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All concerts of the 1993 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" at 8 pm, and "Mostly Music" at 9:05 am (105.7 FM).

Please see programme pages for individual details and times.

From the Festival Director

Dear Friends:

Another summer has come upon us, and with it the 8th Vancouver Chamber Music Festival. Welcome to the campus of St George's where for the next two weeks brilliant music, fine musicians, delicious food, and the most congenial company is yours to enjoy.

I am delighted to welcome not only new audience members, but also several musicians who are making their debuts at our Festival this summer. These include Nicholas Kitchen, Ruggero Allifranchini, En Sik Choi and Yeesun Kim (aka the Borromeo Quartet), John Gibbons, Chris Nomura, Claude Frank, Joshua Bell, Andrew Pearce, Martin Hackleman, Salvador Ferreras, Patrick Cardy – our Composer-in-Residence, and our three young apprentice musicians, Connie Shih, Naida Cole and Erika Raum.

Once again you will find our programmes richly varied. This year we highlight the great Classical and early Romantic periods of chamber music literature by featuring works of Schubert and Mendelssohn. The current generation of composers is represented by Michael Colgrass and Ottawa-born Patrick Cardy who is this year's Composer-in-Residence.

In addition to the traditional six concerts which make up the Festival, we are presenting a family Sunday matinee in which you will have a chance to hear Connie Shih (one of our most gifted young performers) in the Schumann Quintet with the Borromeo Quartet.

And finally, we hope you'll try something really *new* - the grand finale at the Vogue Theatre on Granville when together with the CBC Vancouver Orchestra under Mario Bernardi we present the Canadian premiere of John Tavener's *The Protecting Veil* with the cellist for whom the work was written, Steven Isserlis. Violinist Pamela Frank and the Borromeo Quartet will also be soloists with the orchestra that evening when the Vogue makes its debut as a venue for classical music.

I should like to thank a great many people for helping to make this Festival such a happy event - our sponsors, CBC Stereo, the three levels of Government, the British Council, our volunteers, our host families, our many donors, and you, our audience.

Now let's explore and enjoy the music together!

Yours sincerely,

Leila Getz

Leila Getz
Festival Director

Welcome from the President of the Board

It is my pleasure and privilege to welcome you, our faithful and enthusiastic audience to the eighth extraordinary Vancouver Chamber Music Festival at St. George's School.

The entire Board of the Vancouver Recital Society joins me in thanking our sponsors and donors for their generous support. Your trust has made it possible to offer a Festival with more musical variety than ever before, as well as a Composer-in-Residence, and three young promising apprentice musicians.

We salute the Artistic Director and her professional staff for producing this exciting 1993 Chamber Music Festival and add a special applause for all our volunteers who make the Festival not only possible, but also memorable.

Please join us for the Sunday "Pops" with Patrick and for the "Veil" in the Vogue! As always, we look forward to your comments and your continued support.

Maryke G. Gilmore

Maryke G. Gilmore
President

CONCERT 1

FRANZ SCHUBERT (1797-1828)
Selections from ***Die Schöne Müllerin****, D. 795* (1823)

That Schubert is our featured composer this summer is a reflection of the intense level of interest his work is receiving as we approach his 200th anniversary year, 1997. Earlier this spring, a remarkable conference at the University of Victoria brought together scholars from Europe, the US and Canada to explore facets of Schubert's creative personality. Delegates wrestled in particular with pre-conceived ideas (Schubert as songwriter and miniaturist, Schubert's formal "weaknesses" and "excessive" length) and suggested alternate perspectives —especially his radically individual sense of harmony and his creation of large scale integrated forms. The Festival will see the performance of no less than five works, beginning this evening with selections from the great cycle *Die Schöne Müllerin*. Wilhem Müller's text arose as an "intellectual joke" parodying *Biedermeier* folk poetry. Dietrich Fischer-Dieskau feels that the cycle is "more colourfully structured than *Winterreise*" but that "the essence of *Die Schöne Müllerin* lies in the subtlety, in the subtle phrasing and in the empathy with the various stages of a mental experience rather than in strong accentuation."

LUDWIG VAN BEETHOVEN
(1770-1827)
Trio in B flat major*, Op. 11* (1797)

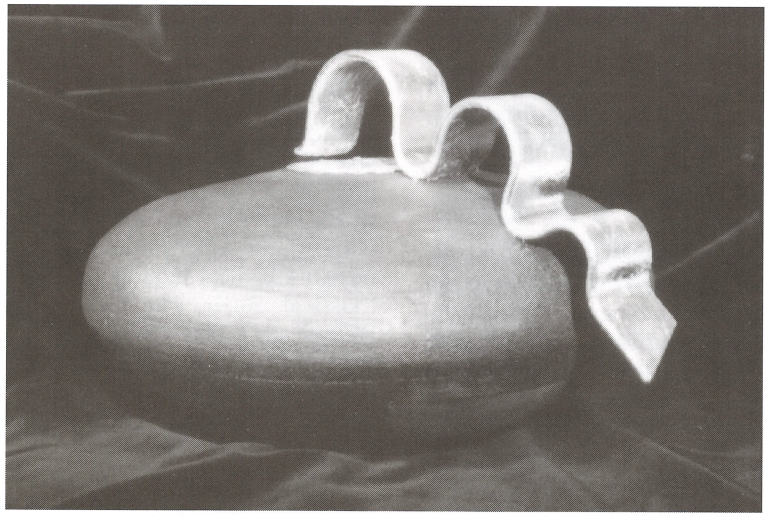
It is arguable that one can never hear *too* much Beethoven, especially a charmer like the *Clarinet Trio* which reminds us that his output wasn't always as Olympian as the quartets. In fact, Opus 11 was a calculated attempt both to write down to the Viennese and to announce the young composer's arrival on their turf. The *Trio* is something of an anomaly — Beethoven was never to use the combination again, but, in later years, admitted that the clarinet could be impersonated by a violin. In contrast to the early piano trios, it is simple and frankly crowd-pleasing, especially the concluding set of nine variations on a tune by the then well-known operatic hack Joseph Franz Weigl.

PATRICK CARDY (b. 1953)
Jig (1984)

The sextet *Jig* serves to introduce Patrick Cardy, the Festival's 1993 Composer-in-Residence. The first of Cardy's trilogy of "dance" pieces for chamber ensembles, the work was composed in 1984 for ARRAY Music (commissioned by the Ontario Arts Council.) Cardy notes that the *Jig* is based on an Irish slip jig tune entitled "The Rocky Road to Dublin". The driving, even raucous tune is explored with Cardy's remarkable ear for timbre, and is contrasted with a free-form, somewhat meditative slow middle section.

FRANZ SCHUBERT (1797-1828)
Quartet in D minor*, D. 810* ("Death and the Maiden") (1824)

The D minor *Quartet* dates from 1824, two years after Schubert's crisis year, 1822. The subtitle refers to the use of a song quotation in the second movement, actually an ambiguous double reference to the songs *Death and the Maiden* D. 531 (a setting of a poem by Matthias Claudius) and the more potentially autobiographical *The Young Man and Death*, D. 545, (to a text of Joseph von Spaun). It is increasingly un-



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derstood that (beyond the obvious programmatic resonance of text) quotation represents a facet of an even greater issue in Schubert's work: his creation of an elaborate network of themes, symbols and gestures which add up to a complete musical language. Despite his recognized disinterest in "traditional" formal process and "development" (at least in the Beethoven sense), he actively creates huge, intensely subjective mega-structures filled with meaningful allusions. The D minor *Quartet* marks a suitable gateway to our Festival journey through Schubert's last great chamber works.

CONCERT 2

J.S. BACH (1685-1750)
Suite in C minor *BWV 1011* (1723)
Italian Concerto *BWV 971* (1735)

Both the C minor *Cello Suite* and the *Italian Concerto* are well known to audiences. Indeed when Bach turned to the creation of his solo sonatas at or about 1720 the genre was well known and seemingly near exhaustion. But as baroque authority Claude Palisca points out, "In his sonatas and suites . . . the familiar and aging categories burn with a twilight glow as every difficulty of counterpoint and mechanical limitation of the instruments is pushed aside. Similarly "the *Italian Concerto*, as it is commonly called", writes Karl Geiringer, "fully deserves the affection and admiration music lovers have always felt for it. With its perfect equilibrium between emotional content and musical form, it radiates an accomplished master's serenity and joy in supreme craftsmanship."

OTTORINO RESPIGHI (1879-1936)
Il Tramonto (1914)

Known today almost entirely for his overblown orchestral evocations of Rome —which his Groves biographer calls "the uninhibited self-indulgence of an infant with a box of gaudy toys" — Respighi was an appealing composer of diverse background and interests. Trained in Russia (where he worked with Rimsky Korsakov) and Berlin, as well as his native Italy, Respighi was both a musical antiquarian (witness the *Antiche arie e danze*), a connoisseur of early Italian art (the *Trittico botticelliano*), and an enthusiast of Gregorian Chant (his chant-inspired *concerti*). *Il Tramonto* is an unusual and frankly controversial work for singer and quartet based on an Italian translation of Shelley. Written just after the composer settled in Rome, it is one of the first works of his maturity, a lush blending of Straussian late-romanticism and Respighi's own italianate impressionism.

