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A Welcome FROM THE Festival DIRECTOR

As we celebrate the 10th anniversary of the Vancouver Chamber Music Festival I can't help thinking back to the early eighties when I was roundly discouraged from starting a summer chamber music festival in Vancouver. Traditional wisdom was that Vancouverites were not attracted to indoor events during the summer months, and besides, even the wonderful Vancouver International Festival in the late fifties and early sixties had been forced to close after several years of outstanding performances. Greatly encouraged by the tremendous success of the fledgling Seattle Chamber Music Festival, and with the guidance of its Founder and Artistic Director, Toby Saks, along with the enthusiastic support of the VRS' Board of Directors, the VCMF was inaugurated in 1986. When Alan Brown, (then Headmaster of St. George's School) agreed to our invading his campus over the summer he did so because he believed that the publicity would be good for the school. And what publicity St. George's had in that first year. 1986 was not only the year of Expo, but also the year of Vancouver's Centennial. As the Chamber Music Festival was a project supported by the Centennial Commission it was listed in an article on Vancouver which appeared in a special supplement in the New York Times. There was a map of Vancouver on the front page of the supplement highlighting cultural venues in Vancouver, and in dark print right in the middle of the map the words **ST. GEORGE'S SCHOOL** jumped right out at you. Mr. Brown was overjoyed. I did nothing to disabuse him of the notion that it was I who had secured his school's prominence on that page of the NY Times! From then on, in his eyes, we could do no wrong!

To everyone's amazement the Festival sold out three weeks in advance of the first concert. And what a Festival it was. Four of the most amazing concerts anyone could wish for. The performances were absolutely phenomenal, and both musicians and audiences were on a real high. Perhaps some of you will remember the Brahms *Piano Trio Op.8* with Jeffrey Kahane, Robert McDuffie and Gary Hoffman, or the Brahms *G Minor Piano Quartet* with Jon Kimura Parker, Joseph Swensen, Toby Hoffman and Toby Saks, or the Mendelssohn *Octet* led by Joseph Swensen.

And when the final strains had died down I was left feeling decidedly flat, and somewhat panicked as well. How on earth could the second Festival reach the musically magical heights of the first? But somehow, the sheer joy and commitment of the musicians and the enthusiastic and overwhelming support of the audiences inspired us all to keep up the good work. Since then we have had many more extraordinary performances, among them, the Ravel *Trio* with Christopher O'Riley, Robert McDuffie and Steven Isserlis, and the Mendelssohn *D minor Piano Trio* with the Peskanov brothers and Steven Isserlis. I could go on and on.

Who has forgotten the heat in the Woodward Auditorium in those early years of the Festival, or the year it rained dead carpenter ants from the ceiling of the auditorium which had been fumigated just prior to the Festival? I could write a book about the funny (in retrospect only!) things that have happened behind the scenes over the years, and as one comforting soul once said upon finding me in a state of great distress "Cheer up. At least the concerts are great. Imagine the reverse – if everything went like clockwork and your concerts were lousy!"

Over the years we have become more adventurous in our programming, and we have been encouraged by your warm response. We now have an annual Composer-in-Residence, and a Young Artist Apprenticeship Program. Whilst we recognise that the audience for chamber music is limited, we believe it to be somewhat larger than we can accommodate at St. George's or Crofton House. We need to expand our horizons and move forward now, and we need to do so innovatively without losing the intimacy and celebratory atmosphere of the concerts. This year, we have added two hour-long concerts at The Bard on the Beach Tent at Vanier Park which seems an ideal location for music on a midsummer morning.

I am truly indebted to so many who have played a part in making this Festival the gem that it is. The musicians, the CBC, the Department of Canadian Heritage, the Provincial Government, the City of Vancouver, the sponsors, the Koerner Foundation, the donors, the host families, the Board of Directors of the Recital Society, the volunteers, and you the audience who have given "chamber music in the summer" a fighting chance. May the next decade be musically as gratifying as the first 10 seasons!

Leila Getz

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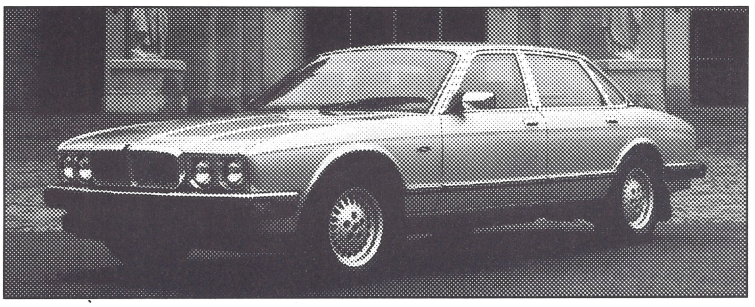

