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From the Festival Director

Dear Friends:

Welcome to the 7th Vancouver Chamber Music Festival. During the past six summers, for a brief two-week period, some of the world's finest young musicians have gathered here on the campus of St George's to engage in their favourite recreation: exploring and performing chamber music together. And because you share their love of music, their exuberance, and their commitment, you have responded by returning each year, often bringing your friends, as well as warmly contributing to our ongoing fundraising needs. You and our musicians together have made this Festival unique in its spirit, its ambience and the quality of its performances. Full houses set the stage for inspired performances — and we've certainly had a few of those over the years!

Every summer we try to introduce someone or something new: a new work especially created for the Festival, a new blending of instruments, or a new group, such as last year's Turtle Island String Quartet. This year, for the first time, we welcome a Composer in Residence. We are delighted that Chan Ka Nin accepted the challenge, and he will be on hand to work with the musicians and respond to your questions.

Our second innovation this summer is an apprenticeship program for young performers and we are proud to present two past winners of the Canadian Music Competitions: Reza Jacobs and Joseph Elworthy. With the assistance of a grant from the Z95.3 FM Young Artist and Audience Fund, we have been able to offer them each a scholarship, plus appearances at the Festival. No doubt you will be as astonished as I was when I first heard them. Having recently returned from Ottawa where I was a member of an international jury for the 1992 National Finals of the Canadian Music Competitions, I can only pray that future governments will include, in a meaningful way, the arts in education right from the Grade 1 level, so that they will have appeal and value to future generations. The resource of young musical talent in this country is simply staggering, as is, I might add, the quality of training offered.

And finally, we're on the move. This summer we introduce the first of our free lunch-hour concerts downtown in the Courtyard at Cathedral Place.

Once again I should like to recognize the participation of CBC Producer Karen Wilson and the team from CBC's "Arts National". I thank all our sponsors, donors, our wonderful volunteers, and you, our audience, our chamber music family.

Have fun while you listen and discover.

Yours sincerely,



Leila Getz
Festival Director

Festival Information

PLEASE NOTE:

- Programmes and artists are subject to change without notice.
- All 1992 Vancouver Chamber Music Festival performances are being recorded for broadcast by CBC Stereo's "Arts National". Recordings of previous Festival concerts have been broadcast nationally by the CBC to great acclaim. We would appreciate your cooperation in ensuring as quiet a background as possible. The hall has been "air-conditioned" before the concert, but because recording microphones are extremely sensitive, the extractor fans will be turned off during the performances to minimize background noise.
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programme notes

CONCERT 1

SERGIY PROKOFIEV (1891-1953)
Sonata in F minor, Opus 80 (1946)

Though an unquestionably challenging work, the F minor Sonata may well be Prokofiev's greatest chamber composition. Intensely personal, its wide-ranging character encompasses a varied world, from the expected Prokofiev wit tempered with bitter irony through to the very depths and heights of emotion.

Apparently suggested by Handellian models, the work begins with a terse slow introduction succeeded by a modified sonata-form movement of aggressive, almost brutal intensity (immediately recalling aspects of the so-called "war sonatas" for piano solo). The third movement is more lyric though scarcely less serious, while the brilliant, rhythmic finale drives to a resigned, even chilling return of the opening mood: no happy endings, not even the reassurance of traditional instrumental bravado to conclude this dark, disturbing but great work.

FRANZ SCHUBERT (1797-1828)
Der Hirt auf dem Felsen, D. 965 (1828)

Like the F minor Fantasy (to be heard on Concert 3), *Shepherd on the Rock* was written just before Schubert's death in 1828; indeed, some commentaries seem almost to resent the appearance of such a frankly bombastic concert piece in the select company of Schubert's last masterworks.

This commissioned virtuoso vehicle has a text, cobbled together from two writers (Wilhelm Müller and, apparently, Helmina von Chézy), describing a lonely shepherd whose gloomy thoughts turn more positive with the coming of spring — a trite poetic inspiration but inspired music, in effect a chamber cantata of operatic theatricality.

FELIX MENDELSSOHN (1809-1847)
Quintet in B flat major, Opus 87 (1845)

Over the years the work of Mendelssohn has won a special place in the affections of Festival audiences, giving us a perfect opportunity to explore some of the vast Mendelssohn repertoire

not all that frequently programmed. The Opus 87 Quintet dates from the summer of 1845.

Mendelssohn's best biographer Eric Werner considers it "noteworthy, but frequently overlooked," singling out for special praise "the spirited, fiery first movement"; the *Scherzo*, "one of these Mendelssohnian movements which attract every musician by the elegance of texture"; and the "strangely chiaroscuro sonorities" of the *Adagio*. One wonders if, in writing the Quintet, Mendelssohn was emulating the famous Mozart string Quintets. (Come back next concert and find out.)

ERNEST CHAUSSON (1855-1899)
Trio in G minor, Opus 3 (1881)

Two works of the French *fin de siècle* composer Ernest Chausson will be performed this year. The life and reputation of this not at all known figure have been summed up as a "disciple de Franck et ami de Debussy, il laissait une oeuvre déjà importante, d'une pénétrante et grave douceur, qui fait de lui l'un des grands



JACK SHADBOLT, "I SAW A PURPLE BIRD" silkscreen, 1992

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Chausson's only Piano Trio was written just after the end of his formal musical studies, a sort of homage to his teachers Massenet and Franck. In it, according to his biographer Jean Gallois, "he employed shapely melodic lines, elegant harmonies and a style which though sober, is more alive to pretty ideas than to depth of feeling."

CONCERT 2

JEAN-MARIE LECLAIR (1697-1764)

Sonata in D major

GEORG PHILIPP TELEMANN

(1681-1767)

Sonata in E flat major

The second Prelude Concert begins with two sonatas from the early 18th century: one each by Jean-Marie Leclair and Georg Philipp Telemann. Leclair was originally from Lyon and is best known for his series of violin works. The unbelievably prolific Telemann wrote reams of music for every known combination. Both, to a certain effect, represent the national taste of their respective countries: Leclair with "a peculiarly French grace and sweetness of melody", Telemann a more sober and scholarly bent always tempered with the true *galant* conviction that "art should be combined with charm".

WOLFGANG AMADEUS MOZART

(1756-1791)

Quintet in G minor, K. 516 (1787)

Like the ongoing crop of sequel movies, this summer we present Mozart Quintet II! All kidding aside, the Quintets represent perhaps the pinnacle of his output (if one can talk in superlatives about Mozart's chamber music) and are certainly among his most characteristic works.

The G minor K. 516 is the darker twin of K. 515, heard last year. The English belle lettrist Sacheverell Sitwell wrote: "It is a most scientifically constructed work, full of almost imperceptible allusions and harmonic devices. At the same time . . . this consideration is quite subordinate to the haunting, sad poetry of the thing."

CHAN KA NIN (b. 1949)

Among Friends (1989)

The winning work in the 1991 Barlow International Chamber Music Competition, *Among Friends* was written for the composer's colleagues, the Amici Trio, whose name inspired the title and spirit of the work. The composer notes that: "This one-movement work is essentially a

theme and variations (based on the initial notes F Bb A by the clarinet). The unique character of each instrument has influenced the musical materials: the grace note of the clarinet, the lyrical lines of the cello and the wide interval leaps of the piano. The mood reflects the highs and lows of any human relationship: friendship, like music, will last only through the test of time."

JOHANNES BRAHMS (1833-1897)

Quartet in A major, Opus 26 (1862)

The second of Brahms' piano quartets, the A major lacks the wildly extroverted finale of the Opus 25, or the mid-career intensity of the half-new half-old Opus 60. And if, like virtually all early Brahms, it's not quite at the level of perfection of his ultra-composerly late works, this should not deter us for a moment; the A major is a work of great substance and value.

Brahms' most recent biographer Malcolm MacDonald is entirely enthusiastic about the Quartet, considering it a masterpiece of Schubertian inspiration. Noting that three of its four movements are in sonata form, MacDonald refutes the previous generations of critics who have found the work dry and academic and argues that it "takes its time and enjoys the taking of it, . . . a work whose perfectly achieved mastery is all the more remarkable for being so consistently understated."

CONCERT 3

GUILLAUME LEKEU (1870-1894)

Sonata (1892)

After Kurt Nikkanen and Itzhak Perlman's electrifying performances of Saint-Saëns' D major Violin Sonata earlier this year, this seemed like the summer to introduce the G minor Sonata of Guillaume Lekeu. One of the brightest lights of the early 1890s, the Belgian-born composer was to die at 24 from typhoid.

