, viola

SHAUNA ROLSTON, cello

KATHLEEN RUDOLPH, flute • SHARON KAM, clarinet

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

MENDELSSOHN

Sextet in D major, Op.110

for piano, violin, two violas, cello and double bass

Allegro vivace

Adagio

Minuetto: Agitato

Allegro vivace

ANGELA CHENG, piano

CARMIT ZORI, violin

CARLA-MARIA RODRIGUES, SCOTT ST JOHN, violas

EUGENE OSADCHY, cello

WILMER FAWCETT, double bass

PRELUDE CONCERT - 7:15 P.M.

MOZART

Quintet in E flat major, K.407

for violin, two violas, cello and horn

Allegro

Andante

Allegro

CARMIT ZORI, violin

CARLA-MARIA RODRIGUES, SCOTT ST JOHN, violas

SHAUNA ROLSTON, cello • JAMES SOMMERVILLE, horn

ROZANKOVIC

Horn Flakes

for string quartet, double bass, horn and piano

BENNY KIM, CARMIT ZORI, violins

SCOTT ST JOHN, viola • EUGENE OSADCHY, cello

WILMER FAWCETT, double bass

JAMES SOMMERVILLE, horn • ANDREW TUNIS, piano

CONCERT - 8:15 P.M.

DVORAK

Terzetto, Op.74

for two violins and viola

Introduzione: Allegro ma non troppo

Larghetto

Scherzo: Vivace

Tema con variazioni: Poco adagio - Molto allegro

BENNY KIM, PAMELA FRANK, violins

CARLA-MARIA RODRIGUES, viola

BARTOK

Contrasts

for violin, clarinet and piano

Verbunkos

Pihenö

Sebes

ROBERT RINEHART, violin • SHARON KAM, clarinet

ANGELA CHENG, piano

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

HUMMEL

Septet in D minor, Op. 74

for piano, flute, oboe, horn, viola, cello and double bass

Allegro con spirito

Menuetto o Scherzo

Andante con Variazioni

Finale: Vivace

ANDREW TUNIS, piano • KATHLEEN RUDOLPH, flute

DOUGLAS BOYD, oboe • JAMES SOMMERVILLE, horn

SCOTT ST JOHN, viola • EUGENE OSADCHY, cello

WILMER FAWCETT, double bass

PROGRAMME 5 Wednesday, August 7



PROGRAMME 6

Friday, August 9

PRELUDE CONCERT - 7:15 P.M.

MOZART

Quartet in D Major, K.285

for flute and strings

Allegro

Adagio - attacca

Rondeau

KATHLEEN RUDOLPH, flute • BENNY KIM, violin

MARIA LAMBROS KANNEN, viola

EUGENE OSADCHY, cello

PROKOFIEV

Sonata in C major, Op.56

for two violins

Andante cantabile

Allegro

Comodo, quasi allegretto

Allegro con brio

PAMELA FRANK, SCOTT ST JOHN, violins

CONCERT - 8:15 P.M.

MOZART

Sonata No.3 in D major, K.381

for piano, four hands

Allegro

Andante

Allegro molto

ANGELA CHENG, CHIE NAGATANI, piano

STRAVINSKY

Three Pieces

for solo clarinet

SHARON KAM, clarinet

REINECKE

Trio in A minor, Op.188

for piano, oboe and horn

Allegro moderato

Scherzo: molto vivace

Adagio

Finale: Allegro ma non troppo

RENA SHARON, piano

DOUGLAS BOYD, oboe • JAMES SOMMERVILLE, horn

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

BRAHMS

Sextet No.1 in B flat major, Op.18

for two violins, two violas and two cellos

Allegro ma non troppo

Andante ma moderato

Scherzo: Allegro molto - Trio: Animato

Rondo: Poco Allegretto e grazioso

PAMELA FRANK, CARMIT ZORI, violins

MARIA LAMBROS KANNEN, viola

CARLA-MARIA RODRIGUES, viola

PETER WYRICK, SHAUNA ROLSTON, cellos

PRELUDE CONCERT - 7:15 P.M.