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◆ programme notes ◆

– by David Gordon Duke & Gloria Wong –

◆ concert I ◆

LUDWIG VAN BEETHOVEN
(1770-1827)
Trio in G major, Op.9, no.1 (1797)
All of Beethoven's string trios were written before the year 1800, the string trio form being later supplanted by the string quartet as a vehicle more suited to the power and scope of the "new" music as represented by Beethoven after 1800. The three trios which comprise Op.9 were probably composed in the years 1797-98; the precise year of composition can only be guessed for the opus numbers of Beethoven's works are determined purely by the date of publication. The dedication in glowing terms to Count Johann Georg von Browne-Camus, a devoted admirer of Beethoven's work and at whose home Beethoven was a much respected guest, gives an indication of how highly Beethoven esteemed both the Count, and the trios themselves. In the Op.9 cycle, perhaps the finest works ever written for this medium, one finds all the prerequisites of Beethoven the symphonist (he wasn't to produce his first symphony until he was nearly thirty). The *G major Trio* opens with an extended *Adagio* introduction which gives way to an ebullient *Allegro*. The *Adagio* movement is one which rivals any of Beethoven's greatest slow movements in emotional depth, and both the *Scherzo* and the final rondo movement of the *Trio* exhibit the exuberant energy of a youthful Beethoven.
GW

JOHN OLIVER (b. 1959)
Traces (1993)
The Vancouver Chamber Music Festival welcomes our fourth Composer-in-Residence, John Oliver! Vancouver-born, Oliver first studied composition at the San Francisco Conservatory with the pre-eminent American minimalist, John Adams, before returning to Vancouver where he studied with Steven Chatman at the University of British Columbia. Further studies took him to McGill University where he studied with Bruce Mather, and received Masters and Doctorate degrees, and Brussels, where he studied with Philippe Boesmans. Oliver has already received an impressive list of honours and commissions including Composer-in-Residence roles with the Canadian Opera Company of Toronto, Vancouver Opera, and Music in the Morning. This evening's work, *Traces*, was commissioned by Music in the Morning especially for the St. Lawrence String Quartet and was first performed by them in 1993. DGD

BELA BARTOK (1881-1945)
Sonata for Two Pianos and Percussion (1937)
Bartok's masterly work was originally commissioned by Paul Sacher, the innovative director of the Basle Chamber Orchestra. The *Sonata* represents Bartok at the pinnacle of his development as a composer. While the scoring may at first seem unorthodox, the use of percussion represents a conscious rejection of the implicit sentimentality of strings in favour of the objectivity and precision of keyboard and percussion, a fresh, theatrically effective combination. Though the work is scarcely thirty minutes in length, it is disproportionately filled with musical content beginning with a slow introduction which alludes to fragments of the thematic materials explored throughout the work. The first movement proper is an extended (though formally orthodox) sonata-form; like Brahms and Beethoven, Bartok stressed structure above all other considerations. A ternary *Lento* forms a slow but essentially lyric centre followed immediately by a bravura *Allegro* which in turn ends, rather surprisingly, with a whispered coda of ingenious charm. DGD

FRANZ SCHUBERT (1797-1828)
Quartet in G major, D.887 (1826)
Schubert's last string quartet was composed between June 20th and 30th, 1826, in a year overshadowed by much illness. The first movement was heard at the composer's concert at the Musikverein in Vienna on March 26th, 1828. Daunting in its complexity of form, proportions as well as technical demands, the work was not heard in its entirety until 1850. Central to the entire work is the alternation between major and minor. This feature dominates the opening measures like a signature: the G major chord modulating at once to G minor. The jagged, explosive opening recalls the last quartets of Beethoven, three of which, Op.127, 130 and 132 were first heard in Vienna during the year preceding the composition of Schubert's D.887. The second movement's structure resembles that of a *lied* and is characterized by the contrast between the expressive main subject with a dramatic passage whose jarring rhythms and mysterious tremoli conjure up the most frightening of visions. Something of the violence of these interruptions survives in the succeeding movement, relieved only by a *trio* section that combines both innocence and charm in its dance-like character. A rondo in tarantella rhythm, the *finale* is a movement of indefatigable, unin-

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terrupted motion. Here, as in the opening movement, the proportions are symphonic, and the alternation between major and minor returns as a dramatic principle. GW

◆ concert 2 ◆

WOLFGANG AMADEUS MOZART (1756-1791)
Sonata in B flat major, K.292 (1775)
This work provides yet another example of Mozart's marvelous ability in combining wind instruments with strings in the most effective of ways. (One such masterpiece is the *Clarinet Quintet* to be heard on the first Beach Concert tomorrow). In this instance, while Mozart was in Munich producing his new opera *La Finta Giardiniera* he met Thaddaus von Dürnitz, an amateur bassoonist and local patron of the arts. Although the original manuscript of the *Sonata* (Mozart's sole work for one wind and one string instrument) has been lost, it is certain that Mozart wrote the work in 1775 for this patron. Despite the anomaly of pairing two bass instruments with similar timbres, the texture is always clear and the voicing produces a remarkably complete harmonic impression, never appearing only skeletal. GW

CAMILLE SAINT-SAËNS (1835-1921)
Sonata in G major, Op.168 (1921)
Saint-Saëns, together with Berlioz, Lalo and Gounod, was one of the champions of the revival of French instrumental music in the 19th century. A tremendously prolific composer, Saint-Saëns was a classicist at heart, stressing in his music clarity and crafted elegance, eschewing the "self-indulgent" extremes of the German Romanticists. One of his freshest, most youthful and vital works, this *Sonata* was the last composition that he penned at the age of eighty-five. DGD