It's futile to speculate the directions this gifted young man might have explored: the compelling evidence of the Sonata suggests he could easily have become a major figure in French music. As it is, the Sonata is a period piece that shows strong links to the school of César Franck and his disciple Vincent D'Indy. The work is leisurely, but with all the lyricism and the fiery showmanship that one would expect. Christopher Palmer comments that it has "a kind of feverish, almost preternatural intensity. [Lekeu's] weakness is the outcome of the then currently fashionable necessity to think, as well as to feel in the grand manner."

J.S. BACH (1685-1750)

Concerto in A major, BWV 1055

The provenance of this concerto is, as is so often the case with baroque music, convoluted; the score is a modern reconstruction, but one of unrepachable integrity. This evening's performance will be somewhere between the extremes of modern "authenticity" and the older full orchestral approach: a performance on modern instruments, but with the "chamber" forces typical of 18th century performance practices.

FRANZ SCHUBERT (1797-1828)

Fantasia in F minor for piano four hands, D. 940 (1828)

This winter's Recital Series performances of two of Schubert's monumental last piano sonatas virtually demanded the inclusion of the late F minor Fantasia in our summer programming. The score is just as remarkable as the sonatas — an extended single movement work with mercurial changes in material, tempo and mood: anything but the sort of lightweight and diversionary material often associated with four-hand work. The Canadian musicologist William Kinderman has made a special study of the Fantasy and believes that it exemplifies the "tragic perspective" of so much of Schubert's greatest work. "The F minor Fantasy," he writes, "is haunted by a sense of progress toward an inescapable destiny, an idea tied to the universal human theme of mortality. . . . In this remarkable composition, the expressive content of the wanderer's tragic journey is transformed, as it were, into a purely musical structure, absorbed into the sphere of instrumental music."

ANTONIN DVORÁK (1841-1904)

Quintet in G major, S. 27 (1875)

To round out this evening's concert, we turn to the work of Dvorák, and our third string quintet this week. But how very different in sonority and intent the Dvorák is! The addition of double bass creates an entirely different world of sonority — sometimes darker and more complex — more frequently adding an unexpected sparkle (as it does in Schubert's Trout Quintet). In an instance of what would now be labelled misleading advertising, the publisher Simrock gave the work an advanced opus number when it was printed in 1888. But the music betrays its more youthful origins almost instantly with what Rosa Newmarch hailed as its "free expression" and "touch of the operatic spirit". While it's definitively not in the same league as Dvorák's greatest chamber works, it remains beguiling, filled with delicious moments and expansive tunes.



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CONCERT 4

BENJAMIN BRITTEN (1913-1976)
Sonata in C major, Opus 65 (1961)

It was through Britten's own Aldeburgh Festival that Britten returned to composing chamber music — usually as a work designed for a favoured performer to present during the summer concerts.

Britten had a special feel for things Russian, making several trips to the country and setting Russian texts in his Pushkin songs as well as establishing abiding friendships with Mstislav Rostropovich, his wife the soprano Galina Vishnevskaya and Dmitry Shostakovich. The Cello Sonata is the first of a number of cello works written for Rostropovich. In five rather short segments, it is imbued with the same passion and intensity as the nearly contemporary War Requiem, and is if anything even more searingly direct through the use of intimate chamber forces.

GUSTAV MAHLER (1860-1911)
Quartet (1876)

We preface this special evening of music from the 1890s with the "quartet" of Gustav Mahler. Chamber music was never Mahler's speciality, but very early in his life he did produce a quartet movement, written (says Alma Mahler in her book of *Memories and Letters*) for a competition. Alma goes on to describe a quintessential student scene with Mahler's roommates (including Hugo Wolf) "spending the night on a bench in the Ringstrasse" so as not to disturb his concentration.

JOHANNES BRAHMS (1833-1897)
Trio in A minor, Opus 114 (1891)

The clarinet was the unexpected love of Brahms' last years during which he wrote the two Sonatas, the Quintet and the A minor Trio, all written after he had "renounced" composing in a letter to his publisher. What changed Brahms' mind was the playing of Richard Mühlfeld.

"Brahms, unlike posterity, thought as highly of the Clarinet Trio as of his Quintet" writes MacDonald "but its sardonic wisdom has never attained the popularity of the latter's lambent melancholy. . . . It exhibits all the resources and subtlety of [Brahms'] late style, further stimulated by the contrasting characters of the three instruments."

ERNEST CHAUSSON (1855-1899)
Chanson perpétuelle, Opus 37 (1898)

For our second work by Chausson we turn to the chamber version of the *Chan-*

From the President of the Board

On behalf of the Board of Directors, it is my great pleasure to welcome you to the seventh Vancouver Chamber Music Festival at St George's School. Whether you are attending your first or seventh Festival, the Board hopes that the artists will surprise and delight you and make you want to come back next year.

I would like to take this opportunity to thank all sponsors and donors for their generous contributions which have enabled us this summer to add to our exciting feast of chamber music a talented Composer in Residence and two young scholarship musicians.

The Festival Director and her hard-working staff deserve our enthusiastic applause for their imaginative programming and expert production of the loveliest sounds of music in Vancouver this summer.

We look forward to your feedback, your suggestions, and your continued valued support.

Maryke Gilmore

Maryke Gilmore
President

son perpétuelle, originally scored for voice and orchestra.

A late work, the small scale composition is characterized by what Jean Gallois called "a certain indefinable oppressiveness in Chausson's world of heightened post-Romanticism", and represents the moment at which French musical style shifted inexorably from the romantic to the impressionist.

ARNOLD SCHOENBERG (1874-1951)

Verklärte Nacht, Opus 4 (1899)

Despite his reputation as the ultimate in box-office poison, Schoenberg's work remains central to an understanding of this century's music. And besides, there are few, if any, works of the power and unmatched beauty of the string sextet *Transfigured Night*.

The historical importance of this masterpiece is considerable; it marks Schoenberg's own transcendence of the later romantic style, the work which bridges his post-Wagnerian and atonal styles. But from the perspective of a listening audience this is of less relevance than the heady combination of emotional intensity (the "plot", drawn from a poem of Richard Dehmel, is a virtual soap-opera) and fabulous (though fabulously difficult!) string writing.

Transfigured Night can be performed by string orchestra, but the opportunity to hear it with six young players of solo character is really what Schoenberg wanted. It's an all-too-rare opportunity for the Festival audience to hear one of the all-time masterworks of the chamber music repertoire.

CONCERT 5

GUSTAV MAHLER (1860-1911)

Verlorne Mühe

Frühlingsmorgen

Das irdische Leben

RICHARD STRAUSS (1864-1949)

Wie erkenn ich mein Treulieb vor andern nun

Guten Morgen's ist Sankt Valentinstag

Sie trugen ihn auf der Bahre bloss

This evening's Prelude Concert is also something of a postlude to Monday's exploration of the late 19th century and includes a group of songs by Mahler and Strauss. Both composers are renowned for their Lieder, Mahler writing only occasionally (but frequently incorporating his intimate songs into his more monumental symphonies); Strauss prolifically composing over 150 (many as repertoire for his wife Pauline).

SYLVIA RICKARD (b. 1937)

Rum-ba-ba (1992)

Victoria-based Sylvia Rickard's serious concert works have been performed by an impressive number of performers, including Desmond Hoebig, Tsuyoshi Tsutsumi and Jon Kimura Parker. But beyond these more formal works Rickard has demonstrated a very particular flair for writing works with a pronounced Latin-American and/or jazz slant for highly unusual instrumentations.

This winter we prevailed upon her to consider writing something to feature the Festival's remarkable complement of violas. Rickard responded with *Rum-ba-ba*, a high-spirited curtain raiser for the outra-

geous combination of four violas and double bass.

SALLY BEAMISH (b.1956)

Songs and Blessings (1991)

It's a special privilege to introduce *Songs and Blessings* in its Canadian premiere. Its young composer, Sally Beamish, is increasingly recognized as one of the stars of contemporary music in Britain.

Beamish notes that "inspired by ancient songs and blessings of the Outer Hebrides, this piece is a celebration of the islanders' sense of God's immediacy in daily living. They walked with God, with Mary and the Saints, addressing them tenderly and familiarly, and involving them



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in every small task of the day — each of which would bear accompanying songs, blessings and prayers. I do not intend to imitate Gaelic music, although some influences may be present. This piece is a collation of music for different occasions, in which I hope to mirror a universal truth."

LUDWIG VAN BEETHOVEN

(1770 -1827)

Trio in E flat major, Opus 70, No. 2 (1808)

Opus 70 No. 2 has always been in the shadow of its ultra-famous sibling, Opus 70 No. 1, "The Ghost", and while no commentator can denigrate the latter, the former is entirely typical Beethoven, written in 1808 at the same time as the Fifth and Sixth Symphonies and the "Emperor" Concerto.