MAURICE RAVEL (1875-1937)
Sonata (1922)

Heard at the very first Vancouver Chamber Music Festival, the Ravel duo is esteemed but undeniably exotic. Always a fastidious composer of perfectly polished works, Ravel created this unusual sonata at a time when he was actively exploring and assimilating a diverse number of new influences, including those of his virtual contemporaries Stravinsky and Schoenberg. Like Bach's unaccompanied string works, this is music written with an austere economy; but unlike Bach, Ravel's range of colour is extreme, exploiting virtually every possible string sonority. Listeners anticipating the suave harmonies of Ravel's impressionistic period will no doubt be shocked at first by the dissonance and harsh, driving rhythms which combine to create a work as up-to-date (for 1922) as anything comparable by Bartók, Stravinsky or Schoenberg. Despite the innovative (and occasionally perplexing) modernity of the work, its foundations are ultra-classical: a sonata-allegro first movement; scherzo; slow movement (here a blues!) and a rondo finale. There are even certain reminiscences of the 19th century cyclic sonata format of César Franck.

ANTONIO LAURO (1909-1986)
FRANCISCO TÁRREGA (1852-1909)
JUAN MOREL CAMPOS (1857-1896)
Tres Valses Venezolanos; Recuerdos de la Alhambra; Un dialogo

The VCMF rarely programmes arrangements, but this summer we wanted to feature the expertise of percussionist Salvador Ferreras in the Latin American/ Spanish repertoire he has done so much to promote in Canada. Ferreras writes, "The works presented represent a broad sampling of Latin American and Spanish treatment of Classical and folkloric influenced Classical music. The three *Venezuelan Waltzes* are a true representation of the brisk style of the eastern plains and were composed by one of that country's most revered contemporary composers of Classical guitar music. *Recuerdos de la Alhambra* is a transcribed evocation of the sounds of Spain's moorish past, the echo of the *out*, Arabic predecessor to the guitar. *Un dialogo* is a Puerto Rican *danza* by the island's most famous composer of that genre. The *danza* has its roots in Cuban and Puerto Rican salon music as well as Spanish and French 19th century popular dance forms. "

FRANCIS POULENC (1899-1963)
Sextet (1939)

While it is entirely true that Poulenc's

career was launched by Jean Cocteau's invention of "*Les Six*" in the '20s, his own ongoing development made him one of France's most inimitable and inscrutable composers. It has become fashionable to point out Poulenc's blend of the frivolous and the banal, but it is also worth recalling his series of serious religious works (begun in the mid-30s) as well as his disturbing, deeply ambiguous masterpiece, the *Dialogues des Carmelites*. The *Sextet*, characteristically for piano and winds, was drafted in 1932 and then revised (after Poulenc's personal life took a sudden, tragic turn) in 1939. Both the first and second movements are ternary: in the *Allegro vivace* manic and mechanistic music flanks a surprisingly dark centre; in the subsequent *Divertissement* sophisticated slow themes enfold a cheeky glimpse of the music hall. The rondo *Finale* seems to establish the anticipated mood of camp frivolity until an unexpected multi-section coda appears. Here the machine pulse rhythms of the opening are briefly restored before the cynical/profound/serene (choose one or all) conclusion brings the work to a luminous, unforeseen close.

CONCERT 3

CARL-MARIA VON WEBER (1786-1826)
Quintet in B flat major, *J. 182* (1815)

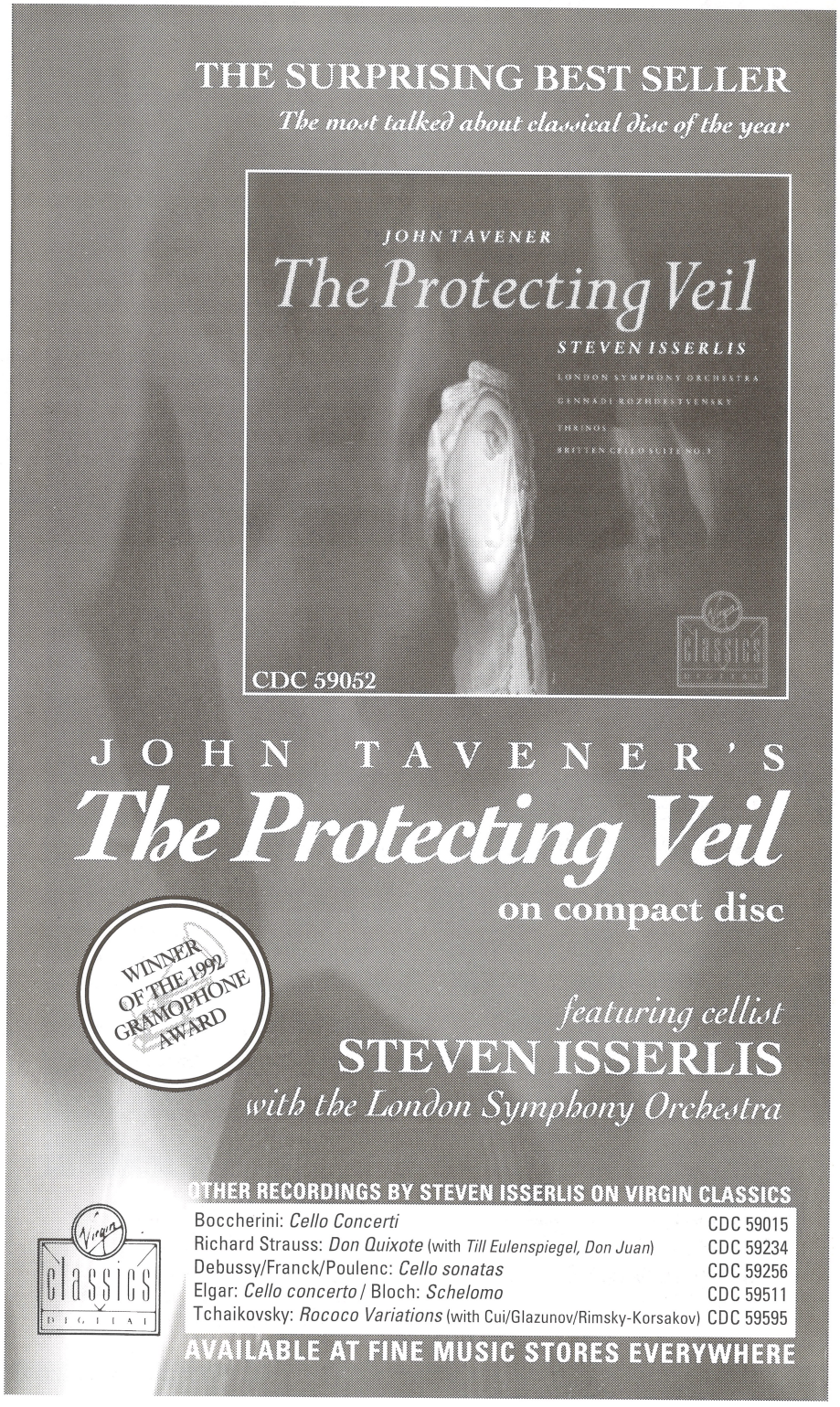
Though Weber's current reputation is somewhat less than exalted, his influence on the first generation of Romantics — Schumann, Mendelssohn and Berlioz — was considerable. He did more to establish the popularity of the clarinet than any composer since Mozart, composing two concerti, a concertino, and the *Grand Duo Concertante*, as well as the "engaging but slender" (to quote musicologist Phillip Spitta) *Quintet*. The familiar charge that the work is a concerto manqué is all too true; this may occasionally gall the supporting string players, but audiences are rarely perturbed by this unequal division of labour. The effusive work is invariably as popular with the public as it is with virtuoso clarinetists.

C.P.E. BACH (1714-1788)
Sonata in C minor, *H. 514* (1762)

Although it is only since mid-century that J.S. Bach's remarkable offspring have regained some of the prestige they had in their own era, it is long since time the work of C.P.E. Bach is featured on Festival programmes. If the superficial designations of Baroque and Classical are the only pigeon holes used to identify musical style in the 18th century, composers working between the 1730s and 1780s are invariably shortchanged. The *Sonata* H. 514 (originally for violin and keyboard, though multiple scorings proliferate in the C.P.E. Bach catalogue) appears to date from the early 1760s. It represents a truly transitional intermingling of baroque, *empfindsam* and *galant* ideals, and is neither an evolutionary work preparing for the high classicism of the 1780s, or a decadent holdover from the exhausted Baroque.

FELIX MENDELSSOHN (1809-1847)
Trio in C minor, *Op. 66* (1846)

Three of Mendelssohn's chamber works feature on this year's Festival roster. The great Mendelssohn scholar Eric Werner cautions that the overwhelming popularity of a handful of Mendelssohn's works have devalued his repertoire as a whole. The C minor *Trio*, though, has never had to endure overfamiliarity, so it is all the easier to hear this delightful piece for





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what it is. Werner also draws our attention to Mendelssohn's fondness for the rapid tempi with which the *Trio* abounds. If the boudoir sentimentality of the *Andante* strikes a flat if not exactly false note, this is quickly dispelled by a typically Mendelssohnian *Scherzo*. Nor, for that matter, should the prematurely Victorian hymn-tune quotation in the *Finale* spoil anyone's fun.