WOLFGANG AMADEUS MOZART (1756-1791)
Sonata in D major, K.448 (1781)
Since it was written at just about the same time as *Idomeneo* and *The Abduction from the Seraglio*, it isn't too far-fetched to think of this *Sonata* as opera for two pianos; first a buoyant *allegro con spirito* overture, then an aria or, rather a duet, in the form of a *cantabile andante;* and a rollicking ensemble-like *molto allegro* to conclude. Operatic or not, there can be no disagreement with Eric Blom, who calls K.448 "an elegant and endearing work, beautifully devised for its special medium." DGD

LUCIANO BERIO (b.1925)
Folk Songs (1964)
Berio composed two of the great works of the '60s: his *Sinfonia* and these coy, understated folk song "arrangements". And what a remarkable evocation of the '60s they are, ranging

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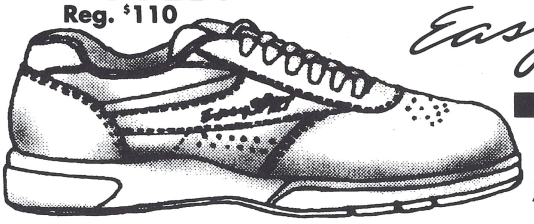

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from two outright fakes by Berio himself, to John Jacob Niles' elegant pastiches and an Azerbaijani tune Berio purportedly transcribed from an old 78 rpm recording. Commissioned while Berio was teaching at Mills College in Oakland, the work was tailored for his then wife, the incomparable new music soprano Cathy Berberian. Berio's approach to his "found materials" is strikingly original, particularly in his scoring for viola, cello, flute, clarinet, harp and two percussion. Working within the general tradition of Schoenberg's *Pierrot Lunaire* and Stravinsky's *Histoire du soldat* (to be heard at the Beach Concert next Tuesday), Berio creates an ensemble of remarkable colouristic possibilities.

DGD

ROBERT SCHUMANN (1810-1856)
Quintet in E flat major, Op.44 (1842)
In Schumann's uneven corpus of chamber music, the *Quintet* holds pride of place, not just as Schumann at his best but as a model for subsequent composers. Schumann's controversial biographer Peter Oswald believes that the *Quintet* "is like a small concerto for piano" and was above all a practical composition designed so that Clara Schumann could "perform it at home or in various private residences without having to worry about a whole orchestra." Indeed Clara did popularize the work, playing it with considerable acclaim and success, though her *bête noire* 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.

GD

◆ concert 3 ◆

MAURICE RAVEL (1875-1937)
Noctuelles; Une barque sur l'océan; Alborada del gracioso,* from *"Miroirs" (1905)
Without doubt, Ravel's greatest pianistic achievements during the first decade of the century were the cycles *Miroirs* and *Gaspard de la nuit*. All five pieces comprising *Miroirs* are brilliantly evocative and poetic studies in keyboard texture and colour. Their invention and technical resource are unfailing, and keen intellect and rare sensibility are implicit in every note.

GW

RICHARD WAGNER/ FRANZ LISZT
(1813-83 / 1811-86)
Isolde's Liebestod (1867)
from *"Tristan und Isolde"* (1859)
Although Liszt completed only one opera, his preoccupation with the dissemination and performance of opera occupied him for much of his professional life either in the capacity of conductor/producer or pianist/composer. In its day, the piano work based upon operatic themes was of considerable importance, and the ability to improvise upon popular arias was an essential part of a pianist's repertoire. Mozart and Beethoven both excelled at this. Not until the 19th century, though, did the large-

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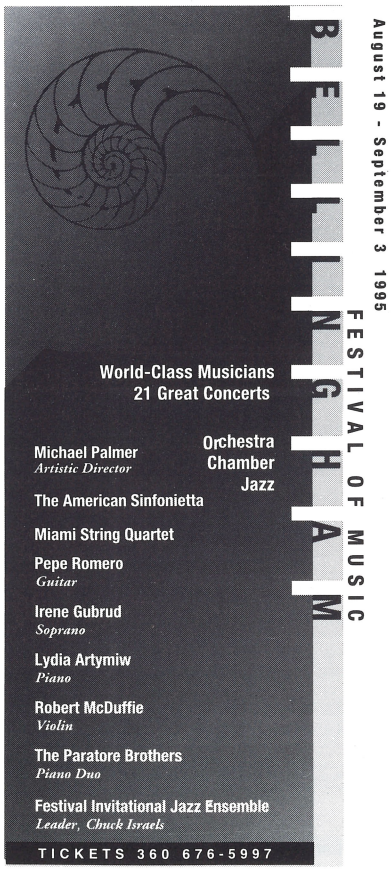

scale fantasy or paraphrase really come into its own, and it was Liszt who brought this genre to its full glory. Along with Verdi, Wagner was the operatic composer who inspired the greatest number of Liszt's opera pieces. It is Liszt one must thank for the title Isolde's *Liebestod* ("Love-Death") which has clung, with Wagner's approval, to the last scene of *Tristan und Isolde*. A short phrase taken from the second act duet introduces a transcription of the *Liebestod* which manages to convey not only Wagner, but Liszt's complete admiration of the music which he deemed to be the greatest of its time. GW