The Trio is structured in the traditional four movement format, notable especially for the "double variations" slow movement (a form type associated with Beethoven's one-time teacher, Haydn), a ländleresque minuet and an especially showy finale.

DMITRY SHOSTAKOVICH (1906-1975)

Quintet in G minor, Opus 57 (1940)

With the exception of his extended series of string quartets, Dmitry Shosta-

kovich wrote very few chamber works, and a performance of his Piano Quintet is long overdue at this Festival.

In an analogous idiom to the popular Trio, the Quintet combines Shostakovich's trademark irony, near maniacal energy and gloomy, almost morbid intensity. Now a landmark of the twentieth century chamber repertoire, it was not initially popular, at least not with Shostakovich's colleague and rival Prokofiev. Dismissing the younger composer as "a talented but somehow 'unprincipled' composer . . . bereft of melodic invention," Prokofiev felt that the composer of the Quintet was "so very much on his guard and so carefully calculate[ing] every note. He never takes a single risk."

CONCERT 6

WITOLD LUTOSLAWSKI (1913-)

Preludia Taneczne (1954)

Today the great Polish composer Witold Lutoslawski is best known throughout the world for his remarkable large-scale orchestral compositions. The five miniature Dance Preludes date from the early 1950s and reveal the Bartókian neoclassicism that forms the solid foundation of Lutoslawski's style. While not based on actual folk melodies, the preludes are entirely infused with natural and effective folk rhythms (and make an entirely welcome addition to the clarinet/piano chamber repertoire).

J.S. BACH (1685-1750)

"Brandenburg" Concerto No. 6, BWV 1051

Like the Oboe d'amore concerto heard last Friday, the Brandenburgs are not usually thought of as chamber works. But the set would have been performed by what we now think of as a chamber sized group in Bach's own day. None is more effective in this format than the sixth, which features two violas with an accompaniment of cello (originally gambas and cello), bass and harpsichord.

ERNEST BLOCH (1880-1959)

Three Nocturnes (1924)

Like Holst or to a certain extent Mendelssohn, the Swiss/American Ernest Bloch has the dubious fate of being remembered for a small number of not all that typical works — in Bloch's case the wonderful (but over-performed) rhapsody for cello and orchestra, *Shelomo*. Written while Bloch was unsuccessfully administering a music school in Cleveland (Bloch had the outrageous notion that students could learn without tests, examinations and competitions!), the evocative Noc-

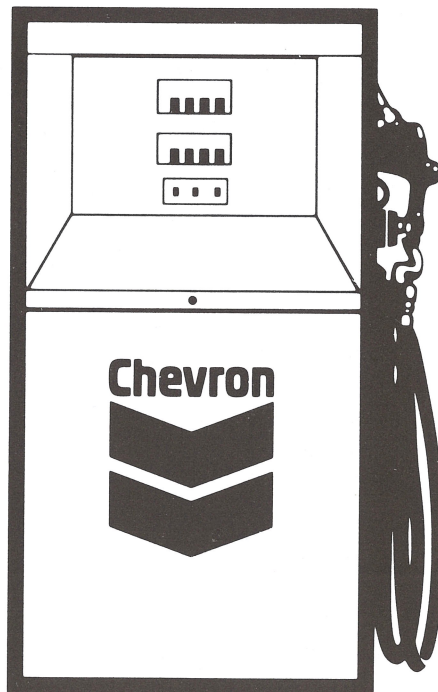
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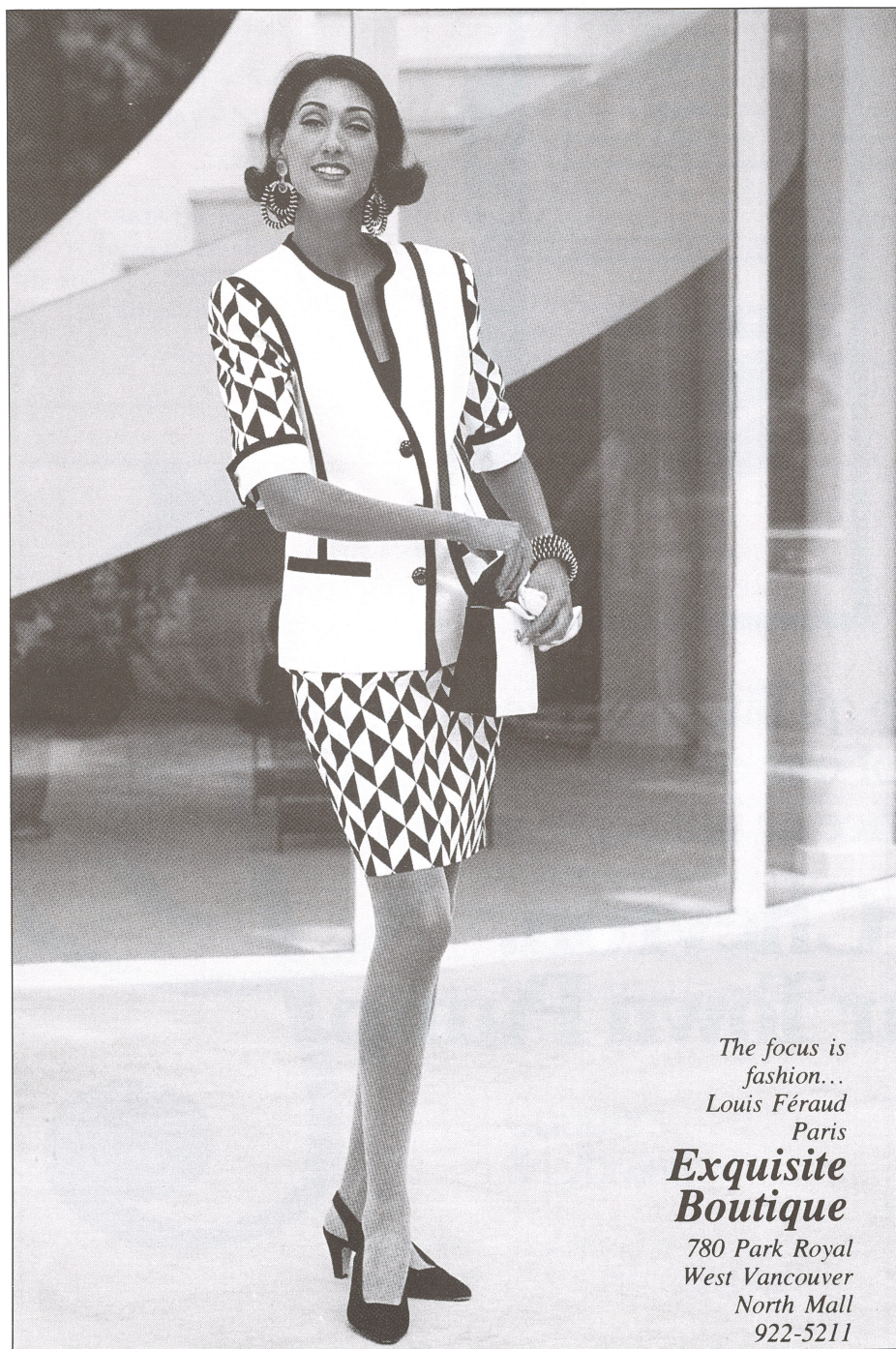
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ROBERT SCHUMANN (1810-1856)

Phantasiestücke, Opus 73 (1849)

The three Opus 73 Fantasy Pieces were composed in a few days during 1849, originally for clarinet and piano. The transfer to oboe d'amore is especially effective due not just to technical advantages but also to the smoky tone colour being more clarinet-like. Oboist Heinz Holliger (who has recorded the pieces on oboe d'amore) notes that there is "a very close network of formal and thematic interrelationships in the pieces" and that they collectively create "a single crest of rising tension."

CHAN KA NIN (b. 1949)

Salmon Quintet (1992)

As the Vancouver Chamber Music Festival's distinguished first Composer in Residence, Dr. Chan has composed a new work for our programme this summer. Called the *Salmon Quintet* (a bit of a pun, since the scoring is the same as Schubert's 'Trout'), the composer has based the work "on a motive with oscillating notes (which seem to suggest the motion of the fish)". He continues: "The life-cycle of this school of fish is a testimony to one of the wonders in nature; the *Salmon Quintet* depicts the activities surrounding the salmon of British Columbia."

ROBERT SCHUMANN (1810-1856)

Quintet in E flat major, Opus 44 (1842)

To conclude this year's Festival we turn to a classic last heard in 1988, Robert Schumann's Piano Quintet. In Schumann's uneven corpus of chamber music, the Piano Quintet holds pride of place, not just as Schumann at his best but as a model for subsequent composers. Schumann's controversial biographer Peter Ostwald 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 and a manifestation of Schumann's increasingly reactionary emphasis on academic propriety.