MOZART

Eine kleine Nachtmusik, K.525

for string quartet and double bass

Allegro

Romance

Menuetto: Allegretto - Trio

Rondò: Allegro

ROBERT RINEHART, SCOTT ST JOHN, violins

MARIA LAMBROS KANNEN, viola • SHAUNA ROLSTON, cello

WILMER FAWCETT, double bass

HAYDN

Trio in G major, Op.53 No.1

for violin, viola and cello

Allegretto innocente

Presto

ROBERT RINEHART, violin

MARIA LAMBROS KANNEN, viola • PETER WYRICK, cello

CONCERT - 8:15 P.M.

COULTHARD

Duo Sonata (Premiere)

for violin and cello

Dramatico - Allegro Con Brio

Interlude: Passacaglia adagio espressivo

Moderato con forza - Allegro martellato

SCOTT ST JOHN, violin • SHAUNA ROLSTON, cello

TURINA

Trio No. 2 in B minor, Op. 76

for piano, violin and cello

Lento - Allegro molto moderato

Molto vivace

Lento - Andante mosso

ANDREW TUNIS, piano

CARMIT ZORI, violin • PETER WYRICK, cello

GERSHWIN arr. DAVIES

Four Songs

for piano, violin and two cellos

I Got Plenty of Nuttin'

Bess You is my Woman Now

Clara Clara

Strike Up the Band

RENA SHARON, piano • ROBERT RINEHART, violin

SHAUNA ROLSTON, PETER WYRICK, cellos

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

DVORAK

Quintet in A Major, Op.81

for piano and strings

Allegro, ma non troppo

Dumka: Andante con moto

Scherzo - Furiant: Molto vivace

Finale: Allegro

ANGELA CHENG, piano • BENNY KIM, SCOTT ST JOHN, violins

CARLA-MARIA RODRIGUES, viola • EUGENE OSADCHY, cello

• ACKNOWLEDGEMENTS •

The following government agencies have made a major contribution to the 1991 Vancouver Chamber Music Festival and we would like to acknowledge them with thanks.

The Government of Canada through the Department of Communications and the Challenge '91 Program;
The Government of British Columbia through the Ministry of Municipal Affairs, Recreation and Culture;
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The Vancouver Chamber Music Festival gratefully acknowledges the financial support of the Vancouver Foundation and the Hamber Foundation.

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Special thanks to Paddy Macleod for producing the Turtle Island String Quartet.

The Vancouver Chamber Music Festival extends its sincerest thanks to St. George's School for making its campus available, and particularly to Mr. G.W. Atkinson, Headmaster, and Isaias Garcia, Caretaker, for their assistance.

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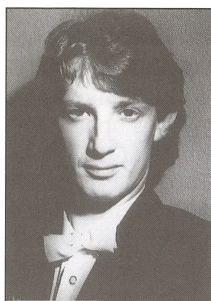
Bette Ann and Harry Woogman

We regret that we are unable to acknowledge contributions received after July 2.

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The Festival extends its thanks to the Sheraton Inn Plaza 500 for its assistance with accommodation for the Turtle Island String Quartet.

• THE ARTISTS •

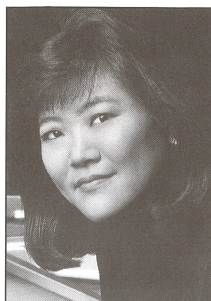


DOUGLAS BOYD
Oboe

is one of the founding members of The Chamber Orchestra of Europe and has been, since its inception, its principal oboist and a leading member of the orchestra's Wind So-

loists. Born in Glasgow, he studied with Janet Craxton at the Royal Academy of Music in London and Maurice Bourgue in Paris and is now considered to be one of the finest wind players of his generation. A soloist in the most important musical centres of Europe, the Far East and America, Douglas has worked with such distinguished conductors as Claudio Abbado, Paavo Berglund, Sir Yehudi Menuhin and Michael Tilson Thomas. He appears frequently as soloist and chamber musician at international festivals, and in 1990 made a highly acclaimed debut at the Salzburg Festival with a performance of the Strauss Oboe Concerto. His recordings of this work and the Bach Oboe Concerti have

been rated by Gramophone Magazine as the finest recorded versions of these works. Douglas' appearance at this year's Festival marks his Vancouver debut.