BOHUSLAV MARTINU (1890-1959)
La revue de cuisine (1927)
The first half of this evening's programme presents two completely contrasting but entirely typical works from the late 1920s. As with many other prolific composers (Telemann, Reger and Milhaud come immediately to mind), the sheer bulk of Bohuslav Martinu's output is daunting; only now are audiences starting to come to terms with his impressive and delightful body of work. The "*Kitchen Revue*" ("a sketchy scenario involving love and despair amongst the kitchen utensils," notes Christopher Hogwood) was composed for a dance performance in Prague. It is a potent fusion of Parisian neoclassicism (à la Poulenc and Stravinsky) and American pop – used here as a beguiling symbol of everything the European art tradition was not: fresh, lively, even iconoclastic – all with great verve and energy. DGD

BELA BARTOK (1881-1945)
String Quartet No.4 (1928)
After Debussy (whose landmark *Quartet* was heard at the first Beach Concert), Bartók's string quartets mark an entirely new direction in the development of the genre, a significant departure in terms of form, string colours and effects. Though an almost exact contemporary of Martinu's *Revue*, the magisterial *Fourth Quartet* is Bartók's first great exploration of a large scale arch structure – related outer movements with *scherzos* flanking a central core – a plan he was to explore again in the *Fifth Quartet* and the *Concerto for Orchestra*. A fierce initial *sonata-allegro* exposes virtually all of the work's thematic content; this is followed by the furtive, muted textures of the first *scherzo* which in turn leads to the keystone slow movement with its evocative cello and violin solos. The second pizzicato *scherzo* is playful and rhythmic, providing a remarkable transition to the robust folk-flavoured *finale*. DGD

ANTONIN DVORAK (1841-1904)
Quintet in E flat major, S.119 (1893)
It is impossible to conceive of more characteristic Dvorák than this *Quintet* composed in Iowa during the summer of 1893. Dvorák's greatest gift was the creation of folk-flavoured melodies, and in the *Quintet* one tune after another appears with a frequency that could rival even Schubert. The unorthodox placement of a *scherzo* followed by a set of variations on a two-part theme throws unexpected light on the *finale*, and what a *finale*! Exuding such shaggy geniality, it is so direct and guileless that it irrevocably frustrates any attempt at objective criticism. DGD

◆ concert 4 ◆

CLARA SCHUMANN (1819-1896)
Variations on a Theme of Robert Schumann, Op.20 (1853)
Clara Schumann was not only one of the most outstanding performers of her century but also a remarkable composer. Her compositional output, almost wholly written before her husband's death in 1856, includes twenty-three opus numbers and a few unnumbered pieces. Except for a piano concerto, a piano trio, and two series of songs, all her works are for solo piano. Composed in 1853, and dedicated to Robert Schumann on his birthday, the *Variations Op. 20* is her most ambitious solo piano work. The theme on which the set of seven variations is based is taken from Robert Schumann's *Bunte Blätter Op.99*. Coincidentally, the young Johannes Brahms used the same theme for his *Variations on a Theme by Robert Schumann Op.9*, composed in 1854 which he dedicated as follows: "Short variations on a theme by him. Dedicated to you." GW

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JOHANNES BRAHMS (1833-1897)
Sonata in F minor, Op.120, no.1 (1894)
It was Brahms' association and admiration for the gifted Meiningen clarinetist Richard Mühlfeld that inspired the composition of Brahms' clarinet works: the *Trio, Op. 114;* the *Quintet, Op. 115;* and the two *Sonatas, Op. 120.* Just as Mozart had been inspired, after having heard the clarinetist Anton Stadler, to compose masterpieces for that instrument in his last years, so similarly, Brahms was inspired to do likewise after having encountered the artistry of Mühlfeld. Written in the summer of 1894 and at the apex of his creative powers, Brahms succeeded as no one else ever had in fully exploiting the clarinet's unique expressive possiblities, and in effecting the most perfect liaison between clarinet and piano. Of the two sonatas, the first in F minor is the tauter, more highly organized and overtly passionate of the two. Although both sonatas were published in no fewer than two other forms – violin and piano, and viola and piano (the latter being played as often today as the clarinet version) – the works are essentially clarinet music and best reveal their true nature in their original form. GW