— David Gordon Duke

In the 1991-92 concert season, 9 out of 10 piano soloists will choose Steinway.

Steinway



320

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Others



35

Some things never change. In 1891, when the legendary pianist Ignace Paderewski first toured the music halls of North America – the Steinway piano was his inseparable companion. Over the 100 years of great musical performances since that time, the piano choice of renowned concert artists has remained overwhelmingly constant.

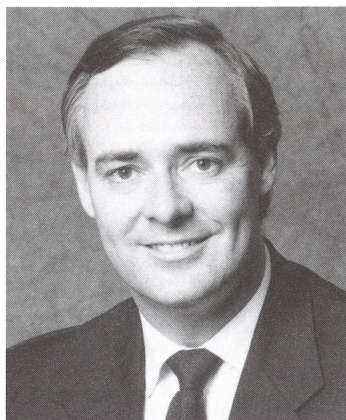
In the current 1991/92 season, Steinway is once



again the exclusive preference of 90% of the piano soloists performing with major orchestras. Why? Because in the words of a present day artist such as Vladimir Ashkenazy "Steinway is the only piano on which the pianist can do everything he wants and everything he dreams". A Steinway can bring your playing to a new level too. And that's an experience you can enjoy simply by visiting us.

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Music

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**Message from the Honourable Perrin Beatty
Minister of Communications**

Ah, the marvel of music! It never fails to enlighten the mind and fill the senses.

The Vancouver Chamber Music Festival has provided a sumptuous feast for the mind and the soul for the past seven years. This year's programme will not disappoint, with several performances encompassing the classical period to the present, featuring musicians from across Canada and abroad. It presents both youth and experience, with a debut of outstanding young talent alongside internationally-renowned chamber musicians.

The organizers of the Vancouver Chamber Music Festival are to be commended for their fine work again this year. I am pleased that the Department of Communications has been able to support this event through a contribution from its Cultural Initiatives Program.

All the best for a most successful Festival.

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

Perrin Beatty

programmes

All concerts of the 1992 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" (105.7 FM) on August 3,4,5,6,7 and tba.

Programme 1

Monday, July 27



Programme 2

Wednesday, July 29

PRELUDE CONCERT - 7:15 P.M.

PROKOFIEV

Sonata in F minor, Op. 80

for violin and piano

Andante assai
Allegro brusco
Andante
Allegroissimo

SCOTT ST JOHN, violin
ANDREW BURASHKO, piano

CONCERT - 8:15 P.M.

SCHUBERT

Der Hirt auf dem Felsen, D. 965

for soprano, piano and clarinet

LAUREN WAGNER, soprano
STEPHANE LEMELIN, piano
SHARON KAM, clarinet

MENDELSSOHN

Quintet in B flat major, Op. 87

for two violins, two violas and cello

Allegro vivace
Andante scherzando
Adagio
Allegro molto vivace

ROBERT RINEHART, violin
CARMIT ZORI, violin
MARIA LAMBROS KANNEN, viola
SCOTT ST JOHN, viola
MICHAEL KANNEN, cello

intermission

CHAUSSON

Trio in G minor, Op. 3

for piano, violin and cello

Pas trop lent
Vite
Assez lent
Animé

ANGELA CHENG, piano
DONG-SUK KANG, violin
RICHARD LESTER, cello

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PRELUDE CONCERT - 7:15 P.M.

LECLAIR

Sonata in D major

for oboe and continuo

Adagio • Allegro • Sarabande: Largo • Allegro assai

DOUGLAS BOYD, oboe
DOREEN OKE, harpsichord
RICHARD LESTER, cello

TELEMANN

Sonata in E flat major

for oboe and continuo

Largo • Vivace • Mesto • Vivace

DOUGLAS BOYD, oboe
DOREEN OKE, harpsichord
RICHARD LESTER, cello

CONCERT - 8:15 P.M.

MOZART

Quintet in G minor, K.516

for two violins, two violas and cello

Allegro
Menuetto: Allegretto - Trio
Adagio ma non troppo
Adagio - Allegro

DONG-SUK KANG, violin
ROBERT RINEHART, violin
MARIA LAMBROS KANNEN, viola
CARLA-MARIA RODRIGUES, viola
RICHARD LESTER, cello

CHAN

Among Friends

for clarinet, piano and cello

SHARON KAM, clarinet
ANDREW BURASHKO, piano
MICHAEL KANNEN, cello

intermission

BRAHMS

Quartet in A major, Op. 26

for piano, violin, viola and cello

Allegro non troppo
Poco Adagio
Scherzo: Poco allegro - Trio
Finale: Allegro

ANGELA CHENG, piano
CARMIT ZORI, violin
SCOTT ST JOHN, viola
EUGENE OSADCHY, cello

Generously sponsored by
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Programme 3

Friday, July 31



Programme 4

Monday, August 3

PRELUDE CONCERT - 7:15 P.M.

LEKEU

Sonata in G major (1891)

for violin and piano

Très modéré

Très lent

Très animé

DONG-SUK KANG, violin

STEPHANE LEMELIN, piano

CONCERT - 8:15 P.M.

J. S. BACH

Concerto in A major, BWV 1055

for oboe d'amore, strings and basso continuo

Allegro

Larghetto

Allegro ma non tanto

DOUGLAS BOYD, oboe

ROBERT RINEHART, violin

DONG-SUK KANG, violin

MARIA LAMBROS KANNEN, viola

EUGENE OSADCHY, cello

WILMER FAWCETT, double bass

DOREEN OKE, harpsichord

SCHUBERT

Fantasie in F minor, D.940

for piano, 4 hands

Allegro molto moderato

Largo

Allegro vivace: con delicatezza

ANGELA CHENG, piano

STEPHANE LEMELIN, piano

intermission

DVORAK

Quintet in G major, S. 27

for two violins, viola, cello and double bass

Allegro con fuoco

Scherzo: Allegro vivace

Poco andante

Finale: Allegro assai

SCOTT ST JOHN, violin

CARMIT ZORI, violin

CARLA-MARIA RODRIGUES, viola

RICHARD LESTER, cello

WILMER FAWCETT, double bass

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PRELUDE CONCERT - 7:15 P.M.

BRITTEN

Sonata in C major, Op. 65

for cello and piano

Dialogo: Allegro

Scherzo - pizzicato: Allegretto

Elegia: Lento

Marcia: Energico

Moto perpetuo: Presto

EUGENE OSADCHY, cello

JANE COOP, piano

CONCERT - 8:15 P.M.

MAHLER

Quartet in A minor (1878)

for piano, violin, viola and cello

ANGELA CHENG, piano

SCOTT ST JOHN, violin

TOBY HOFFMAN, viola

EUGENE OSADCHY, cello

BRAHMS

Trio in A minor, Op. 114

for clarinet, cello and piano

Allegro

Adagio

Andantino grazioso - Trio

Allegro

SHARON KAM, clarinet

RICHARD LESTER, cello

ANDREW BURASHKO, piano

intermission

CHAUSSON

Chanson perpétuelle, Op. 37

for voice, piano and string quartet

LAUREN WAGNER, soprano

STEPHANE LEMELIN, piano

ROBERT RINEHART, violin

CARMIT ZORI, violin

MARIA LAMBROS KANNEN, viola

JOSEPH ELWORTHY, cello

SCHOENBERG

Verklärte Nacht, Op. 4

for two violins, two violas, and two cellos

CARMIT ZORI, violin

ROBERT RINEHART, violin

MARIA LAMBROS KANNEN, viola

CARLA-MARIA RODRIGUES, viola

RICHARD LESTER, cello

MICHAEL KANNEN, cello

Programme 5

Wednesday, August 5



PRELUDE CONCERT - 7:15P.M.

MAHLER

Verlorne Müh
Frühlingsmorgen
Das irdische Leben

for soprano and piano

LAUREN WAGNER, soprano • JANE COOP, piano

STRAUSS

Drei Lieder der Ophelia, Op. 67

Wie erkenn ich mein Treulieb vor andern nun?
Guten Morgen's ist Sankt Valentinstag
Sie trugen ihn auf der Bahre bloss

for soprano and piano

LAUREN WAGNER, soprano • JANE COOP, piano

RICKARD

Rum-ba-ba

for four violas and double bass

SCOTT ST JOHN, viola • TOBY HOFFMAN, viola
MARIA LAMBROS KANNEN, viola
CARLA-MARIA RODRIGUES, viola
WILMER FAWCETT, double bass

CONCERT - 8:15 P.M.