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

Schubert composed his unlikely masterpiece in the final months of his life. "Why he composed a string quintet, particularly why he chose so unusual a combination of instruments, is a mystery", writes Schubert expert Maurice Brown, who then suggests two possibilities. Perhaps it was designed for performance by a Schubert-circle quintet, or (rather less likely) perhaps it was a reversion to the quintet scoring practises of the then still esteemed Boccherini. Like so much of Schubert's music, it was not immediately performed. In fact, it was as late as 1850 before it was first exhumed and given a much abridged reading in Vienna. Happily, the transcendent quality of the work was immediately apparent, and it is now considered one of the very greatest works in the chamber repertoire, prized above all for its elegiac trio and what Brown calls, with simple assurance, "one of the loveliest adagios in all music."

CONCERT 4

GEORGES BIZET (1838-1875)
Selections from ***Jeux d'enfants*** (1871)

After no less than two performances of Bizet's early *Adieux de l'hôtesse arabe* (1866) this season (by Barbara Hendricks and Kathleen Battle), the world of this great French master is once again invoked by selections from *Jeux d'enfants*, hailed by Bizet's biographer Winton Dean as "a little masterpiece of delicacy and wit". This collection of music about childhood manages to retain the freshness and vibrancy of youth with little or none of the late 19th century saccharin. If Bizet's work does suggest Schumann on occasion, it is with a surprisingly matter-of-fact quality that cannot help but remind us of *Carmen* (which was just beginning its compositional gestation). Bizet seems to be telling us an essential truth: children are, unquestionably, wonderful – but neither perpetually cute nor at all sentimental.

CHARLES LOEFFLER (1861-1935)
Two Rhapsodies (1905)

Charles Loeffler's diverse training

included studies in France and Russia as well as violin lessons with the renowned Joachim. When he was 20 he emigrated to the US, where he joined the Boston Symphony, staying with the orchestra until his early retirement in 1903 in order to devote himself to composition. Like the contemporary school of "American Impressionists" then flourishing, Loeffler's style is derivative but his technique developed. The attractively scored *Rhapsodies* are based on poems of Maurice Rolliant; the first, *L'étang*, is a night piece with stagnant pools, blind fishes and "the croaking of consumptive frogs"; the second, *La cornemuse*, is just as gloomy, with phantom pipers wailing in the woods. Given current interest in mixed chamber compositions, it is not surprising that they have had a number of recent revivals whereas Loeffler's once popular *Pagan Poem* and *Memories of my Childhood* are virtually forgotten.

PATRICK CARDY (b. 1953)
Tango! (1989)

Composed in 1989, Cardy's *Tango!* (note the exclamation mark!) was commissioned by the Canada Council for Ontario clarinetist Robert Riseling. Cardy calls it a playful, yet sensuous evocation of the spirit of the tango (but, knowing the music, one can't help feeling that this is perhaps a neutral disclaimer applied to disguise a far more, shall we say, racey subtext).

J.S. BACH (1685-1750)
Sonata in D major, *BWV 1028* (c.1720)

The D major *Sonata* for harpsichord and viola da gamba is one of a trio of sonatas for this combination, one viewed by Karl Geiringer as a trio texture for two performers. Geiringer in fact suggests that the works were adapted from a model of two flutes and bass. "Bach", he notes, "might have entrusted the part of the first flute to the right hand of the harpsichord player, while the bass part was assigned to the clavierist's left hand. The part of the second flute was transposed an octave down and given to the viola da gamba. Thus, without any radical change, a transformation of great significance was achieved. A trio which normally needed a minimum of three performers for its realization could, in its altered guise, be played by only two."

FRANZ JOSEPH HAYDN (1732-1809)
Trio in E flat minor *HXV 31* (1795)

Despite his entirely deserved reputation as a form-giver, Haydn was only too happy to break his own rules, when and if the occasion arose. The late E flat minor *Trio* is just such an instance. Written at the turn of the 19th century, the work is distinguished by its far-ranging key structure and, more significantly, by its atypical two movement structure. Even this unusual division is treated asymmetrically: the opening *Andante cantabile*, with its proto-romantic key changes and radically contrasting sections, is roughly three times the length of the slight finale.

MAURICE RAVEL (1875-1937)
Don Quichotte à Dulcinée (1933)

Ravel's last completed work, the three *Don Quichotte* songs were originally designed, writes American diarist and composer Ned Rorem, "to be sung in a movie starring Feodor Chaliapin . . . . Ravel all his life adored the mystique of Spain and composed fabulous pastiches in homage of that wild country. Perhaps it is fitting that the swan song of this sober stylist who believed he forever fell short of his dream should be intoned by Don Quixote."

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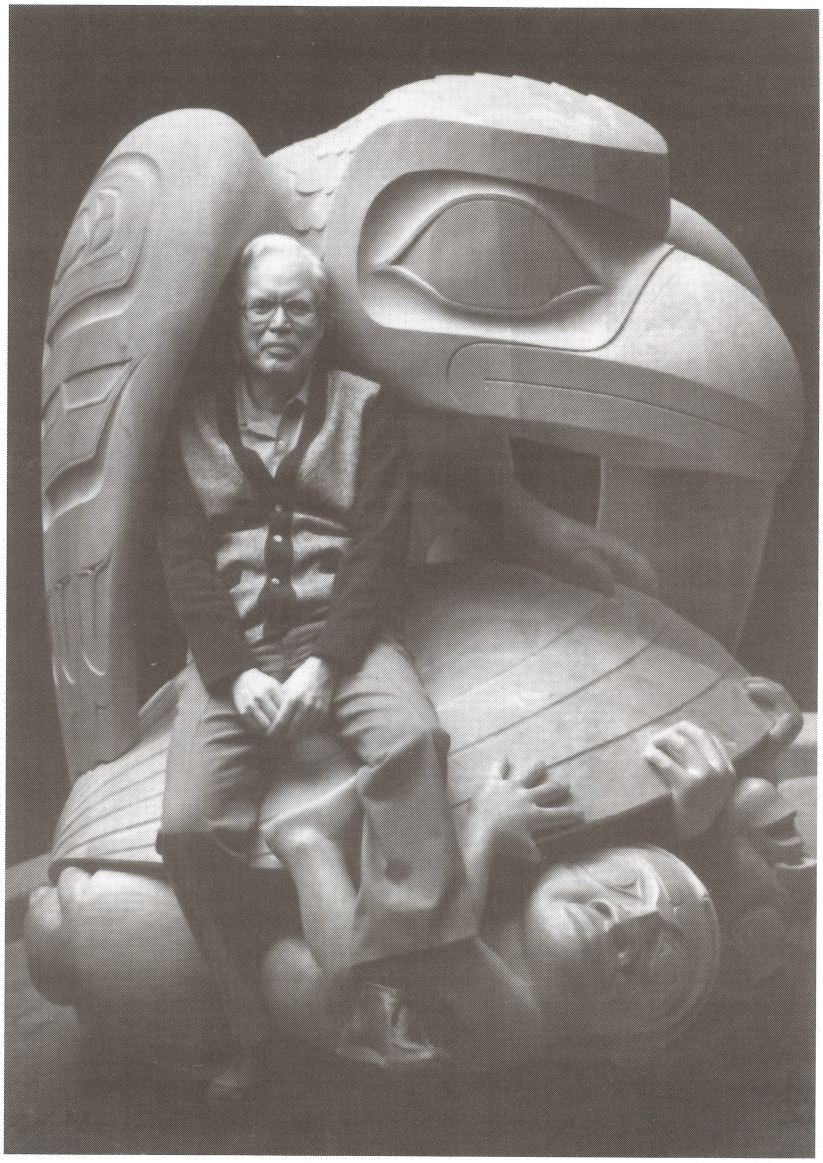

Bill Reid "The Raven and the First Men" on display at the UBC Museum of Anthropology, photograph by Bill McLennan

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WOLFGANG AMADEUS MOZART (1756-1791)
Quintet in E flat major *K. 452* (1784)

The *Quintet* for piano and winds is a unique work in Mozart's catalogue, one here regarded with great affection. Writing in a 1784 letter to his father, he described its first performance "which called forth the very greatest applause; I myself consider it to be the best work I have ever composed. It is written for one oboe, one clarinet, one horn, one bassoon and the pianoforte. How I wish you could have heard it! And how beautifully it was performed!" Mozart's affirmation of the work's quality notwithstanding, he also knew he had created a white elephant. In the late 18th century "the work had no chance of ever being published or known," writes Roger Fiske. "Amateur music-lovers played only keyboard or stringed instruments, and there was no market for wind music" — an attitude still surprisingly potent with many traditional audiences even 200 years later.

CONCERT 5

FELIX MENDELSSOHN (1809-1847)
Quartet in F minor, *Op.80* (1847)

Like the second *Trio* heard last week, the Mendelssohn quartets can hardly be considered over-performed. The last quartet *per se*, Opus 80 was conceived and hastily written after the death of his sister, the composer Fanny Henselt, in May of 1847. If many of the composer's earlier quartets are too much in the shadow of Beethoven, Opus 80 suggests that Mendelssohn had, at long last, found a personal solution to the quandary of string quartet construction, opting for an all encompassing developmental approach that stresses the contrapuntal potential of terse, rhythmically striking motives. Eric Werner considers it "an extraordinary piece which alone should negate the traditional ideas and ill-founded prejudices concerning our master's weakening powers. . . . As a whole, the magnificently conceived work does not succeed completely, for here Mendelssohn chose the wrong medium; everything in this music cries out for the orchestra. Only in symphonic garb would the work have the desired effect."