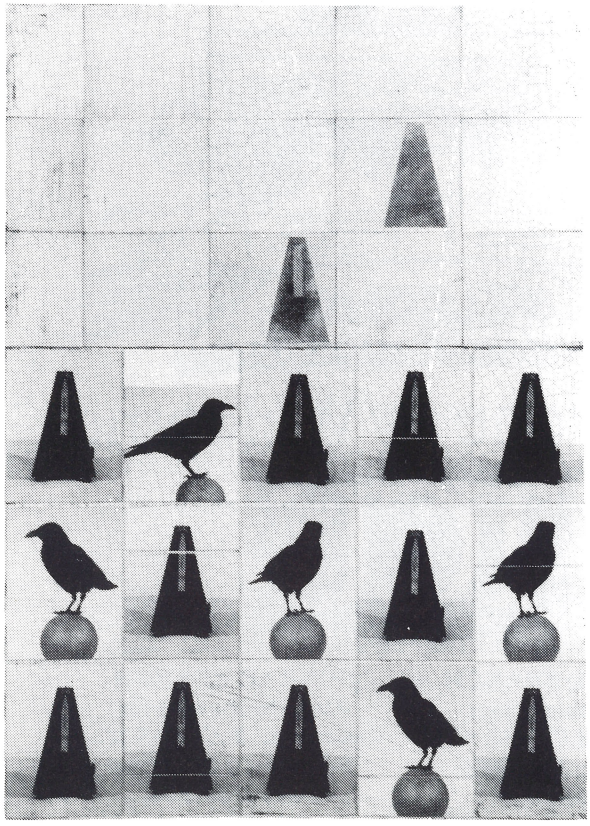
WOLFGANG AMADEUS MOZART (1756-1791)
Quartet in E flat major, K.493 (1786)
Originally, this work was to be part of a set of three such quartets written at the request of the publisher Hoffmeister. Unfortunately, Mozart's first essay in the genre, the *G minor Quartet K.478* (written in 1785), was a financial fiasco; as was often the case with Mozart's works, it was thought entirely too difficult for its public. In any case, it appears that this second and last piano quartet was designed as a more approachable work (though by this time Mozart had moved on to another publisher). Certainly both quartets date from vintage years in Mozart's life; K.493 was written just after the *Marriage of Figaro*, and just before *Don Giovanni.* DGD

JOHN OLIVER (b.1959)
Summer (F)Ayre (1995; commissioned for the Festival)
Composer-in-Residence John Oliver's second Festival work was suggested by our unique good fortune in having both the Borromeo and St. Lawrence String Quartets this summer. *Summer (F)Ayre* was commissioned to celebrate the Festival's 10th Anniversary and will receive its premiere this evening. Ingeniously conceived for string quartet(s), (we'll let the composer let you in on the mechanics of that), the work bristles with drive, energy and a great sense of occasion. DGD

JOHANNES BRAHMS (1833-1897)
Trio in E flat major, Op.40 (1865)
One of the most unusual (and successful) combinations in all chamber music, this *Trio* is one of Brahms' most extroverted and appealing works. Composed in the early 1860s, it was initially conceived for the even-then-old-fashioned "natural" horn – an almost reactionary manifestation of Brahms' historicism. The formal plan of the piece is also singular and ingenious: the standard four-movement design consisting of *sonata-allegro*, slow movement, *scherzo*, and *rondo*, here in reverse! Brahms shapes the work in a continuous but supremely logical succession of moods, from the pensive lyricism of the opening *rondo* and rambunctious *scherzo*, through the intensely serious *adagio*, to the glowingly exuberant *finale.* DGD

◆ concert 5 ◆

MUSIC FOR TROMBONE
At best the trombone is a very occasional participant in the chamber repertoire, though it got a starring role in Stravinsky's *Histoire du soldat* in the second Beach Concert. This evening's pre-concert is a showcase for this ancient instrument, and includes some dramatic new perspectives by composer/virtuoso Alain Trudel. While the trombone's long and noble lineage predates the Baroque, the earliest work tonight is from the early Classical era – an *Adagio* by Michael Haydn. The composer Kazimierz Serocki (b. 1922), one of that remarkable generation of Polish figures including Penderecki, Lutoslawski and Panufnik, contributes a *Sonatina.* Two light "encores" in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the early 20th century virtuoso style precede the major work: Trudel's own *Visions*, a single-movement work for trombone, trumpet, piano and percussion depicting three visions of the apocalypse. DGD

FRANCIS POULENC (1899-1963)
Sonata (1922)
The American composer Virgil Thomson once went on record as saying, "Poulenc is uncontestably the greatest writer of melodies in our time." Combining grace and wit with a touch of satirical mimicry, a taste for aural ribaldry and the contrast between sublimity and absurdity, Poulenc used all these elements with the flair and taste of a connoisseur and the skill of a natural genius. While reflecting these musical attributes, the *Sonata*, in its use of an uncommon instrumental combination, draws its inspiration from the sounds of circuses and dance halls for which Poulenc held a fascination. GW

GABRIEL FAURÉ (1845-1924)
Piano Quartet in G minor, Op.45 (1886)
Oscar Thompson describes Fauré's oeuvre as music of "consummate artistry, combining classical elegance and balance with daring but unobtrusive harmonies." In the *Quartet, Op.45*, first performed at the Société Nationale in 1887, one hears much to support and refute this assertion. The opening movement begins with the first theme vigorously played by the unison strings over a piano accompaniment and is then calmed by a meditative second theme. The two themes of the first movement appear again, in modified form in a joyful *scherzo* full of harmonic caprice. Of the beautiful *adagio* movement that follows, Fauré's student Charles Koechlin writes that "the viola would have to be invented for it if the instrument did not already exist." In the course of the movement, with its paradoxically calm intensity, a death bell motive sounds, no doubt in memory of Fauré's father whose death, immediately before work on the *Quartet* was begun, weighed heavily on the composer. The passion and violence of the last movement are quite uncharacteristic of Fauré. Firing one theme after another – abandoning some, recalling others – Fauré maintains the tempestuous level of the music until the coda, where an explosion of scales, arpeggiations and chords, brings a striking close to a brilliant score. DGD