BEAMISH

Songs and Blessings

for oboe, bassoon, violin, viola and piano

DOUGLAS BOYD, oboe • HEATHER CHESLEY, bassoon
SCOTT ST JOHN, violin • MARIA LAMBROS KANNEN, viola
STEPHANE LEMELIN, piano

BEETHOVEN

Trio in E flat major, Op. 70, No. 2

for piano, violin and cello

Poco sostenuto - Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Finale: Allegro

JANE COOP, piano
ROBERT RINEHART, violin • MICHAEL KANNEN, cello

intermission

SHOSTAKOVICH

Quintet in G minor, Op. 57

for piano, two violins, viola and cello

Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

ANDREW BURASHKO, piano
CARMIT ZORI, violin • SCOTT ST JOHN, violin
TOBY HOFFMAN, viola • EUGENE OSADCHY, cello

Programme 6

Friday, August 7

PRELUDE CONCERT - 7:15 P.M.

LUTOSLAWSKI

Preludia Taneczne

for clarinet and piano

Allegro molto • *Andantino* • *Allegro giocoso* • *Andante* •
Allegro molto

SHARON KAM, clarinet • ANDREW BURASHKO, piano

J. S. BACH

Brandenburg Concerto No. 6, BWV 1051

for two violas, three cellos, double bass and harpsichord

Allegro • *Adagio ma non tanto* • *Allegro*

CARLA-MARIA RODRIGUES, viola
MARIA LAMBROS KANNEN, viola
MICHAEL KANNEN, cello • EUGENE OSADCHY, cello
JOSEPH ELWORTHY, cello • WILMER FAWCETT, double bass
DOREEN OKE, harpsichord

CONCERT - 8:15 P.M.

BLOCH

Three Nocturnes

for piano, violin and cello

Andante
Andante quieto
Tempestoso

REZA JACOBS, piano
SCOTT ST JOHN, violin • MICHAEL KANNEN, cello

SCHUMANN

Phantasiestücke, Op. 73

transcribed for oboe d'amore and piano

Zart und mit Ausdruck
Lebhaft, leicht
Rasch, mit Fever

DOUGLAS BOYD, oboe • STEPHANE LEMELIN, piano

CHAN

Salmon Quintet

for piano, violin, viola, cello and double bass

JANE COOP, piano
SCOTT ST JOHN, violin • CARLA-MARIA RODRIGUES, viola
JOSEPH ELWORTHY, cello • WILMER FAWCETT, double bass

intermission

SCHUMANN

Quintet in E flat major, Op. 44

for piano, two violins, viola and cello

Allegro brillante
In modo d'una Marcia: un poco largamento
Scherzo: Molto vivace
Allegro ma non troppo

ANGELA CHENG, piano
CARMIT ZORI, violin • ROBERT RINEHART, violin
TOBY HOFFMAN, viola • EUGENE OSADCHY, cello

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acknowledgements

The following government agencies have made a major contribution to the 1992 Vancouver Chamber Music Festival and we would like to acknowledge them with thanks.

The Government of Canada through the Department of Communications,
the Challenge '92 Program, and Employment and Immigration Canada;
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The City of Vancouver.

The Vancouver Recital Society gratefully acknowledges the financial support
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and the Cherniavsky Junior Club for the Performing Arts.

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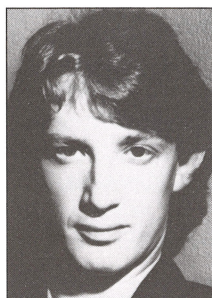
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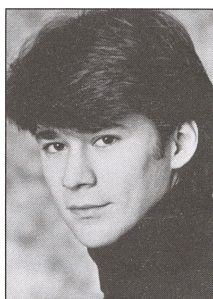
the artists



DOUGLAS BOYD
Oboe

is considered to be one of the finest wind players of his generation. A founding member of The Chamber Orchestra of Europe, and one of the orchestra's leading wind soloists, he has worked with such distinguished conductors as Claudio Abbado, Paavo Berglund, Sir Yehudi Menuhin, Alexander Schneider and Michael Tilson Thomas. He appears frequently as soloist and chamber musician in the world's most important musical centres, and at prestigious international festivals. Douglas Boyd has recorded the Bach Oboe Concerti for Deutsche Grammophon, in which he debuted as director/soloist, and the Strauss Oboe Concerto for ASV; both have been rated by *Gramophone* magazine as the finest recorded versions of these works. He is currently recording the Vivaldi Oboe Concerti for DGG. Born in Glasgow, Douglas studied with Janet Craxton at the Royal Academy of Music in London and with

Maurice Bourgue in Paris; he has recently been elected an Associate of the Royal Academy of Music. This is his second consecutive appearance at this Festival.



ANDREW BURASHKO
Piano

has performed as a soloist and chamber musician throughout Canada and Italy. Having appeared with both the Vancouver and Toronto Symphonies, he has worked with conductors like John Williams, Andrew Davis, and Victor Feldbrill. His interest in contemporary music has led him to perform with Array Music, New Music Concerts and the Esprit Orchestra. A former pupil of Marek Jablonski, Leon Fleisher, and Vancouver teacher Lee Kum Sing, he is presently continuing his studies with Bella Davidovich in New York. In addition to pursuing a career in performance, Andrew is currently on the faculty of the Royal Conservatory of Music in Toronto.

This is his first appearance at the Vancouver Chamber Music Festival.



ANGELA CHENG
Piano

has received enthusiastic acclaim throughout North America and abroad for her work as an orchestral soloist, recitalist and chamber musician. In 1988 she became the first Canadian to win the prestigious Montreal International Piano Competition; she has also won gold medals in several other competitions, including the Arthur Rubinstein International. Presented in major musical centres like New York, London and Washington D.C., Angela Cheng has appeared with such orchestras as the Boston Pops, the Indianapolis Symphony, the Israeli Philharmonic, and nearly every major Canadian orchestra. Vancouverites can hear her again this coming season with the VSO, or on her debut recording of Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra, re-

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leased last summer. Born in Hong Kong, Angela studied with Sascha Gorodnitzki at the Juilliard School and Menahem Pressler at Indiana University. She now resides in Boulder, Colorado, where she and her husband are on the faculty of the University of Colorado. She is making her fifth appearance at the Festival.



CHAN KA NIN
Composer

is welcomed to the Vancouver Chamber Music Festival as its first Composer in Residence. Born in Hong Kong in 1949, he moved with his family to Vancouver in 1965. At the Uni-

versity of British Columbia he studied composition with Jean Coulthard while pursuing a Bachelor's degree in Electrical Engineering. After graduation he decided to further his study of music with Bernhard Heiden at Indiana University, where he obtained his Master's and Doctoral degrees in Composition. Since 1982 he has been Associate Professor at the University of Toronto, teaching Music Theory and Composition. Dr Chan is the recipient of many prizes for his compositions. Most recently, his chamber work *Among Friends* won the 1991 Barlow International Chamber Music Competition. Other awards include the Bela Bartok International Composers' Competition in 1982 for his second string quartet, the International Horn Society Composition Contest, the Alienor Harpsichord Composition Award, the James Madison University Flute Choir Composition Competition, PROCAN Young Composers' Competition, the Violet Archer Orchestra Prize and the Vancouver New Music Society's Orchestral Composition Contest. His music has been performed by such ensembles as the National Arts Centre Orchestra, the CBC Vancouver Orchestra, Orchestra London Canada, Symphony Nova Scotia, the Calgary Philharmonic, Kodaly Quartet, Purcell Quartet, Manhattan Quartet, Société de musique contemporaine du Québec and the New Music Concerts ensemble. Recordings has been made of his orchestral work *Ecstasy* (with Toronto's Esprit Orchestra), his *Four Seasons Suite* (with the Ottawa Winds) and *The Everlasting Voices*, with soprano Rosemarie Landry.



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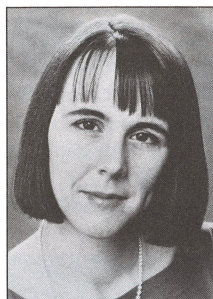
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MONDAY TO FRIDAY 9:30-6:00

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**HEATHER
CHESLEY**

Bassoon

studied at the University of Toronto, and the University of British Columbia, where she earned a Master of Music in Performance. She has been associated

with many west coast music organizations, including the Vancouver Symphony Orchestra, the CBC Vancouver Orchestra, the Vancouver Opera Orchestra and the Vancouver New Music Society. Currently bassoonist with the Victoria Symphony, she is also on Faculty at the Victoria Conservatory of Music.