WOLFGANG AMADEUS MOZART (1756-1791)
Quartet in F major, *K. 370 (1781)*

The K. 370 *Quartet*, composed in Munich in 1781, was written for Friedrich Ramm, oboist of the court orchestra. Unlike Mozart's string quartets, K. 370 has been viewed more as a *divertimento* or a *concertante* work, with the oboe the equal of all three strings. Certainly, given the timbral and acoustic realities of such a combination, Mozart makes the most of the *concertante* element—not only through the charming miniature *cadenza* at the end of the equally charming miniature slow movement but, more remarkably, in the famous polyrhythmic episode in the *finale* (with the oboe in 4/4 and the strings in 6/8).

MICHAEL COLGRASS (b. 1932)
Variations for Four Drums and Viola (1959)

Despite its oh-so-trendy veneer, the *Variations for Four Drums and Viola* by Toronto-based U.S. expatriate Michael Colgrass is straightforward and traditional at heart. It is as much a virtuoso display piece as anything composed by Sarasate or Godowsky (though indebted to Stravinsky's 1915 *L'histoire du soldat* for its edgy timbres and textures). In any case, it admirably provides its hard-working exponents with an efficacious showpiece. You have been warned; fasten your seat belts!

FRANZ SCHUBERT (1797-1828)
Trio in B flat major, *D. 898* (1828)

The Festival has wanted to programme the Schubert trios for years now, but somehow or other conditions have never been just right. This year we think



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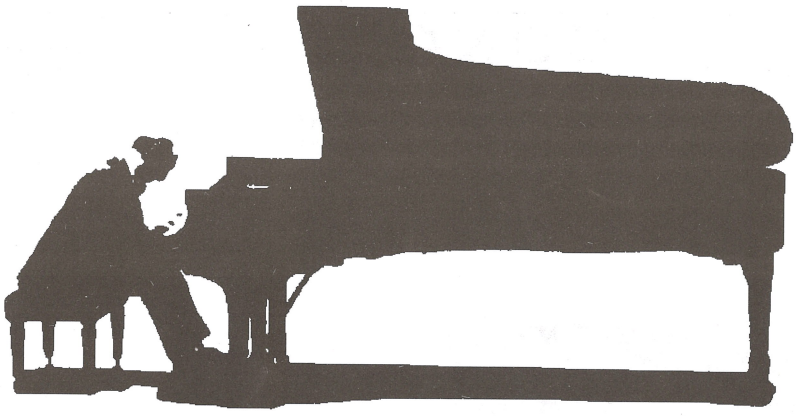

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we have found our ideal combination of musicians. Like all of Schubert's big works, the B flat *Trio* requires a sense of architecture and overall shape, and an awareness of the distinctness of Schubert's compositional style. Carl Dahlhaus has remarked "the opinion that, as an instrumental composer, Schubert stands in Beethoven's shadow is considered folly... thus Schubert's lyric-epic sonata form ought not to be measured by the standards of Beethoven's dramatic dialectic form", adding further that "in Schubert, unlike Beethoven, the most lasting impression is made by remembrance, which turns from later events back to earlier ones, and not by goal-consciousness which presses on from earlier to later." A major work, such as the B flat *Trio*, thus becomes hugely demanding – both for performers (who must, by definition, reflect the revealed and hidden networks of interrelationships) and the listener (whose focus and concentration will be stretched to the limit in grappling with a masterpiece of immense difficulty and value).



CONCERT 6

GEORGE GERSHWIN (1898-1937)
COLE PORTER (1891-1964)
CHARLES IVES (1874-1954)
WILLIAM BOLCOM (b. 1938)
Bidin' My Time; Night and Day; The Circus Band; The Song of Black Max; Amor

A mixed bag of American songs provides a vocal overture to tonight's main concert, and a rather interesting pairing which features two of the more sophisticated opuses of Gershwin and Porter, a light weight period piece by the *enfant terrible* of American music Charles Ives, and a rather neo-expressionist *jeu d'esprit* by the contemporary William Bolcom.

CAMILLE SAINT-SAËNS (1835-1921)
***Trio in F major**, Op. 18* (1863)

Saint-Saëns was a prolific composer of chamber music, writing his F major *Trio* in the early 60s, before the establishment of the famous Société Nationale de Musique to foster the cause of distinctly French instrumental music. Much of Saint-Saëns' early output is (to use his biographer James Harding's term) "ponderous", but this is hardly the case with the intensely charming *Trio* (especially the sophisticated middle movement). Even so, Harding expresses the ambiguity that has so often been expressed about this perhaps minor master: "He was a master craftsman and designed his works with consummate skill," writes Harding, "but his music often lacks those personal details of style which disclose a major creative talent."

FELIX MENDELSSOHN (1809-1847)
***Octet in E flat major**, Op.20* (1825)

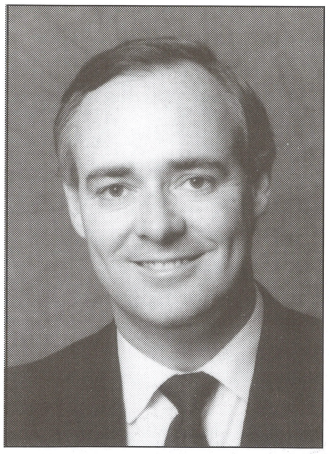
The Mendelssohn *Octet* achieves the distinction of being the first work thus far to make a third Chamber Festival appearance, and little wonder that it has become a favourite. It is, by definition, an extraordinary work of truly festive character, and since two virtuoso string quartets are not that easily brought into proximity in the ordinary concert world, it has a special programming aptness for the Festival. According to Werner, "Schumann tells us that Mendelssohn always remembered [the *Octet*] fondly as a reflected image of his youth." Werner himself has even higher praise, believing it "represents the crown of Mendelssohn's first stage. The *Octet* possesses both grace and strength, fine musical form as well as lovely individual melodies. It was written with consummate workmanship."

— David Gordon Duke

Minister of Communications

CANADA

Ministre des Communications



Message from the Honourable Perrin Beatty
Minister of Communications

This summer, chamber music lovers from British Columbia and beyond gather for two weeks to delight their ears at the **8th Annual Vancouver Chamber Music Festival**.

This Festival, which cuts through the formality traditionally associated with events of this kind, features budding, established and internationally renowned musicians in a programme which ranges from the classical to recent compositions. Through their virtuosity and passion for their art, they pay tribute to the universal language of music.

I commend the Festival organizers for their hard work and initiative. It is, indeed, music to our ears to hear so many Canadians and others come together through their love of music, and I am pleased that the Department of Communications was able to contribute financially to this event.

Perrin Beatty

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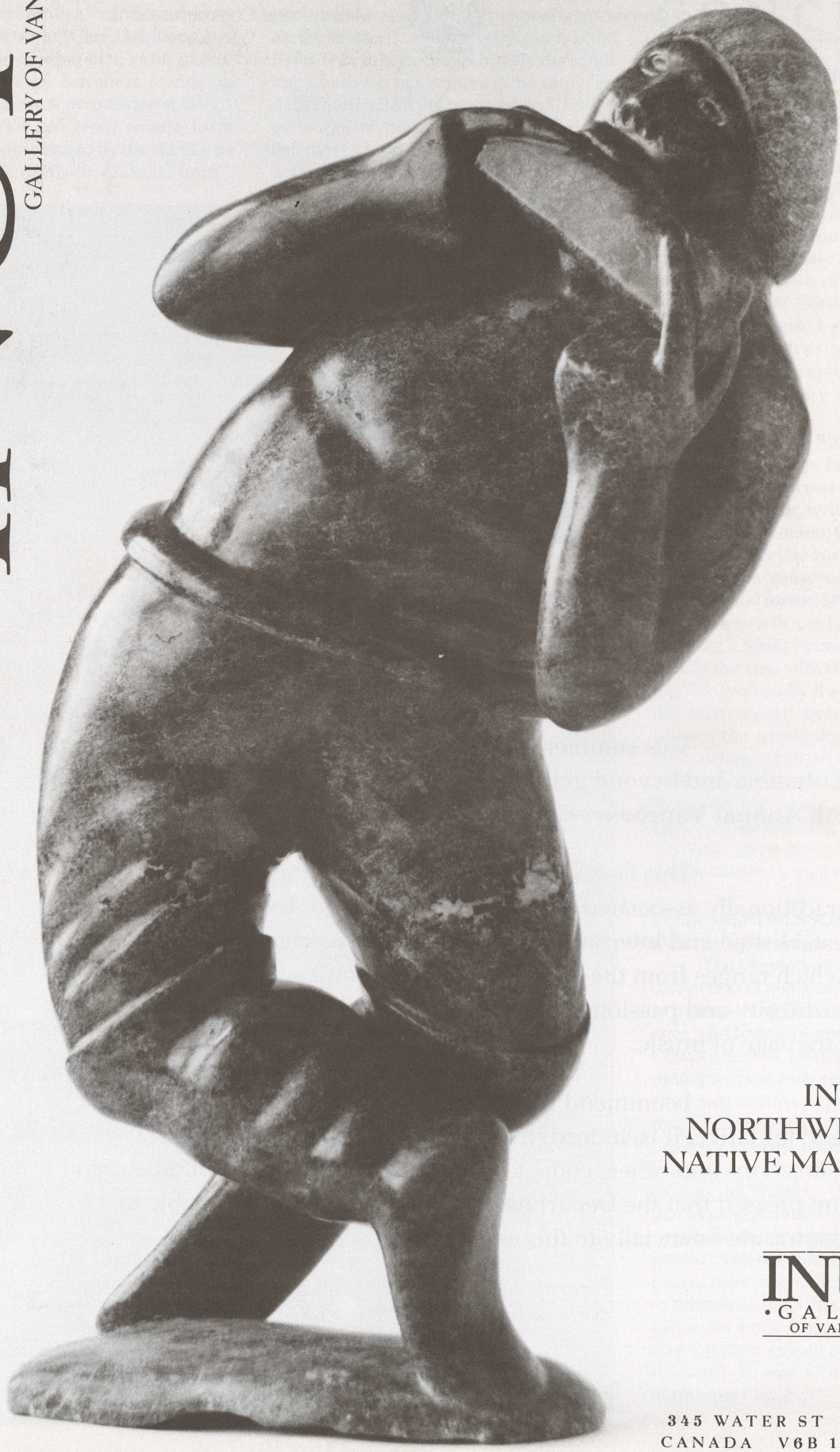

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programme

All concerts of the 1993 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "Arts National" at 8 pm, and "Mostly Music" at 9:05 am (105.7 FM).