ANGELA CHENG
Piano

studied at the Juilliard School and at Indiana University with Menahem Pressler. In 1988 she became the first Canadian to win the prestigious Montreal International

Piano Competition; she has also won first prizes at the Arthur Rubinstein International Competition, the Mae M. Whitaker International Competition and the University of Maryland International Piano Competition. Angela has received enthusiastic acclaim throughout North America and abroad for her work as an orchestral soloist, recitalist and chamber musician. She has appeared with the Boston Pops, the Israeli Philharmonic, and the orchestras of Montreal, Toronto and Van-

couver (CBC), to name a few, and has been presented in such cities as New York, London and Washington, D.C. Her debut recording of Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra will be released in September. Born in Hong Kong, Angela now resides in Boulder, Colorado, where she and her husband are on the faculty of the University of Colorado. This is her fourth appearance at the Vancouver Chamber Music Festival.



RITA COSTANZI
Harp

is a native of New York who began her musical studies at the age of 6 under the guidance of her father, the noted violist Francis Tursi. She went on to graduate from the Eastman

School of Music and subsequently studied in Paris with Jacqueline Borot. Since then, Ms. Costanzi has been a featured performer at both the Tanglewood and

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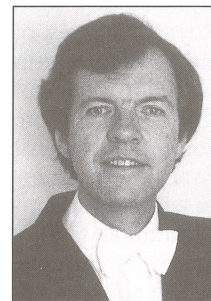
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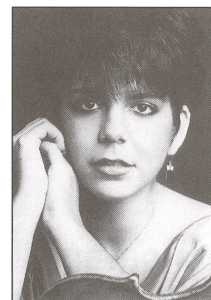
Marlboro festivals, where she has collaborated with such artists as Yo-Yo Ma and Rudolf Serkin. Twice the winner of the American Harp Society Competition, she often appears as a guest soloist with orchestras throughout Canada and the U.S. and many of her performances have been broadcast by the CBC. She is now on the faculty of the University of British Columbia. Ms. Costanzi is also a co-founder of IDRIART Canada, a branch of a worldwide organization devoted to global understanding through music and the other arts.



**WILMER (BILL)
FAWCETT**

Double Bass

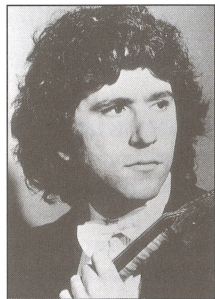
is a graduate of the University of Alberta, the Juilliard School and Indiana University. He is currently Associate Principal bassist of the Vancouver Symphony Orchestra and Principal Bassist of the CBC Vancouver and Pacific Baroque Orchestras, as well as a member of the ensemble "Viveza". A regular guest of the Vancouver Chamber Music Festival, Bill has been active in the musical life of Vancouver since 1966, performing with such ensembles as the Masterpiece Trio, the Purcell String Quartet, and the Melos Quartet of Stuttgart. He has also played with the National Arts Centre Orchestra.