JANE COOP

Piano

launched her career by winning the Washington International and CBC National Young Performers Competitions. A former pupil of Anton Kuerti and Leon Fleisher,

and considered to be one of Canada's most brilliant young pianists, she appears regu-

larly with major orchestras in North America and is heard in broadcasts and recitals from coast to coast. Performing frequently outside of North America, recent tours have included the Commonwealth of Independent States, France, England, Eastern Europe and Japan, where she performed in the prestigious Great Canada '91 festival which opened the new Canadian Chancery and Arts Complex. Recordings for CBC range from Scriabin, Beethoven and Hétu to the popular *Romantic Piano*. The Skylark label has also issued several albums, including two Mozart discs nominated for JUNO awards. Current projects include recording her next album for Skylark, and directing a new Summer School for gifted young pianists at the Whistler Centre for Business and the Arts. Jane lives with her husband and daughter in Vancouver, where she is Professor of Piano and Chamber Music at the University of British Columbia; she is making her first appearance at the Vancouver Chamber Music Festival.

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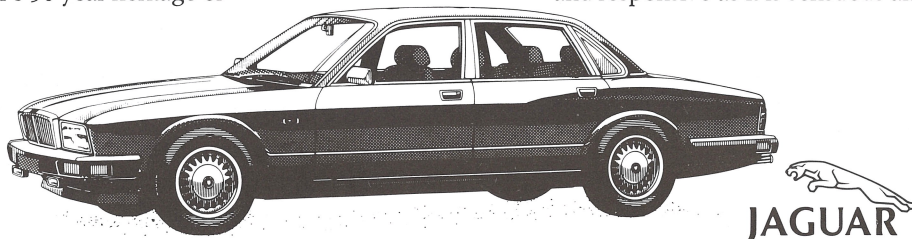
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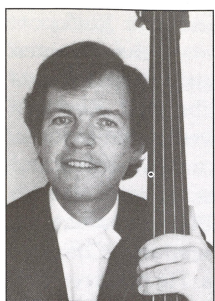
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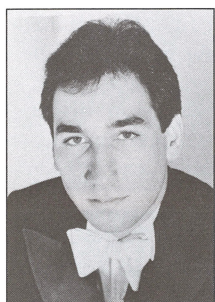
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**WILMER (BILL)
FAWCETT**

Double Bass

studied at the University of Alberta, the Juilliard School and Indiana University. He is a member of *Viveza*, Vancouver's popular new salon group with two best-selling CDs to its credit. In addition to his busy schedule with *Viveza*, he is also Principal Bassist of the CBC Vancouver Orchestra and Associate Principal bassist of the Vancouver Symphony Orchestra. A familiar face at most Vancouver orchestral events, 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. He is the only performer who has appeared in every Festival since its inception in 1986.



TOBY HOFFMAN
Viola

enjoys a distinguished international career as both soloist and chamber musician. Having appeared as soloist with such orchestras as the Buffalo Philharmonic, Prague

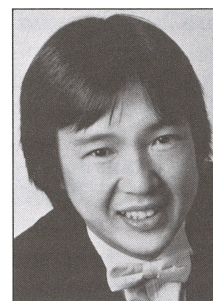
Chamber Orchestra, and the National Orchestra of Costa Rica, he is a frequent guest of major festivals around the world, such as Ravinia, Aspen, Marlboro, Moon Beach Japan, Tours France, Kuhmo Finland, and Gotland Sweden. At the invitation of the violin virtuoso Salvatore Accardo, he is a regular performer at the Settimane Musicali Internazionali di Napoli and the Festival di Cremona in Italy. Also an active recording artist, he has just recorded in collaboration with Maestro Accardo almost all of the complete chamber works of Mozart for Nuova Era. Toby Hoffman comes from a distinguished family of musicians, including his brother Gary, a cellist, and his father Irving, former conductor of the VSO. He studied with his mother Esther Glazer until he went to the Juilliard School, earning both Bachelor and Master Degrees. He currently teaches at Carnegie Mellon University and is an artist-in-residence at Harvard University. He plays a 1628 Amati viola from Cremona, Italy, which formerly belonged to Queen Victoria. This is his third appearance at the Vancouver Chamber Music Festival, last heard here in 1987.



SHARON KAM
Clarinet

is rapidly increasing in stature as a virtuoso clarinetist, with reviewers hard pressed to find enough superlatives for her technical skill and splendid interpretations. She began to garner awards and recognition at age 12, when she won the first of seven American-Israel Cultural Foundation Scholarships with Special Distinction. In 1988 she won the Israel Young Talent Competition, as well as the first of two fellowships to the Tanglewood Music Center. That same year she made her orchestral debut with the Israel Philharmonic under Zubin Mehta; this triumphant performance resulted in engagements with the Berlin Philharmonic which were videotaped by Sony. Sharon Kam has also appeared with the Toronto Symphony, the Leipzig Gewandhaus Orchestra and the Zurich Chamber Orchestra. Her first recording, a performance of the Mozart Clarinet Concerto with the Haifa Symphony, was released last summer by C.D.I Ltd. She presently attends the Juilliard School on full scholarship, study-

ing with Charles Neidich. Sharon Kam is a frequent performer in New York, having already appeared three times in Carnegie Hall. This is her second consecutive appearance at the Festival.



**DONG-SUK
KANG**
Violin

first came to the attention of the concert-going public when he won both the San Francisco Symphony Competition and the Merriweather Post

Competition in Washington, D.C. He went on to win top prizes in several international competitions, among them the Montreal, the Carl Flesch in London and the Queen Elisabeth in Brussels. Today, his impressive career includes performances with major North American and European orchestras, such as the London and Royal Philharmonic Orchestras, Orchestre National de France, Munich Philharmonic, Concertgebouw, and the Gothenburg Symphony Orchestra, with which he has recorded the Nielsen Violin Concerto under the direction of Myung-Whun Chung, and a Sibelius disc with conductor Neeme

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Jarvi. Recent discs include the Elgar Concerto with the Polish National Radio Orchestra and two sonata albums of French composers with pianist Pascal Devoyon. Other conductors with whom he has worked included Paavo Berglund, Charles Dutoit, Mariss Jansons, Kurt Masur and Seiji Ozawa. Equally in demand at summer music festivals, Dong-Suk has been a featured guest at the Spoleto festivals in the U.S., Italy and Australia, the Tivoli Festival in Copenhagen, the Proms in London and the Blossom, Hollywood Bowl, Santa Fe, Casals, Seattle and Newport festivals in the U.S. This is his first appearance at the Vancouver Chamber Music Festival, though he made his Vancouver debut on the VRS' Recital Series in 1984.



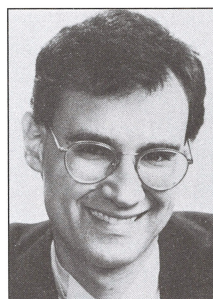
MARIA LAMBROS KANNEN

Viola

is a native of Missoula, Montana, and has performed as a chamber musician throughout the world. She was a founding member of the Naumburg

Award winning Meliora Quartet, Quartet-in-Residence at the Spoleto Festivals of the U.S., Italy and Australia (and heard

at this Festival in 1988). Maria was also a member of the renowned Ridge String Quartet, which performed internationally and on most of the major concert series in North America. The Ridge made its Vancouver debut last summer at this Festival, followed by an appearance last November on the VRS' Recital Series. The Meliora and Ridge Quartets have recorded on the RCA and Telarc labels. Maria has appeared at a number of major chamber music festivals, including Helsinki, Aspen, La Jolla, Chamber Music West and the Chateau Series in Turin, Italy. She has collaborated with such artists as Jan DeGaetani, Rudolf Firkusny, Paula Robison and the Guarneri and Cleveland Quartets. She is married to cellist Michael Kannen.



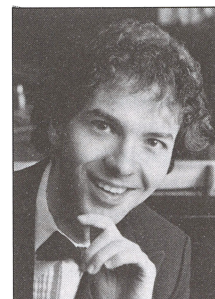
MICHAEL KANNEN

Cello

is a graduate of the Curtis Institute of Music and has appeared widely as a chamber musician. He was formerly a member of the above-mentioned

Meliora String Quartet, and has also been heard at the Scotia Festival of Music, the

Caramoor Festival and the Rockport Chamber Music Festival. Michael Kannen appears regularly with flutist Paula Robison and harpsichordist Kenneth Cooper and has enjoyed collaborations with the Ridge, Franciscan, Laurentian and Fidelio String Quartets, as well as with the Chelsea Chamber Players, New York Philomusica and the Academy Chamber Players of Philadelphia. He is currently a member of the Figaro Trio and the Athena Chamber Players. This is his second appearance at the Festival.