CAMILLE SAINT-SAËNS (1835-1921)
Carnival of the Animals (1886)
A zoological fantasy, *Carnival* was written as a sort of musical joke for a private performance in 1886. Saint-Saëns' most enduring work is one which was of such embarrassment to him that he never allowed it to be performed in public during his lifetime, and publication of it was banned until after the composer's death in 1922. And what, one wonders, would Saint-Saëns have thought of the more recent practice of introducing the pieces with readings of Ogden Nash's animal poems? Tonight we unveil a *Carnival* with new verses written and narrated by Bill Richardson. Though a champion of programme music, Saint-Saëns did not believe in the use of excessive realism or emotional extravagance. Instead, as we see here, the evocation of images is coolly achieved through a musical language of balance and lucidity. DGD

Movements:
Introduction and Royal March of the Lion
Hens and Cocks
Wild Jackass
Tortoises
Elephants
Kangaroos
The Aquarium
The Mules
The Cuckoo in the Woods
The Birds
The Pianists
The Fossils
The Swan
Finale

◆ concert 6 ◆

FRANZ JOSEPH HAYDN (1732-1809)
Variations in F minor, Hob.XVII:6 (1793)
The *Variations in F minor*, Haydn's greatest set of variations for the keyboard, was written

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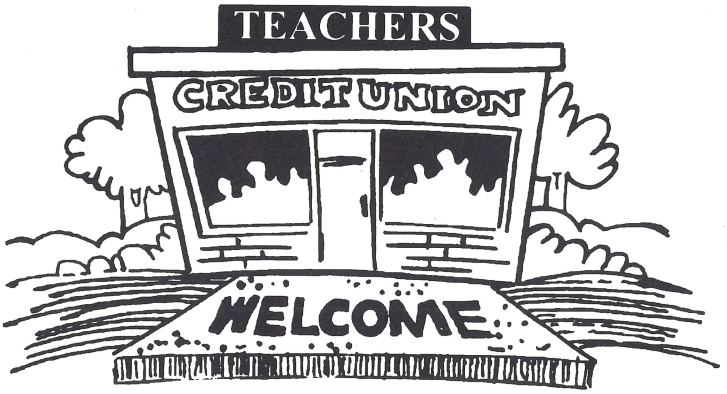

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in 1793 while spending a year in Austria in between his two sojourns in London. The power of these variations lies in Haydn's handling of variation technique with respect to the work's not one, but two different themes, each of which undergoes two variations after its initial statement. Noted Haydn scholar H.C. Robbins Landon speculates that this work was written in reaction to the sudden passing of his closest friend, Marianne von Genzinger, for whom he had written one of his finest sonatas, No. 59 in E flat, a few months earlier. A work, solemn and poignant, the *Variations* concludes with an extended coda which with its virtuosic passages, remarkable modulations and rapid dynamic shifts brings the emotionally intense work to a dramatic close. GW

HENRYK WIENIAWSKI (1835-1880)
Legende, Op.17 (1860)
and
PABLO DE SARASATE (1844-1908)
Zigeunerweisen ("Gypsy Airs") (1878)
Upon the death of the legendary violin virtuoso Pagannini in 1840, Italy gave way to France in the production of great violinists: Wieniawski, trained at the Paris Conservatoire and the first Polish violinist to fascinate the public with his blazing and sometimes unpredictable temperament; and his foil, Sarasate, the elegant Paris-trained Spaniard whose effortless playing elicited criticism that he lacked a certain emotional involvement. Together, they not only built upon the revolutionary technique of Paganini, but left behind a body of short, brilliant, supremely virtuosic pieces that explore every facet of the instrument's character and demand the greatest facility and the sharpest timing of which a performer is capable. *Legende*, in its original form for violin and orchestra, was written in Leipzig in 1860 and bears a dedication to his new bride, Isabella Hampton. *Zigeunerweisen*, Sarasate's most celebrated work, is a tribute to Hungarian gypsy music. Here the excitement is perfectly balanced by the lyrical beauty of the Hungarian folk song *Csak Egy Kis Ldny* which is incorporated in the work. GW

FRANZ JOSEPH HAYDN (1732-1809)
Trio in C major, Hob.XV:27 (1797)
The late trios of Haydn are consummate masterpieces written in the composer's most mature Classical style. The *C major Trio*, one in a trilogy dedicated to Madam Therese Bartolozzi, a pianist for whose talent Haydn showed a great admiration, is the largest in scope of all the trios and the one which most closely approaches the tone and style of the string quartet. The first movement is a highly developed sonata form which juggles many different themes with highly adventurous harmonic modulations. The reverie of the middle movement is contrasted with the *finale*, classic in its Haydnesque wit, spirit and originality. GW