PAMELA FRANK
Violin

was born in New York City and is the daughter of noted pianists Claude Frank and Lillian Kallir. In 1983 Pamela won top prize for violin in the National Concerto Competition sponsored by *Seventeen* Magazine and two years later she formally launched her career with a performance at Carnegie Hall. Winner of the Avery Fisher Career Grant in 1988, Pamela is at 24 a seasoned performer with an active schedule of distinguished engagements. Orchestras with whom she has appeared as soloist include the Los Angeles Philharmonic, Mostly Mozart Festival Orchestra, Vienna Chamber Orchestra and those of Philadelphia, Cleveland and Montreal. Chamber music figures prominently in her schedule; she has performed with the Chamber Music Society of Lincoln and has spent four summers at the Marlboro Music Festival, in addition to

touring with the Music from Marlboro ensemble. An active recitalist, having appeared on Lincoln Center's "Great Performers" series and the 92nd Street Y's "Distinguished Artists" series, Pamela Frank makes her Vancouver debut with the Festival.



STEVEN ISSERLIS
Cello

has been internationally acclaimed as one of the leading musicians of his generation. Born in London and grandson of the Russian pianist and composer Julius Isserlis, he studied the

cello with Jane Cowan at the International Cello Centre and Richard Kapuscinski at Oberlin College, Ohio. Recitals and concertos have taken him all over Europe and North America as well as several times to the USSR. A soloist with major European and North American orchestras, including several authentic instrument orchestras, he has worked with such conductors as Edo de Waart, Christoph Eschenbach, Andre Previn, Roger Norrington, Richard Hickox, John Eliot Gardiner, Oliver Knussen and Andrew Litton. Steven has played a leading role in a number of pres-

tigious chamber music projects and festivals, including his own festival, "Schumann and his Circle" at the Wigmore Hall in London; he also regularly gives masterclasses and courses. The wide variety of repertoire he has recorded has received tremendous critical acclaim, and he now has an exclusive recording contract with Virgin Classics. Along with his Guadagnini cello of c. 1745, Steven is making his fifth appearance in Vancouver in as many years.



SHARON KAM
Clarinet

was born in Israel and began her musical studies at the age of 5, subsequently graduating from the Thelma Yelin High School for the Performing Arts. In 1988 she won the Is-

rael Young Talent Competition, and also became the youngest winner of a fellowship to the Tanglewood Music Center. That same year she made her orchestral debut with the Israel Philharmonic under the direction of Zubin Mehta. This successful performance resulted in an engagement with the Berlin Philharmonic which was recorded live on the Sony la-

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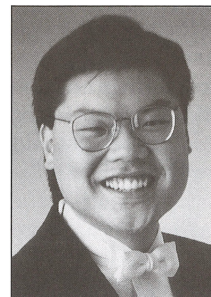
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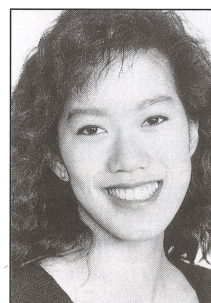
bel. She has also played with the Toronto Symphony, the Gewandhaus Orchestra of Leipzig, and the Zurich Chamber Orchestra. Other highlights of her career include a 1989 performance with the Guarneri Quartet in Carnegie Hall, and the first release of a recording with the Haifa Symphony playing the Mozart Clarinet Concerto. She is presently studying at the Juilliard School.



BENNY KIM

Violin

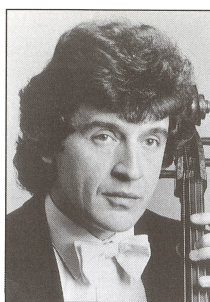
is the winner of several prestigious awards, including the Young Concert Artists International Auditions in 1983. Born of Korean parentage in Champaign-Urbana Illinois, his early studies were with Doris Preucil and Almita Vamos. At 16 he won the Chicago Youth Symphony Auditions and was presented as soloist with the Chicago Symphony. A graduate of the Juilliard School, where he studied with Dorothy Delay, he has performed with many of America's leading orchestras and is regarded as one of the nation's most engaging violinists. His recital appearances have included two highly successful engagements at New York's 92nd Street "Y". He has also participated in numerous festivals including Aspen, Marlboro and Vancouver, as well as the Interlochen National Music Camp and the Dubrovnik Festival in Yugoslavia. Benny last appeared at the Vancouver Chamber Music Festival in 1989.