STEPHANE LEMELIN

Piano

performs regularly throughout Canada, the United States and France, and has appeared as a recitalist on four continents. Under the batons of such re-

nowned conductors as Charles Dutoit, James DePreist, and Franz-Paul Decker, he has earned acclaim for performances with orchestras like the Montreal Symphony, the Edmonton Symphony and the Orchestra of Radio-Television Luxembourg. His concerts have been broadcast nationwide on CBC radio, and a recent

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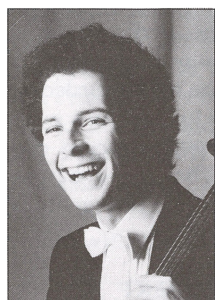
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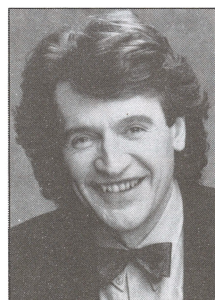
recording of music by Schumann and Schubert has met with critical acclaim. Upcoming engagements include the Montréal, Lanaudière and Québec international music festivals, plus his Boston recital debut as part of a tour of the north-eastern United States. Orchestras with whom he will appear as soloist include the CBC Vancouver Orchestra, Symphony Nova Scotia, and the Orchestre Métropolitain de Montréal. A former winner of the Robert Casadesus International Competition in Cleveland, Stéphane studied with Leon Fleisher, Karl-Ulrich Schnabel, Boris Berman and Claude Frank and holds a doctorate from Yale University. A native of Québec, he now lives in Edmonton where he teaches at the University of Alberta. This is his first appearance at the Vancouver Chamber Music Festival, following his Vancouver debut in March on the VRS' Recital Series.



RICHARD LESTER
Cello

is one of Britain's outstanding young cellists. He has performed concertos with the Chamber Orchestra of Europe in New York (Carnegie Hall), London, Vienna and

Berlin, and has also appeared with the Salzburg Camerata Academica, the BBC Scottish Symphony Orchestra and the Ulster Orchestra. Conductors with whom he has worked include Claudio Abbado and Sandor Vegh. Richard is a founding member of the piano quartet Domus (heard at this Festival in 1990), with whom he has toured internationally and made a number of award-winning recordings for Hyperion and Virgin Classics. He performs regularly in recital with former Domus pianist Susan Tomes; their recording of the complete works of Mendelssohn for cello and piano is now available on the Hyperion label. A resident of London, he is currently a member of the Leonardo Piano Trio and the ensemble Hausmusik.



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

Osadchy has become an active member of Vancouver's musical life. A member of the Vancouver Symphony Orchestra and the CBC Vancouver Orchestra, he is also an active chamber musician, having appeared on various local series such as Masterpiece Music, Music in the Morning and the Friends of Chamber Music; most recently he has become a member of Vancouver's new Curio ensemble. Having par-

ticipated in the Mozart Chamber Music Festival in Long Island and the Seattle Chamber Music Festival, Eugene co-founded in 1984 the Vetta String Quartet, which runs its own successful chamber music series and resides at the Banff International Arts Centre during the summer. This is Eugene's third consecutive appearance at the Vancouver Chamber Music Festival.



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DOREEN OKE

Harpsichord

is a founding member of Vancouver's Pacific Baroque Orchestra, as well as a co-founder of The Musick Masters, a baroque chamber ensemble which performs regularly

across western Canada. She has given recitals and masterclasses throughout Canada and the western U.S., and has been recorded many times by the CBC - as a soloist, chamber musician, and member of the CBC Vancouver Orchestra. After her initial training at UBC and the Conservatoire de Musique de Montréal, Doreen studied with virtually all of today's leading early keyboard specialists in Europe and North America, and became one of a handful of local musicians who have brought the performance of early music to its present prominence in Vancouver. In 1983, she was awarded an artist-in-residency in Holland, as a guest of the Dutch government. Doreen currently teaches harpsichord and harpsichord accompanying at the University of British Columbia.

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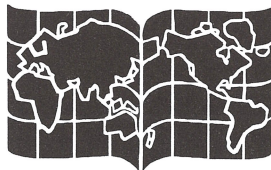
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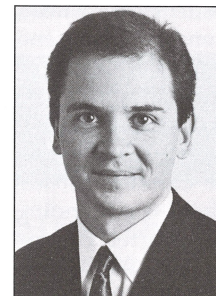
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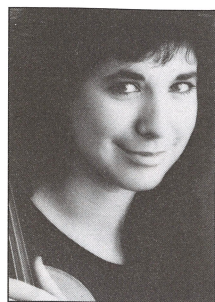
ROBERT RINEHART

Violin

was born in San Francisco and attended the San Francisco Conservatory of Music, studying with Isadore Tinkleman. He continued his studies at

the Curtis Institute in Philadelphia, where his teachers included Ivan Galamian, Jaime Laredo and David Cerone. As a founding member of the Ridge String Quartet, he has performed in every major music centre in the U.S., as well as in Europe, Australia, Canada and Japan. The Ridge Quartet's recent recording of Dvorak piano quintets with Rudolf Firkusny for RCA Red Seal was awarded the 1992 *Diapason D'Or*. Robert's other chamber music recordings include the original version of John Adam's *Shaker Loops* for solo strings, and a 1991 Grammy Award-winning collaboration with soprano Dawn Upshaw. He has performed at the Spoleto Festivals in the U.S. and Italy, at Chamber Music Northwest in Portland, Chamber Music West in San Francisco, and at other festivals in the U.S. and Europe. He now performs both with the Ridge Ensemble, a string trio/piano quartet, and the New York Philhar-

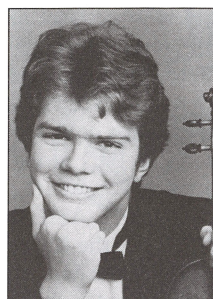
monic, which he joined in 1992. This is Robert's second appearance at the Festival.



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, later continuing 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 Sir 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



SCOTT ST JOHN

Violin/Viola

won the 1987 Alexander Schneider Competition and made his acclaimed New York debut recital at Carnegie Hall the following year, playing both the violin and the viola. In 1989 he won the Young Concert Artists International Auditions, resulting in his being presented at the 92nd Street Y last year. Scott St John has appeared as soloist with Canada's major orchestras, as well as the Philadelphia Orchestra and the Cleveland Orchestra. Abroad, he has appeared with the Gulbenkian Orchestra in Lisbon, Portugal, the Franz Liszt Chamber Orchestra, Hungarian Philharmonic Orchestra, Royal Philharmonic, and China Youth Orchestra; the upcoming season will see him touring as soloist with the National Arts Centre Orchestra, among many other engagements. As a chamber musician Scott performs regularly with the Academy Chamber Players in Philadelphia, Musicians from Marlboro, and



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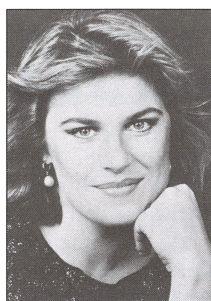
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the Lincoln Center Chamber Music Society. He has an active schedule of festival appearances, including Festival of the Sound, the Scotia Festival, Seattle Chamber Music Festival and the Spoleto Festival in Italy. Born in London, Ontario, Scott began 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; he is a graduate of the Curtis Institute. Scott St John plays on a 1717 Stradivarius, whose use he was awarded as winner of the 1988 Canada Council Competition. This is his third consecutive appearance at the Vancouver Chamber Music Festival.



LAUREN WAGNER

Soprano

has won acclaim as the winner of numerous prizes and awards, winning four major competitions in 1991 alone: first prize of the

Concert Artists Guild New York Competition, the Joy of Singing Award, third prize of the Marian Anderson Competition, and most recently the Pro Musicis Award. She is also a National First Place Winner of the Metropolitan Opera National Council Auditions, winner of a San Francisco Opera Merola Award, and was twice a Santa Fe Opera Apprentice. Opera credits include leading roles with the Seattle, Santa Fe, Fort Worth and San Bernadino Operas; equally at home on the recital stage, she has performed throughout the midwest and south. Miss Wagner's first recording, a program of American songs, is due to be released this year by Channel Classics Records of Amsterdam, as part of its "Winning Artists Series". Miss Wagner has recently moved from her native Ann Arbor to Vancouver, where she is on faculty at

the University of British Columbia. Holding degrees from the University of Michigan and the Manhattan School of Music, she currently studies with Susan Ormont and coaches with pianist Martin Katz. She is making her first appearance at the Vancouver Chamber Music Festival.