JOHANN NEPOMUK HUMMEL (1778-1837)
Septet in C major, Op.114 ("Military") (1829)
As Vancouver Chamber Music Festival audiences now know well, Hummel fills a gap many listeners are unaware exists between the late classicism of Beethoven and Schubert and the Romantics of the 1830s, Berlioz, Chopin and Schumann. Certainly Hummel's own contemporaries had nothing but admiration for this successful teacher, virtuoso and composer; Beethoven requested that Hummel improvise at his funeral, and Schubert intended to dedicate his last three piano sonatas to him. Hummel's brilliant style is coming increasingly into its own once again. The *Op. 114 Military Septet* (so called because of the felicitous addition of trumpet) is one of Hummel's best chamber works, tuneful, intricately wrought and with an unexpectedly *sotto voce* conclusion. DGD

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 fourth Chamber Music 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 apt-



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ness for the Festival. Written when Mendelssohn was only 16, the *Octet* was his first truly mature work, staggering in its sheer variety of expression and mastery of form. For each of the eight players, there is ample opportunity for a display of individual personality and great virtuosity. Mendelssohn's youthful exuberance never oversteps the bounds of immanent musical logic; the work brilliantly combines Classical and Baroque elements with a wealth of *cantabile* melodies all enveloped in a most elegant texture. GW

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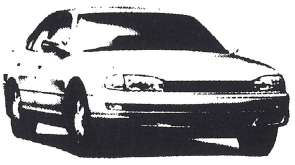

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Message from
Michel Dupuy, P.C., M.P.
Minister of Canadian Heritage

I would like to extend my heartiest congratulations to the organizers of the **1995 Vancouver Chamber Music Festival**, for their excellent work in putting together this year's event.

This 10th annual musical extravaganza offers two weeks of concerts featuring outstanding young and talented musicians from across Canada and abroad. This Festival is a truly unique opportunity for Canada's composers to work with exceptional musicians to present the very best of contemporary music to Canadian audiences.

In a very powerful way, this project will promote artistic expression, and the preservation and interpretation of Canada's heritage. I am pleased that the Department of Canadian Heritage is able to support this outstanding event.

My very best wishes for success to all the participants and organizers. Enjoy the Festival!

Message de
Michel Dupuy, C.P., député
Ministre du Patrimoine canadien

J'aimerais transmettre mes plus sincères félicitations aux organisateurs du **Festival de musique de chambre de Vancouver, édition 1995,** pour l'excellent travail qu'ils ont accompli en vue de faire de cette célébration culturelle un franc succès.

Pendant deux semaines consécutives, participants et participantes ont l'occasion unique d'assiter à des concerts exceptionnels, qui mettent en vedette des musiciens talentueux de tout le Canada et de l'étranger. Ce festival permet aux compositeurs canadiens de travailler avec des musiciens doués et de présenter au public canadien le meilleur de la musique contemporaine.

Cette initiative encourage avec force l'expression artistique et assure la préservation et l'interprétation du patrimoine musical du Canada. Je suis heureux que le ministère du Patrimoine canadien appuie cette manifestation exceptionnelle.

Je transmets mes plus sincères salutations et mes meilleurs voeux de succès à tous les participants et organisateurs. Bon festival!

Michel Dupuy

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◆ programme ◆

The Arts Tonight
August 21

1

Mostly Music
at a later date

◆ monday july 24 ◆

This evening's concert is generously sponsored by

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prelude concert - 7:15 p.m.

BEETHOVEN
String Trio in G major, Op.9, no.1
Adagio – Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro
Presto

RUGGERO ALLIFRANCHINI, violin
MARIA LAMBROS KANNEN, viola
CHRISTOPHER COSTANZA, cello

concert - 8:00 p.m.

OLIVER
Traces

ST. LAWRENCE STRING QUARTET

BARTOK
Sonata for Two Pianos and Percussion
Assai lento – Allegro molto
Lento, ma non troppo
Allegro non troppo

STEPHEN PRUTSMAN, piano
ANTON NEL, piano
SALVADOR FERRERAS, percussion
JOHN RUDOLPH, percussion

intermission

SCHUBERT
Quartet in G major, D.887
Allegro molto moderato
Andante un poco moto
Scherzo: Allegro vivace
Allegro assai

BORROMEO STRING QUARTET

All concerts of the 1995 Vancouver Chamber Music Festival are being recorded for broadcast on CBC Stereo's "The Arts Tonight" at 7:30 pm, and "Mostly Music" at 9:05 am (105.7 FM)

The Arts Tonight
August 22

2

Mostly Music
at a later date

◆ wednesday july 26 ◆

prelude concert - 7:15 p.m.

MOZART
Sonata in B flat major, K.292
Allegro
Andante
Rondo: Allegro

CHRISTOPHER MILLARD, bassoon
CHRISTOPHER COSTANZA, cello

SAINT-SAËNS
Sonata in G major, Op.168
Allegro moderato
Allegro scherzando
Molto adagio – Allegro moderato

CHRISTOPHER MILLARD, bassoon • RITA COSTANZI, harp

concert - 8:00 p.m.