CHIE NAGATANI

Piano

graduated this past May from the University of British Columbia School of Music, where she studied with Lee Kum Sing. In 1989 she won the UBC Concerto Competition and the following year she was the winner of the New Celebrity Competition in Kamloops. She has appeared as a guest soloist with the UBC Symphony and the Kamloops Symphony Orchestra and her many local recital appearances include performances for the Festival Concert Society and the Victoria International Music Festival. Chie has been accepted into a Masters Program in Accompanying at the Curtis Institute of Music.



**EUGENE
OSADCHY**
Cello

was born in Kiev and studied at the Kiev Conservatory, where he was Principal Cellist in the Conservatory Chamber Orchestra and the winner in 1975 of the Republican Cello Competition. Since his emigration in 1980, Eugene has become an active member of Vancouver's musical life. A member of the Vancouver Symphony Orchestra, Eugene has also appeared on various chamber music series such as Masterpiece Music, Music in the Morning and the Friends of Chamber Music on whose series he performed with the Shostakovich String Quartet. He has also participated in the Mozart Chamber Music Festival in Long Island. In 1984 he co-founded the Vetta String Quartet, which runs its own successful chamber music series and resides at the Banff International Art's Centre during the summer. Eugene is making his second appearance in a row at the Vancouver Chamber Music Festival.



THE RIDGE STRING QUARTET

comprised of violinists KRISTA BEN-NION FEENEY, ROBERT RINEHART, violist MARIA LAMBROS KANNEN and cellist PETER WYRICK, grew out of musical collaborations which occurred first at the San Francisco Conservatory and later at The Curtis Institute of Music. With the encouragement of their chamber music coaches and mentors, Alexander Schneider and Felix Galimir, the Quartet made its New York debut in 1983 in Mr. Schneider's New School Concerts series, which also introduced such major ensembles as the Guarneri, Cleveland and Vermeer Quartets and TASHI to New York audiences. In its short touring history, the Ridge has achieved the kind of success granted only to the most exceptional of ensembles. First prize winners of both the Coleman and Fischhoff Chamber Music Competitions and the youngest quartet ever presented by Carnegie Hall, the Ridge is renowned for its breathtaking

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musicality and infectious warmth and exuberance. The group has toured throughout the U.S. and abroad and has collaborated with such guest artists as Benny Goodman, Jeffrey Kahane, Jaime Laredo and Rudolf Firkusny. Last fall, RCA Victor Red Seal Records released the ensemble's debut recording of the two Dvorak Piano Quintets with Rudolf Firkusny. This summer the Ridge continues its tenure as Quartet-in-Residence at the Spoleto Festival in Charleston, in addition to making its Vancouver debut. The Ridge takes its name from Ridge Vineyards, the California winery co-founded by the Bennion family.



CARLA-MARIA RODRIGUES

Viola

was born in London to an Irish mother and Portuguese father. She began her musical studies at the Yehudi Menuhin School and later continued at the University of Michigan where she was awarded the Albert A. Stanley Medal. A founding member of the Rosalyra quartet, she has performed with such musicians as Yehudi

Menuhin and Rudolf Serkin and has numerous prizes to her credit, including the Lionel Tertis International Viola Competition, the William Primrose Scholarship Competition and the Fischhoff Chamber Music Competition. She has performed at the Marlboro, Gstaad and Prussia Cove music festivals and has toured Europe, India, China, Costa Rica and most recently, South America and Australia with Pinchas Zukerman. Presently she resides in the U.S. where she is a violist with the Minneapolis Symphony Orchestra.