CONCERT 1 MON. JULY 26

Arts National SEPT. 1 — *Mostly Music* SEPT. 29

PRELUDE CONCERT – 7:15 P.M.

SCHUBERT
Selections from *Die Schöne Müllerin*, D.795
Das Wandern
Wohin?
Halt!
Danksagung an den Bach
Am Feierabend
Der Neugierige
Ungeduld

CHRISTOPHEREN NOMURA, baritone
JOHN GIBBONS, fortepiano

CONCERT – 8:15 P.M.

BEETHOVEN
Trio in B flat major, Op.11
Allegro con brio
Adagio
Tema: Allegretto e 9 variazioni

JANE COOP, piano
SHARON KAM, clarinet
RICHARD LESTER, cello

CARDY
Jig

SHARON KAM, clarinet
SCOTT ST JOHN, viola
EUGENE OSADCHY, cello
WILMER FAWCETT, bass
CONNIE SHIH, piano
SALVADOR FERRERAS, percussion

intermission

SCHUBERT
Quartet in D minor, D.810
("Death and the Maiden")
Allegro
Andante con moto
Scherzo: Allegro molto
Presto

BORROMEO STRING QUARTET

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CONCERT 2 WED. JULY 28

Arts National SEPT. 8 — *Mostly Music* OCT. 6

PRELUDE CONCERT – 7:15 P.M.

J.S. BACH
Suite in C minor, BWV 1011
Prélude • Allemande • Courante • Sarabande
Gavotte I and II • Gigue

RICHARD LESTER, cello

J.S. BACH
Italian Concerto in F major, BWV 971
Allegro • Andante • Presto

JOHN GIBBONS, harpsichord

CONCERT – 8:15 P.M.

RESPIGHI
Il Tramonto

CHRISTOPHEREN NOMURA, baritone
BORROMEO STRING QUARTET

RAVEL
Sonata
Allegro
Très vif
Lent
Vif avec entrain

JOSHUA BELL, violin
STEVEN ISSERLIS, cello

intermission

LAURO
Tres Valses Venezolanos
TÁRREGA
Recuerdos de la Alhambra
CAMPOS
Un dialogo

SALVADOR FERRERAS, marimba
HUGO GUZMAN, guitar
ANDREW PEARCE, cello

POULENC
Sextet
Allegro vivace
Divertissement
Finale: Prestissimo

RENA SHARON, piano
DOUGLAS BOYD, oboe
NAIDA COLE, flute
SHARON KAM, clarinet
MARTIN HACKLEMAN, horn
KATHLEEN MCLEAN, bassoon

CONCERT 3 FRI. JULY 30

Arts National SEPT. 15 *Mostly Music* OCT. 13

PRELUDE CONCERT – 7:15 P.M.

WEBER
Quintet in B flat major, J.182
Allegro
Fantasia: Adagio
Menuetto capriccio: Presto
Rondo: Allegro gioccoso

SHARON KAM, clarinet
ERIKA RAUM, violin
RUGGERO ALLIFRANCHINI, violin
EN SIK CHOI, viola
ANDREW PEARCE, cello

CONCERT – 8:15 P.M.

C.P.E. BACH
Sonata in C minor, H.514
Allegro moderato
Adagio ma non troppo
Presto

DOUGLAS BOYD, oboe
JOHN GIBBONS, harpsichord

MENDELSSOHN
Trio in C minor, Op.66
Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

JANE COOP, piano
NICHOLAS KITCHEN, violin
YEESUN KIM, cello

intermission

SCHUBERT
Quintet in C major, D.956
Allegro ma non troppo
Adagio
Scherzo: Presto – Trio: Andante sostenuto
Allegretto

JOSHUA BELL, violin
SCOTT ST JOHN, violin
MARIA LAMBROS KANNEN, viola
RICHARD LESTER, cello
STEVEN ISSERLIS, cello

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CONCERT 4 MON. AUG. 2

Arts National SEPT. 22 *Mostly Music* OCT. 20

PRELUDE CONCERT – 7:15 P.M.

BIZET
Selections from *Jeux d'enfants*
Trompette et tambour • La poupée • La toupie •
Les quatre coins • Les chevaux de bois •
Petit mari, petite femme • Le bal

NAIDA COLE, piano
CONNIE SHIH, piano

LOEFFLER
Two Rhapsodies

RENA SHARON, piano
DOUGLAS BOYD, oboe
MARIA LAMBROS KANNEN, viola

CONCERT – 8:15 P.M.

CARDY
Tango!

NAIDA COLE, piano
SHARON KAM, clarinet
SCOTT ST JOHN, violin

J.S. BACH
Sonata in D major, BWV 1028
Adagio • Allegro • Andante • Allegro

STEVEN ISSERLIS, cello
JOHN GIBBONS, harpsichord

HAYDN
Trio in E flat minor, HXV 31
Andante cantabile – Allegro

JOHN GIBBONS, piano
JOSHUA BELL, violin
RICHARD LESTER, cello

intermission

RAVEL
Don Quichotte à Dulcinée
Chanson romanesque • Chanson épique • Chanson à boire

CHRISTÒPHEREN NOMURA, baritone
RENA SHARON, piano

MOZART
Quintet in E flat major, K.452
Largo: Allegro moderato • Larghetto • Rondo: Allegretto

CLAUDE FRANK, piano
DOUGLAS BOYD, oboe
SHARON KAM, clarinet
MARTIN HACKLEMAN, horn
KATHLEEN MCLEAN, bassoon

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CONCERT 5 WED. AUG. 4

Arts National OCT. 8 (7:30 pm) *Mostly Music* OCT. 27

PRELUDE CONCERT – 7:15 P.M.

MENDELSSOHN
Quartet in F minor, Op. 80
Allegro vivace assai
Adagio
Finale: Allegro molto

JOSHUA BELL, violin
PAMELA FRANK, violin
MARIA LAMBROS KANNEN, viola
RICHARD LESTER, cello

CONCERT – 8:15 P.M.

MOZART
Quartet in F major, K. 370
Allegro
Adagio
Rondeau: Allegro

DOUGLAS BOYD, oboe
RUGGERO ALLIFRANCHINI, violin
EN SIK CHOI, viola
YEESUN KIM, cello

COLGRASS
Variations for Four Drums and Viola
Introduction – Variations 1,2,3,4,5 – Finale

SALVADOR FERRERAS, percussion
SCOTT ST JOHN, violin

intermission

SCHUBERT
Trio in B flat major, D. 898
Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

CLAUDE FRANK, piano
PAMELA FRANK, violin
STEVEN ISSERLIS, cello

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CONCERT 6 FRI. AUG. 6

Arts National OCT. 15 (7:30 pm)

PRELUDE CONCERT – 7:15 P.M.

"Song of Love"

CLAUDE FRANK

CONCERT - 8:30 P.M.

GERSHWIN
Bidin' My Time
PORTER
Night and Day
IVES
The Circus Band
BOLCOM
The Song of Black Max (as told by the de Kooning boys)
Amor

CHRISTÒPHEREN NOMURA, baritone
RENA SHARON, piano

SAINT–SAËNS
Trio in F major, Op.18
Allegro vivace
Andante
Scherzo: Presto
Allegro

CONNIE SHIH, piano
ERIKA RAUM, violin
EUGENE OSADCHY, cello

intermission

MENDELSSOHN
Octet in E flat major, Op. 20
Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

PAMELA FRANK, violin
SCOTT ST JOHN, violin
MARIA LAMBROS KANNEN, viola
RICHARD LESTER, cello
BORROMEO STRING QUARTET

Generously sponsored by
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acknowledgements

The following government agencies have made a major contribution to the 1993 Vancouver Chamber Music Festival and we would like to acknowledge them with thanks.

The Government of Canada through the Department of Communications,
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The Government of British Columbia through the Ministry of Tourism and Ministry Responsible for Culture;
The City of Vancouver; The Touring Office of the Canada Council.