CARMIT ZORI

Violin

came to the U.S. from her native Israel at age 15, at the recommendation of Alexander Schneider and Isaac Stern. Studying at the Curtis Institute in Philadelphia, she

won the Leventritt Foundation sponsorship award in 1980, touring extensively under the auspices of this prestigious organization. She has also won top prize in the Walter Naumburg Violin Competition and the Pro Musicis Award. Carmit Zori has performed in major cities across the U.S., as well as Latin America and Australia. An active chamber musician, she has performed at festivals in Puerto Rico and Austria, as well as appearing at New York's Chamber Music at the Y series, Mostly Mozart Festival, and Chamber Music Society of Lincoln Center; she has also been a regular participant at Marlboro. In 1991 Carmit collaborated with Dawn Upshaw on *The Girl with the Orange Lips*, Miss Upshaw's Grammy Award-winning album of chamber music with voice. Carmit is married to violinist Robert Rinehart, and is making her third consecutive appearance at this Festival.

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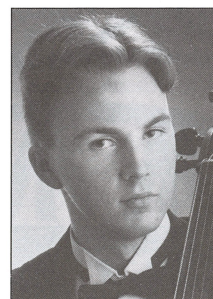
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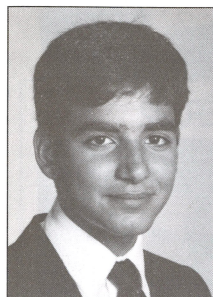
JOSEPH ELWORTHY

Cello

began studying the cello at age 5 in the Suzuki programme at the Vancouver Academy of Music. A full scholarship participant for the past six years in the

summer program at the Banff Centre of Fine Arts, Joseph has won awards in many competitions, including the Canadian Music Competitions and the CIBC National Music Festival. He has been featured prominently on radio and television programs such as "Miracles on Chestnut Street" and "Which Way to Carnegie

Hall", and has performed in recital in Canada and the U.S., also appearing as soloist with the CBC Vancouver Orchestra. Last year he made his debut at Carnegie Hall and the Kennedy Center as a member of the New York Chamber Orchestra under the direction of Alexander Schneider. Joseph has performed in masterclasses for Yo-Yo Ma, Gary Hoffman, Zara Nelsova and Steven Isserlis; he will continue his studies next year at Yale University with present teacher Aldo Parisot.

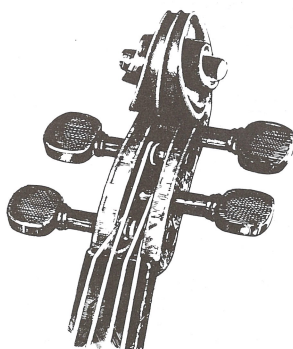


REZA JACOBS

Piano

is fifteen years old and began learning the piano when he was nine in Kuwait. Just over three years ago his family immigrated to Vancouver; since then he has been studying

with Lorraine Ambrose at the Vancouver Academy of Music. He has received several awards and scholarships from the Kiwanis, Burnaby Clef Society and other local festivals, and in 1990 and 1991 was a national finalist in the Canadian Music Competitions. In May 1991 he won first prize in the Intermediate category of the BC Festival of the Arts Competition. The following July he won the Concerto Competition of the Courtenay Youth Music Centre, resulting in a performance with the CYMC Orchestra. Earlier this year, Reza performed for the Canadian Music Competitions' Gala Concert at the Vancouver Playhouse, with Lieutenant Governor Lam in attendance, and he also was a winner in the Seattle Young Artists' Concerto Competition, which led to a performance with the Seattle Philharmonic last April. Reza is a grade 10 honour roll student at St. George's School, where his many interests include debating; in 1991 he was a national junior debating finalist.

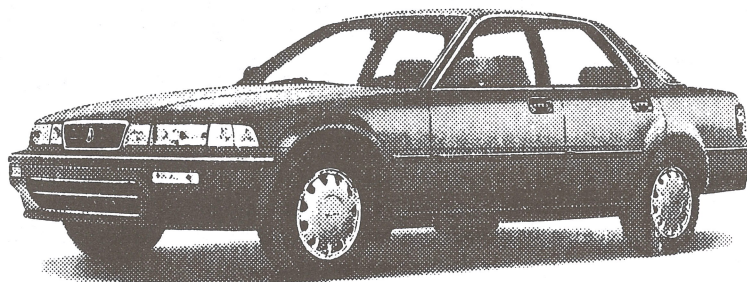


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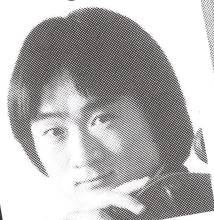
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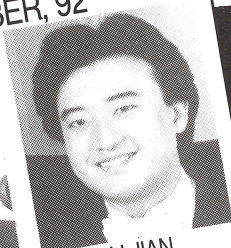
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LI JIAN
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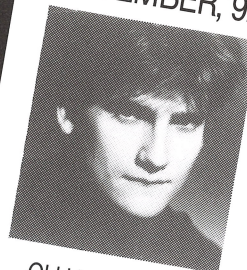
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DECEMBER, 92

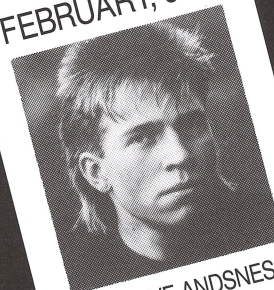


PAMELA FRANK
Violinist



CLAUDE FRANK
Pianist

FEBRUARY, 93 *



LEIF OVE ANDSNES
Pianist

MAY, 93



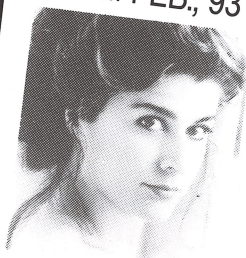
KATHLEEN BATTLE
Soprano
co-production with
Vancouver Opera

OCTOBER, 92



SANTIAGO RODRIGUEZ
Pianist

JAN./FEB, 93



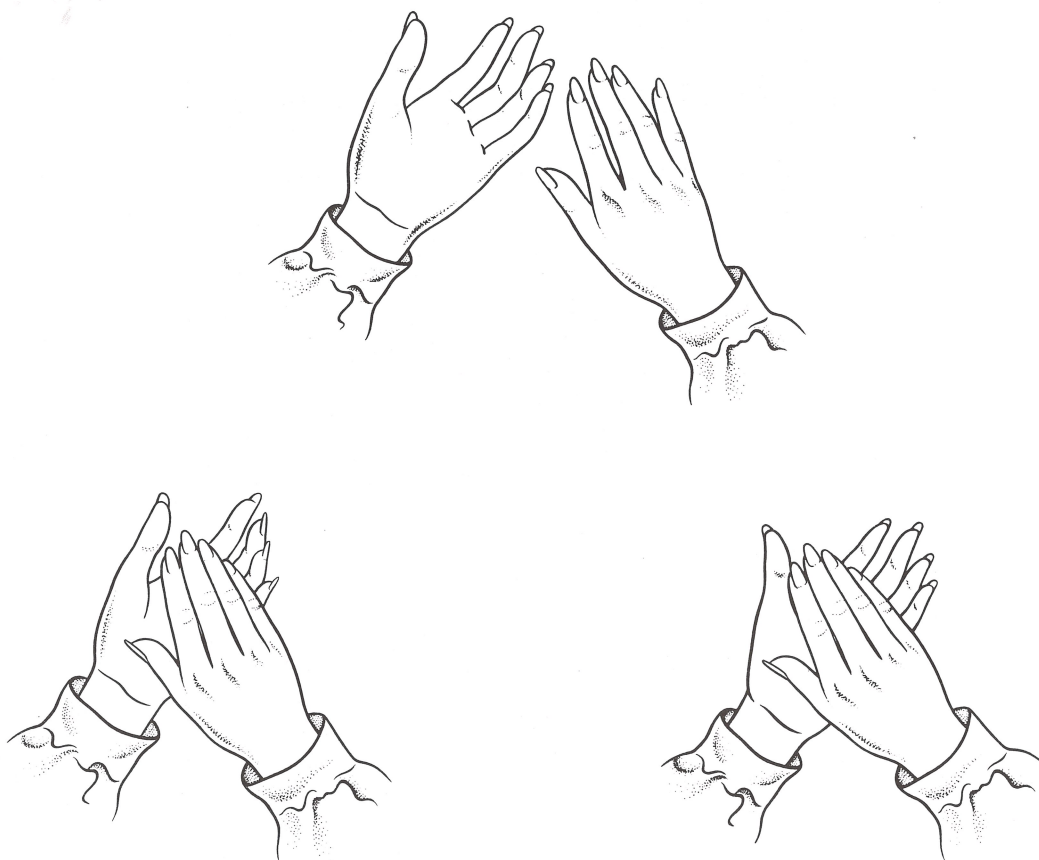
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