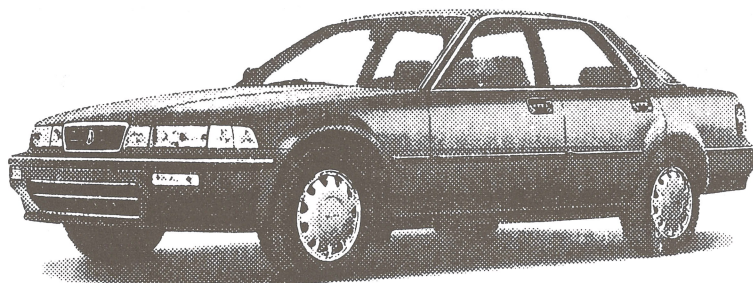
SHAUNA ROLSTON

Cello

was born in Edmonton and began playing the cello at the age of two. She attended master classes at the Banff Arts Centre with Zara Nelsova, Janos

Starker and Leonard Rose, and also studied at Yale University and Aldeburgh. Though still in her early twenties, Shauna enjoys an enviable international reputation, having toured throughout Canada, Japan, Korea, Italy, Israel and the U.S. A frequent soloist with Canada's major orchestras, she has also appeared with several prestigious European ensembles such as the London Philharmonia and English Chamber Orchestra, and is much in demand at major international festivals. Her recital partners have included renowned pianists Peter Donohoe and Menahem Pressler; she has recorded sonatas by Franck and Fauré with the latter. Her first orchestral album, with the Edmonton Symphony, was recently released on the CBC Records label. Shauna now has an exclusive recording contract with Koch International.

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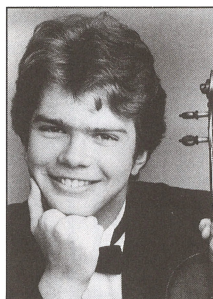




**KATHLEEN
RUDOLPH**

Flute

studied with Wallace Mann and Samuel Baron. The recipient of a Doctorate of Musical Arts from the Catholic University of America in Washington, D.C., Kathleen has resided in Vancouver since 1976. Currently the Assistant Principal Flute and Piccolo with the Vancouver Symphony Orchestra and Principal Flute of the CBC Vancouver Orchestra, she has performed with every orchestra and chamber music series in the city. She has often been the featured soloist with the CBC Vancouver Orchestra and has been heard on numerous radio broadcasts across the country. Her recordings include "Entre Amis", "Silhouettes" (to be released in the fall of 1991) and a solo recording with Rena Sharon (to be released on the CBC label).



SCOTT ST JOHN

Violin/Viola

was born in London, Ontario and began his violin studies at the age of three with Richard Lawrence, subsequently working with Gerard Jarry in Paris and David Cerone of the

Cleveland Institute of Music; in 1990 he graduated from the Curtis Institute of Music. As winner of the 1987 Alexander Schneider Competition, Scott made his acclaimed New York debut recital at Carnegie Hall the following year. In 1989 he won the Young Concert Artists International Auditions and as a result was presented at the 92nd Street Y last February. A soloist with Canada's major symphonies, Scott has also appeared with the Gulbenkian Orchestra in Lisbon, Portugal, the Franz Liszt Chamber Orchestra, Hungarian Philharmonic Orchestra, Royal Philharmonic, and China Youth Orchestra. He is also an accomplished chamber musician who recently performed with violinist Isaac Stern and clarinetist Paul Meyer at the Evian Music Festival in France; he will be appearing with the Chamber Music Society of Lincoln Center and touring with "Musicians from Marlboro". In 1988 Scott won a Canada Council competition which awarded him the use of a 1717 Stradivarius violin from the Canada Council's Musical Instrument Bank. This is Scott's second appearance at the Vancouver Chamber Music Festival.