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

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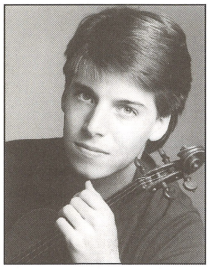
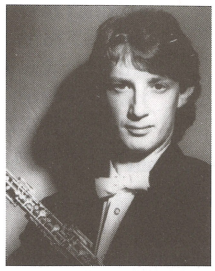


JOSHUA BELL
Violin
despite his young age, has been a frequent soloist with major orchestras around the world. These include the Royal Philharmonic and the BBC Symphony in London, the New York and Los Angeles Philharmonics, and the Chicago, Boston, and Montreal symphonies. In addition, he appears regularly at the festivals of Ravinia, Tanglewood, Mostly Mozart, Tivoli, and Hong Kong. He has performed duo-recitals with pianist Jeffrey Kahane, and a series of trio concerts with cellist Steven Isserlis and pianist Olli Mustonen in Amsterdam, Milan, London, and Paris. Joshua Bell was born in Bloomington, Indiana in 1967 where he studied with Josef Gingold. His performance at the age of fourteen with Riccardo Muti and the Philadelphia Orchestra won him recognition and led to his 1985 Carnegie Hall recital debut. The following year, he was awarded an Avery Fisher Career Grant, and in 1987 became the first violinist in ten years to be signed exclusively by London/Decca Records. Joshua Bell first appeared in Vancouver on the Recital Series in 1987; this is his debut at the Vancouver Chamber Music Festival.



BORROMEO STRING QUARTET
consisting of Nicholas Kitchen and Ruggero Allifranchini (violinists), En Sik Choi (violist), and Yeesun Kim (cellist), won the 1991 Young Concert Artists International Auditions and made their New York debut in the 1992 Young Concert Artists Series at the 92nd Street Y. Since then, the Borromeo Quartet has made critically acclaimed debuts in Washington D.C.'s Kennedy Center, London's Wigmore Hall, Amsterdam's Concertgebouw, and Tokyo's Suntory Hall. In addition, they have appeared at many of the leading music festivals, among them, the Spoleto, Caramoor, and Banff. The Borromeo String Quartet is the Quartet-in-Residence for 1992-93 at the New England Conservatory and the Walnut Hill School for the Arts. Founded in May 1989, the Quartet won Second Prize at the 1990 International String Quartet Competition in Evian, France. The Borromeo Quartet's appearance at this year's Festival marks their Vancouver debut.



DOUGLAS BOYD
Oboe
as a founding member and principal oboist of the Chamber Orchestra of Europe, 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 prestigious musical centres and international festivals. His recording of the

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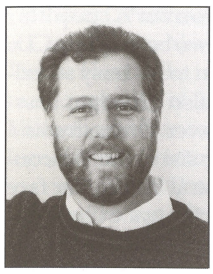
Strauss Oboe Concerto as well as his recording for Deutsche Grammophon of the Bach Oboe Concerti in which he made his recording debut as director/soloist have both been rated by *Gramophone* magazine as the finest recorded versions of these works. Born in Glasgow, Douglas Boyd studied with Janet Craxton 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. We welcome Douglas Boyd back for his third consecutive year at the Vancouver Chamber Music Festival.



PATRICK CARDY
Composer
is our featured Composer-in-Residence this summer. Born in Toronto in 1953, and raised in Kitchener, Patrick Cardy holds a B.Mus. degree in Theory and Composition from the University of Western Ontario where he studied with Arsenio Giron and Donald Steven, and the M.M.A. and D.Mus. degrees (Composition) from McGill University where he studied with Bengt Hambraeus. Since 1977 he has taught at Carleton University where he is a Full Professor. Patrick Cardy has received commissions from numerous performers and institutions including cellist Shauna Rolston, and clarinettist James Campbell and the Festival of the Sound. His music is characterized by colourful, evocative sonorities, a strong sense of dramatic gesture, an elegant lyricism and an accessible directness of expression. His numerous awards include three CAPAC Fellowships, the 1976 Canadian Federation of University Women Creative Arts Award, a selection in the 1980 Gaudeamus International Music Week, and a 1992 JUNO Award nomination for *Virelai,* recently released on CD by CBC Records. In addition to his work as a composer, Patrick Cardy is active as an adjudicator and lecturer on music, is the past president of Espace Musique – Ottawa's new music concert society, the past Treasurer of the Canadian University Music Society, and is currently the President of the Canadian League of Composers.

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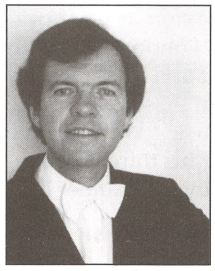
JANE COOP
Piano

a former pupil of Anton Kuerti and Leon Fleisher, launched her career by winning the Washington International Piano Competition and the CBC National Young Performers' Competition. She has appeared regularly with the major orchestras of North America, in broadcasts and recitals from coast to coast, and has toured in the Commonwealth of Independent States, France, Poland, Yugoslavia, Holland, Czechoslovakia, Hungary, England, and Japan. In October, she will perform at the prestigious Dame Myra Hess Memorial Series in Chicago. Recordings for CBC Records range from Scriabin, Beckwith, and Hétu, to the popular *Romantic Piano*. On the Skylark label, she has released complete albums of Bach, Haydn, Mozart, and Beethoven piano works, and Mozart piano quartets recorded with members of the Orford String Quartet. Both Mozart disks were nominated for Juno Awards. Skylark has recently released *Variations*, containing works by Brahms, Mozart, Fauré and Mendelssohn. Current projects include continuing her highly successful Young Artists Experience for exceptionally talented pianists at the Whistler Centre for Business and the Arts. Jane Coop is Professor of Piano and Chamber Music at the University of British Columbia.



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. Bill is the only performer who has appeared in every Festival since its inception in 1986.

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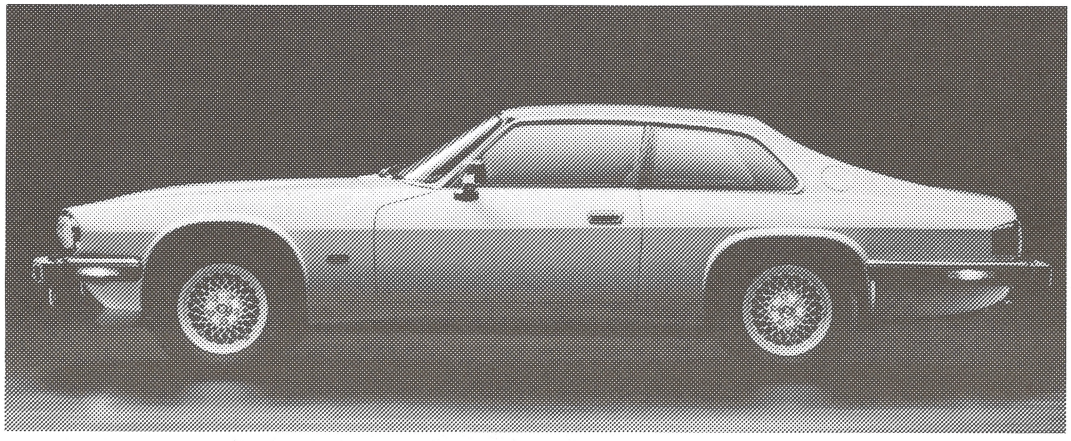

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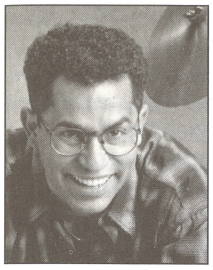
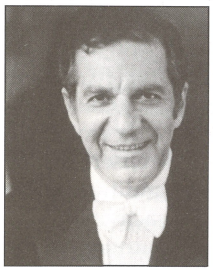


SALVADOR FERRERAS
Percussion
has performed in almost every musical genre in the Vancouver area. A versatile musician, Salvador Ferreras is equally comfortable as percussionist, teacher, and bandleader. One of Sal's most notable achievements is his recent nomination for a Juno award (in the World Beat category) for his 1992 release *Invisible Minority*. He currently performs with Sumalao, the CBC Vancouver Orchestra, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, and Drum Heat. He is on the faculty of the music schools of both the University of Victoria and Vancouver Community College, and is director of Simon Fraser University's World Percussion Intensive. This is Sal's first appearance at the Vancouver Chamber Music Festival.



CLAUDE FRANK
Piano
enjoys a most distinguished career. He has repeatedly appeared with the world's foremost orchestras, among them: the New York Philharmonic; Chicago, and San Francisco symphonies; The Royal Philharmonic Orchestra; Royal Concertgebouw Orchestra; and Berlin Philharmonic. As well, he has presented recitals and masterclasses at major festivals and prestigious universities. A devoted chamber musician, Claude Frank has performed with such eminent ensembles as the Guarneri, Juilliard, Cleveland, and Tokyo quartets. He also performs frequently with his wife, pianist Lillian Kallir in both 4-hand and 2-piano works. An internationally acclaimed interpreter of the piano literature of Beethoven, his best-selling recording of the 32 Beethoven sonatas for RCA was the first complete cycle ever to be recorded by an American pianist. Claude Frank also appeared on ABC TV in the highly acclaimed programme, "Beethoven: Ordeal and Triumph!" Recently heard with his daughter Pamela in a duo-recital this past fall on the VRS Recital Series, we welcome him back for his first appearance at the Vancouver Chamber Music Festival.

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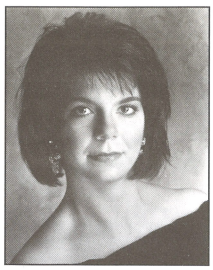

PAMELA FRANK
Violin
is one of today's most distinguished young musicians, dividing her career equally between chamber music, recital and orchestral performances. She has appeared with the orchestras of Philadelphia, Cleveland, St. Paul, Boston, and Montreal. In recital, she has performed at New York's Alice Tully Hall, and 92nd Street Y, as well as in major cities in the US and Europe. Her chamber music engagements include regular concerts with the Music from Marlboro ensembles and the Chamber Music Society of Lincoln Center. In recital, she continues her collaboration with her father, and also with pianist Peter Serkin. She has also been invited by Yo-Yo Ma to participate in a festival he has planned for Suntory Hall in Tokyo. Pamela Frank is a graduate of the Curtis Institute of Music and a 1988 recipient of an Avery Fisher Career Grant. This is Pamela's second appearance at the Festival.