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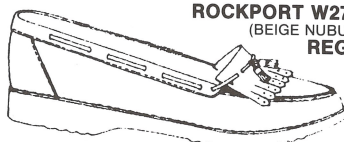
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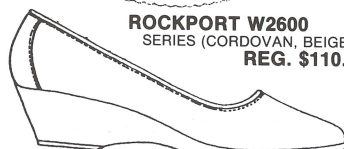
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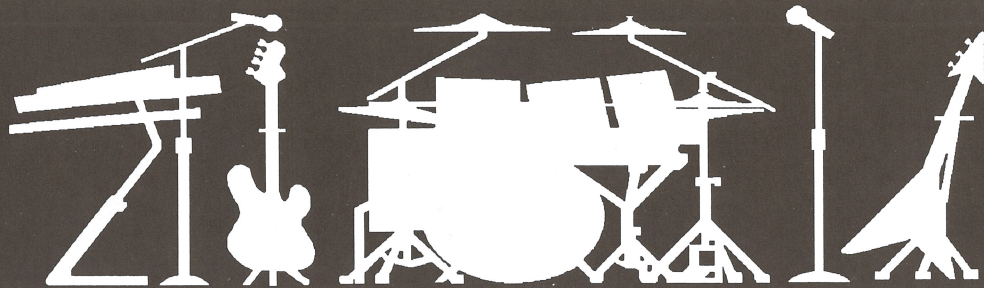


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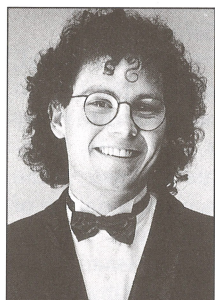
Music



RENA SHARON

Piano

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 U.S. and Europe, receiving 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 on the faculty of Oklahoma State University, the Music Academy of the West and was later head of the Accompanying Department at the Victoria Conservatory. Rena is an active chamber musician who has participated at the Seattle and Olympic Chamber Music Festivals as well as the Reizende Muziekgezelschap in Amsterdam. She is a frequent guest of both the Vancouver Recital Society and the Vancouver Chamber Music Festival.



JAMES SOMMERVILLE

Horn

is one of Canada's most prominent horn players. Therecipient of several important national and international awards, including the highest Prizes

awarded at the Munich International Music Competition, the Concours International du Festival de Musique de Toulon (France) and the CBC Young Performers' Competition, James has appeared with all of the major Canadian orchestras as well as the Radio Orchestras of Bavaria and Berlin. An active chamber musician, he is heard regularly on the CBC network as a member of Les Chambristes de Montreal and as a guest artist at various summer Festivals, including the Scotia Festival and Festival of the Sound. The Associate Principal Horn of the Montreal Symphony Orchestra for the past five seasons, James resigned this position as of August 1991 to devote more energy towards solo and chamber performance, early music and contemporary repertoire. This marks his second appearance at the Vancouver Chamber Music Festival.

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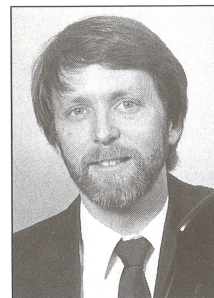
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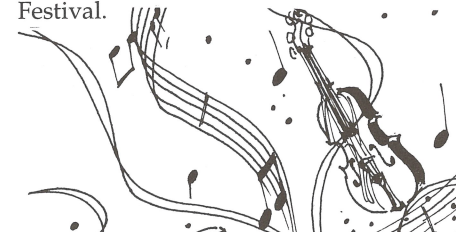
ANDREW TUNIS
Piano

maintains a busy musical career as soloist, chamber musician, and professor at the University of Ottawa. He is a graduate of the University of Ottawa and the Manhattan School of Music and has received a number of top honours as a performer, including First Prizes in the CBC Talent Competition, the Canadian Music Competition and the New York Young Artists Competition. With his frequent duo partner, Canadian cellist Desmond Hoebig, he won First Prize in the 1984 Munich International Competition, and has since performed to great acclaim in Europe, the Middle East, China and Thailand. A soloist with many Canadian orchestras, Andrew is a member of the Alexandrai Piano Trio, Les Chambristes de Montreal, and the Pierrot Ensemble, a group devoted to new music. This is his first appearance at the Vancouver Chamber Music Festival.