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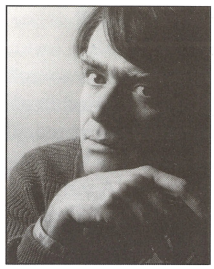
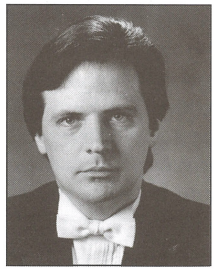
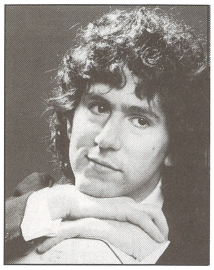


JOHN GIBBONS
Harpsichord/ Fortepiano
is widely recognized as one of today's outstanding keyboard artists specializing in baroque and classical repertoire. In addition to his activities as resident harpsichordist of the Musical Instrument Collection at Boston's Museum of Fine Arts, John Gibbons performs as soloist and collaborative artist throughout the world. As harpsichordist with the Boston Museum Trio, John Gibbons has concertized with other distinguished Baroque artists, including cellist Anner Bylsma, and recorder virtuoso Frans Brüggen. A frequent guest of such prestigious festivals as Tanglewood, Castle Hill, Spoleto, Newport and Monadnock, he has performed several times at the Boston Early Music Festival, and with Boston's Handel and Haydn Society. As fortepiano soloist with Frans Brüggen's Orchestra of the Eighteenth Century, John Gibbons was featured in a Phillips recording of Mozart's C minor and D minor piano concerti. He also has solo and ensemble recordings on several other labels including the Bach Sonatas for violin and keyboard with Joseph Swensen on the BMG Classics label. In addition to his performing and recording activities, John Gibbons has served as chairman of the Historical Performance Department at New England Conservatory since 1988. He graduated with highest honours from New England Conservatory, and as a Fulbright Scholar, studied with Gustav Leonhardt. This is his first appearance at the Vancouver Chamber Music Festival, and he also appears this summer at the Vancouver Early Music Festival.



MARTIN HACKLEMAN
French Horn
began serious study of his instrument at the age of 16. Three years later he won his first audition for a position with the Calgary Philharmonic, and in 1972 was invited by conductor Kazuyoshi Akiyama to join the Vancouver Symphony Orchestra. For three years he was a member of the world-renowned Canadian Brass during which time he made seven recordings for CBS Masterworks, one of which won a Juno award. In 1986 he left the Canadian Brass for the Empire Brass whose more moderate schedule allowed him to pursue a solo

career. Since returning to Vancouver in 1990 to rejoin the Vancouver Symphony Orchestra, he has been active in the Vancouver musical community. He is the founder and Artistic Director of the Vancouver based chamber music group Curio. Also an accomplished composer, his Etude books for the French horn are required repertoire at such institutions as the Royal Conservatory and the University of Michigan. Adjunct Professor of Music at the University of British Columbia, Martin is a well-respected educator who has taught at the University of Oregon, Boston University, the Toho Gauken School of Music in Japan, as well as the Summer Masterclasses of the Spanish Horn Society. He is also a consultant for horn research and development at Yamaha. This is Martin Hackleman's first appearance at the Festival.



STEVEN ISSERLIS
Cello
first appeared at the VCMF in 1987. He now performs regularly with the world's leading orchestras and conductors, among them: the London Symphony Orchestra; Orchestre de la Suisse Romande; the symphonies of Chicago and Boston, and the Montreal Symphony. Equally in demand as a recitalist and chamber musician, he appears as part of a trio with Olli Mustonen and Joshua Bell. In 1992 Steven was the Artist-in-Residence to the Adelaide Festival in Australia. He has been the subject of a number of international television projects including a documentary by the Hessischer Rundfunk, Frankfurt, and he will be a featured soloist in the forthcoming Channel Four TV series "Concerto!" with Michael Tilson Thomas and Dudley Moore. Steven has a substantial catalogue of recordings – most recently for Virgin Classics – all of which have received the highest public and critical acclaim. His recording of John Tavener's *The Protecting Veil,* (Steven will present the Canadian premiere here at the Festival) reached No.1 in the Classical charts, earning a *Gramophone* Award for The Best Contemporary Recording and becoming the only classical recording to be nominated for the 1992 Mercury Music Prize. More recently, Steven has just been awarded the prestigious Piatigorsky Artist Award for 1993. This will be Steven's fifth appearance at the Vancouver Chamber Music Festival.



SHARON KAM
Clarinet
last year won top prize at the 1992 Munich International Competition. Since then, awards from the Schleswig Holstein Musik Festival and the Japanese Bunkamura Orchard Hall have provided her with a series of recitals and concerto performances with leading orchestras throughout Germany and Japan. In addition, she has appeared with the Chicago Symphony at the Ravinia Festival, the symphonies of Montreal and Toronto, and the Leipzig Gewandhaus Orchestra. She has collaborated with such esteemed ensembles and artists as Menahem Pressler, the Guarneri Quartet, Isaac Stern, and Yefim Bronfman. Sharon began to garner awards and recognition at the age of 12 when she won the first of seven American-Israel Cultural Foundation Scholarships with Special Distinction. At the age

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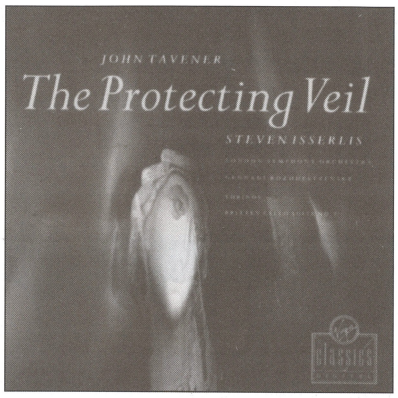

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of 16, she made her orchestral debut with the Israel Philharmonic under Zubin Mehta. A short while later, Sharon was invited to take part in the historic joint concert by the Berlin Philharmonic and the Israel Philharmonic, a performance videotaped by Sony Classics and released in 1992. Sharon is a native of Israel and has graduated from the Juilliard School where she studied with Charles Neidich. This is Sharon's third consecutive appearance at the Festival.



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, which was Quartet-in-Residence at the Spoleto Festival and which appeared at this Festival in 1988. Maria was also a member of the renowned Ridge String Quartet which performed internationally and on most of North America's major concert series. The Ridge made its Vancouver debut at the 1991 Festival and performed the following 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 those of 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. This is Maria's fourth summer at the Festival.



RICHARD LESTER
Cello
has earned distinction not only as a concerto and recital soloist but also as an accomplished chamber musician. He is co-principal cellist of the Chamber Orchestra of Europe with whom he has also appeared as soloist in concerto performances in Carnegie Hall, the Vienna Konzerthaus, and the Berlin Philharmonie. Other concerto engagements have included performances with Sándor Végh's Camerata Academica, and the COE under Nikolaus Harnoncourt. He is a frequent guest at the festivals of Bath, Flanders, Schleswig Holstein, and the Is-

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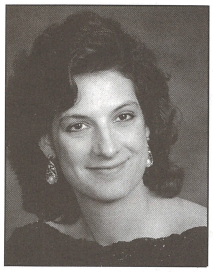
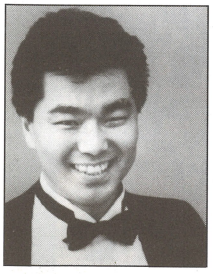
rael Festival in Jerusalem. Richard is a founding member of the piano quartet Domus which has toured internationally, and has made a number of award-winning recordings for Hyperion and Virgin Classics. His interest in period instrument performances led him to join the group Hausmusik, who, with violinist Monica Hugget have embarked upon a project to record classical and early romantic chamber music on period instruments for EMI Classics. Richard performs regularly in recital with pianist Susan Tomes, with whom he has recorded the complete works of Mendelssohn for cello and piano including the unpublished *Assai Tranquillo* which Richard discovered whilst researching in the British Library. He gave the first performance in modern times of this work at London's Wigmore Hall. This is Richard's third appearance at the Vancouver Chamber Music Festival.



KATHLEEN MCLEAN
Bassoon
received her musical training at the Curtis Institute of Music where she studied with Dr. Sol Schoenbach. She is currently associate principal bassoon with the Toronto Symphony and is bassoon instructor at the University of Toronto. Prior to that, she had been principal bassoon with the Canadian Opera Company, and a member of the Victoria Symphony. Kathleen has appeared at a number of summer festivals which include the Scotia Festival, and the Evian International Music Festival in France. First introduced to the Vancouver Chamber Music Festival in 1987, and last heard here in 1990, this will be Kathleen's third appearance at the Festival.