CARMIT ZORI
Violin

a native of Israel, came to the U.S. at the age of 15 to study at the Curtis Institute of Music, at the recommendation of Alexander Schneider and Isaac Stern. After making her debut with the Philadelphia Orchestra in 1978, she won the Leventritt Foundation sponsorship award; in 1985 she made her critically acclaimed New York recital debut at Lincoln Center. Carmit has appeared with several major American orchestras, and has performed extensively throughout the U.S., Latin America and Australia. An active chamber musician, she has performed at the Casals Festival in Puerto Rico, the International Bruckner Festival in Austria, the Mostly Mozart Festival at Avery Fisher Hall, and the Chamber Music Society of Lincoln Center; she has also been a regular participant at Marlboro and has been featured on many "Music from Marlboro" tours. She is making her second appearance at the Festival.



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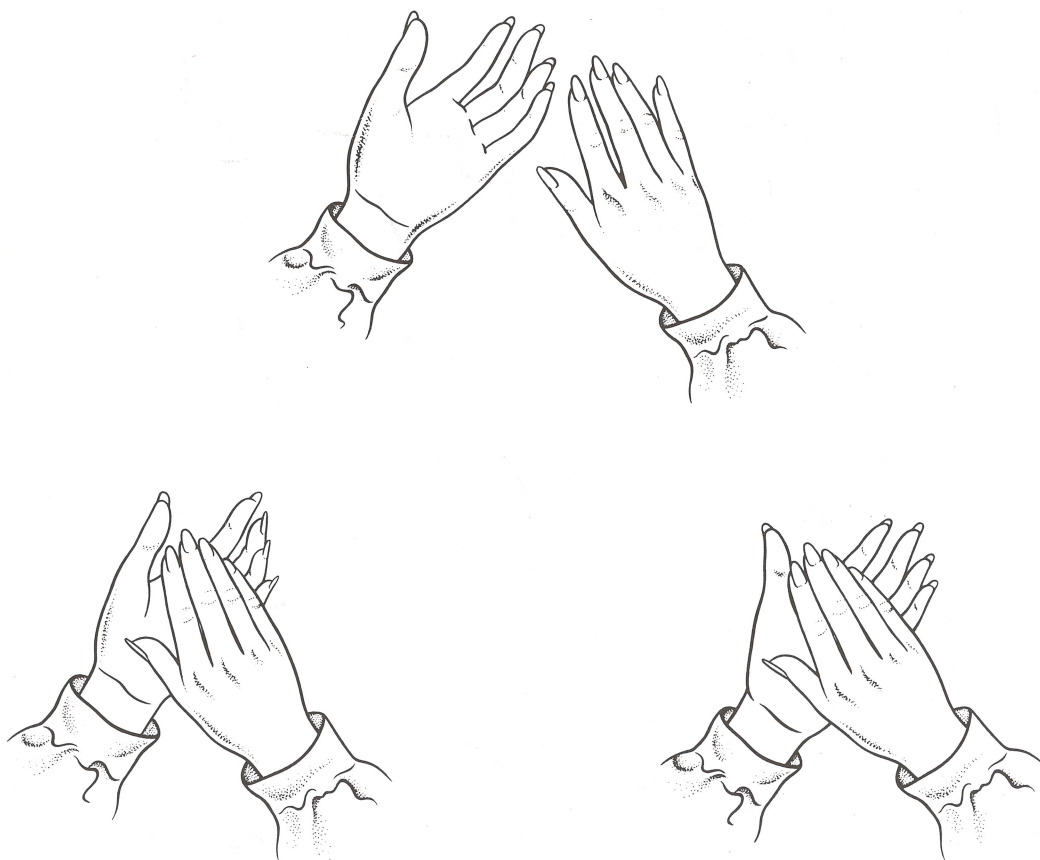
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AND SHOW OUR APPRECIATION
FOR A GREAT SHOW.**

Tomorrow, we can put our heads together and talk about banking.

Bank of British Columbia
Division of Hongkong Bank of Canada 

We make banking easy.