CHRISTÒPHEREN NOMURA
Baritone
is an American-born baritone who gained recognition as a winner of the 1992 Young Concert Artists Auditions. Shortly thereafter, he made his New York and Washington D.C. recital debuts in the 1993 Young Concert Artists Series at the 92nd Street Y and at the Kennedy Center. Christòpheren has performed as soloist with the Boston Symphony under Seiji Ozawa, and has also appeared with Roger Norrington and

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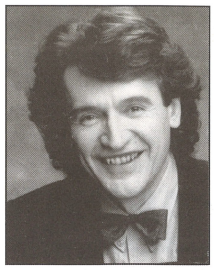
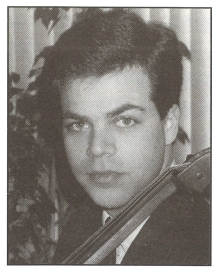
the Boston Early Music Festival in Mozart's *Idomeneo*. His recital engagements have included performances at the Gardner Museum in Boston, Princeton University, and the Spoleto Festival. He has also been Artist-in-Residence at the universities of Indiana, Carnegie-Mellon, and Western Michigan. Christòpheren's many honours include First Prize in the 1990 International Vocal Competition of the Mozarteum Conservatory in Salzburg, and a Fulbright Grant for advanced studies in Germany where he studied with William Workman. In Germany, he appeared as soloist with the Hamburg Symphony and Chorus which was heard in a nationally-broadcast memorial to Leonard Bernstein. He has also studied the Art Song repertoire with Dalton Baldwin and Gerard Souzay at the Nice Music Festival in France, and lieder with Elizabeth Schwartzkopf in Germany. Born in Oakland, California, Christòpheren performed in *Tosca* at the age of 12 and in *The Magic Flute* at 13. He earned a Bachelor's degree in Political Science from Tufts University, and Bachelor's and Master's degrees with Distinction in Performance as well as an Artist Diploma from the New England Conservatory of Music. This is both Christòpheren's first appearance at the Festival and his Canadian debut.



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 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, and CBC Vancouver Orchestra, he is also an active chamber musician having appeared on various local series such as Masterpiece Music, Music in the Morning, Curio, and the Friends of Chamber Music. In addition, he co-founded in 1984 the Vetta String Quartet which runs its own successful chamber music series in Vancouver. Eugene has been a frequent guest at the Mozart Festival in Long Island, New York, as well as the music festivals of Courtney and Seattle. The New York Times described his performance as "the most refined and balanced string playing." This is Eugene's fourth consecutive appearance at the Vancouver Chamber Music Festival.



ANDREW PEARCE
Cello
is a native of Los Angeles and received his music degree from the University of Southern California where he studied with Lynn Harrell. He has performed solos with the New York Philharmonic, the Los Angeles Philharmonic, the Polish Chamber Orchestra, and has also appeared in recital throughout the western USA and in Europe. A past recipient of the Hammer-Rostropovich prize and the Presidential Scholar Medallion given by Ronald Reagan, he was also a participant in the 1984 Piatigorsky Seminar for cellists. Currently, Andrew is a member of the Vancouver Symphony and is on the faculty of the Vancouver Academy of Music where he teaches cello and chamber music.

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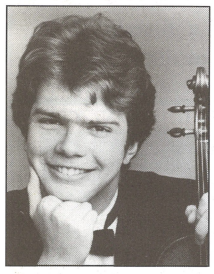
RENA SHARON
Piano
is a native of Montreal and studied at the Eastman School of Music, and at Indiana University under Menahem Pressler and Gyorgy Sebok. She has performed extensively as accompanist throughout Canada, the USA, and Europe. Rena was awarded a special diploma as "Best Pianist" at the International Voice Competition of Rio de Janeiro. Prior to becoming an Assistant Professor of Accompaniment and Song Literature at the University of British Columbia, she was on the faculty of Oklahoma State University, the Music Academy of the West, and was Head of the Accompanying Department at the Victoria Conservatory of Music. Rena is an active chamber musician and has been a frequent artist at the Seattle and Olympic Music Festivals, as well as the Reizende Muziekgezelschap in Amsterdam. Rena has participated in three previous Vancouver Chamber Music Festivals, and we welcome her return.



SCOTT ST JOHN
Violin/Viola
took top prize at the 1992 Munich International Violin Competition and recently made an enthusiastically acclaimed Washington debut at Kennedy Center (with Rena Sharon). A winner of the 1987 Alexander Schneider Competition, Scott made his New York debut at Weill Recital Hall the following year playing both the violin and the viola; in 1990 Scott was the first recipient of Lincoln Center's Martin E. Segal Award. A soloist with Canada's major orchestras, Scott has also appeared with the orchestras of Cleveland, Philadelphia; the Bavarian Radio Orchestra; and the Royal Philharmonic, to name a few. He toured Japan last season in concerto and recital engagements. As a chamber musician, Scott performs regularly as both violinist and violist with Musicians from Marlboro, the Academy Chamber Players in Philadelphia, the Seattle Chamber Music Festival, the Evian Festival, and the Spoleto Festival. Born in London, Ontario, Scott began his violin studies at the age of 3. His teachers have included Gerard Jarry in Paris, David Cerone at the Cleveland Institute of Music; Jascha Brodsky, Arnold Steinhardt, and Felix Galamian at the Curtis Institute of Music from where he

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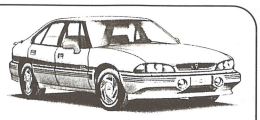

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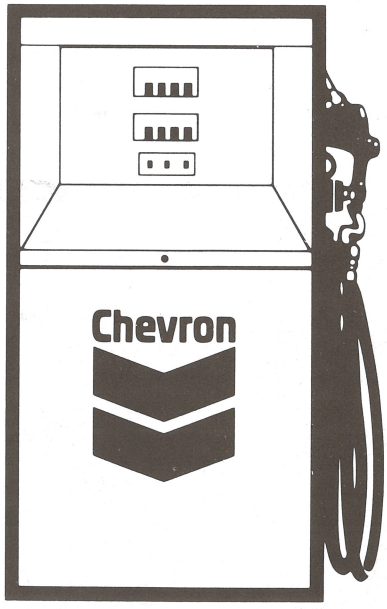

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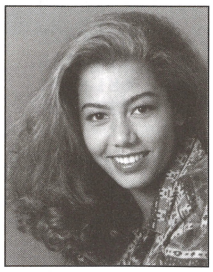
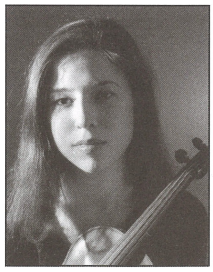
graduated in 1990. Scott has become a regular at the Festival.

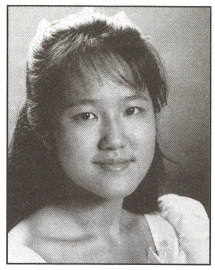
and introducing



NAIDA COLE
Piano
began her first music lessons at the age of four on the violin and shortly thereafter began studies on the piano and flute. Currently Naida is a student of Leon Fleisher (piano), and Emily Controulis (flute) at the Peabody Conservatory in Baltimore where she is completing her third year of a double major concurrent with mathematics studies at the Johns Hopkins University. Naida has received honours and awards on both flute and piano, earning top marks in competitions and music examinations. She placed third in the 1989 Concertina Praga hosted by Czechoslovak Radio, as well as in the CBC Young Performers Competition, and the Montreal International Competition. In June of 1992 she swept the Canadian Music Competition by winning both the Grand Prize in the International Stepping Stone Class as well as for the most outstanding performance of the commissioned work. This is Naida's first appearance at the Festival; she will also present the opening concert in the VRS' Recital Series this coming fall.



ERIKA RAUM
Violin
took First Prize at the 1992 Joseph Szigeti International Violin Competition in Budapest where she was also awarded the prize for the best interpretation of a Mozart concerto. Since then, she has performed recitals and concerti throughout Hungary, France, and Canada, including engagements with the Liszt Chamber Orchestra, the National Arts Centre Orchestra, Orchestra London, and a performance with the Regina Symphony in which she premiered *Faces of Women*, a concerto written for her by composer Elizabeth Raum. She has just returned from performances at the Estoril Music Festival in Portugal. This year is her graduating year in the Bachelor of Music programme at the University of Toronto where she studies with Lorand Feneyves.



CONNIE SHIH
Piano
first performed in public at the age of six at a festival gala concert in Vancouver's Orpheum Theatre. Only four years later, she made her orchestral debut with the Seattle Symphony Orchestra performing Mendelssohn's *Concerto No.1 in G*. She has subsequently performed with numerous Canadian orchestras in addition to the Toledo, and Indianapolis Symphony Orchestras. Her performance in music competitions has been exceptional, highlighted by successes at the Canadian Music Competition, and the Seattle Young Artists Competition. She has recently returned from being the youngest competitor at this year's Van Cliburn International Piano Competition. As a chamber musician, she performs and tours regularly in joint recitals with her equally talented older sisters who are both violinists. Currently a special student at Indiana University where she maintains a 4.0 average as a full-time student, she studies with, and is the youngest protégé of the renowned teacher/pianist Gyorgy Sebok.



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FESTIVAL INFORMATION

PLEASE NOTE:

- Programmes and artists are subject to change.
- All 1993 Vancouver Chamber Music Festival performances are being recorded for broadcast by CBC Stereo. Recordings of previous Festival concerts have been broadcast nationally to great acclaim. We would appreciate your cooperation by ensuring as quiet a background as possible.
- We request that patrons turn off pagers, cellular phones and electronic watches during the performances.
- Tickets may not be exchanged or refunded. If you are unable to attend a performance, you may wish to consider donating your tickets to the Society. We will offer them for resale, and if they are sold a tax receipt will be issued to you.

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