MOZART
Sonata in D major, K.448
Allegro con spirito
Andante
Molto allegro

ANGELA CHENG and ANTON NEL, pianos

BERIO
Folk Songs
1. Black is the color
2. I wonder as I wander
3. The moon has risen
4. Little nightingale
5. May the Lord send fine weather
6. The ideal woman
7. Dance
8. Song of sadness
9. Wretched is he
10. The spinner
11. Azerbaijan love song

JUDITH FORST, mezzo-soprano
MARIA LAMBROS KANNEN, viola
CHRISTOPHER COSTANZA, cello
KATHLEEN RUDOLPH, flute • ROSS EDWARDS, clarinet
RITA COSTANZI, harp
SALVADOR FERRERAS and JOHN RUDOLPH, percussion

intermission

SCHUMANN
Piano Quintet in E flat major, Op.44
Allegro brilliante
In moda d'una marcia: Un poco largamente – Agitato
Scherzo molto vivace
Allegro ma non troppo

ANGELA CHENG, piano
ST. LAWRENCE STRING QUARTET

◆ friday july 28 ◆

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prelude concert - 7:15 p.m.

RAVEL
from "Miroirs"
Noctuelles
Une barque sur l'océan
Alborada del gracioso

WAGNER/LISZT
from "Tristan und Isolde"
Isolde's Liebestod

STEPHEN PRUTSMAN, piano

concert - 8:00 p.m.

MARTINU
La revue de cuisine
Prologue
Tango
Charleston
Final

STEPHEN PRUTSMAN, piano
MARTIN BEAVER, violin
CHRISTOPHER COSTANZA, cello
ROSS EDWARDS, clarinet
CHRISTOPHER MILLARD, bassoon
JENS LINDEMANN, trumpet

BARTOK
String Quartet No.4
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

ST. LAWRENCE STRING QUARTET

intermission

DVORAK
Quintet in E flat major, S.119
Allegro non tanto
Allegro vivo – un poco meno mosso
Larghetto
Finale: Allegro giusto

BORROMEO STRING QUARTET
MARIA LAMBROS KANNEN, viola

◆ monday july 31 ◆

The Festival's newly commissioned work, *Summer (F)Ayre* by John Oliver has been generously funded in part by

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prelude concert - 7:15 p.m.

CLARA SCHUMANN
Variations on a Theme of Robert Schumann, Op.20

ANGELA CHENG, piano

BRAHMS
Sonata in F minor, Op.120, no.1
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

ROSS EDWARDS, clarinet • ANGELA CHENG, piano

concert - 8:00 p.m.

MOZART
Quartet in E flat major, K.493
Allegro
Larghetto
Allegretto

STEPHEN PRUTSMAN, piano
RUGGERO ALLIFRANCHINI, violin
MARIA LAMBROS KANNEN, viola
CHRISTOPHER COSTANZA, cello

OLIVER
Summer Ayre
for string quartet (1995; commissioned for the Festival)

ST. LAWRENCE STRING QUARTET

intermission

OLIVER
Summer (F)Ayre
for two string quartets

BORROMEO STRING QUARTET
ST. LAWRENCE STRING QUARTET

BRAHMS
Trio in E flat major, Op.40
Andante
Scherzo – Trio: Molto meno allegro
Adagio mesto
Finale: Allegro con brio – Allegro molto

ANTON NEL, piano • MARTIN BEAVER, violin
JAMES SOMMERVILLE, horn

The Arts Tonight
August 25

5

Mostly Music at a later date

◆ wednesday august 2 ◆

This evening's concert is generously sponsored by an Anonymous Friend of the Festival.

prelude concert - 7:15 p.m.

M. HAYDN
Andantino
from "Concerto for Trombone in D minor"

K. SEROCKI
Sonatine
Allegro
Lento molto tenuto
Vivace

A. PRYOR
Thoughts of Love
Bluebells of Scotland

ALAIN TRUDEL, trombone • KAREN WONG, piano

A. TRUDEL
Visions

KAREN WONG, piano • ALAIN TRUDEL, trombone
JENS LINDEMANN, trumpet • JOHN RUDOLPH, percussion

concert - 8:00 p.m.

POULENC
Sonata (1922)
Allegro moderato
Andante
Rondeau

JAMES SOMMERVILLE, horn • ALAIN TRUDEL, trombone
JENS LINDEMANN, trumpet

FAURÉ
Quartet in G minor, Op.45
Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

ANTON NEL, piano • NICHOLAS KITCHEN, violin
HSIN-YUN HUANG, viola
CHRISTOPHER COSTANZA, cello

intermission

SAINT-SAËNS
Carnival of the Animals
with new verses written and narrated by Bill Richardson
See programme notes for movements

STEPHEN PRUTSMAN, ANGELA CHENG, pianos
MARTIN BEAVER, JESSICA LINNEBACH, violins
MARIA LAMBROS KANNEN, viola • YEESUN KIM, cello
WILMER FAWCETT, bass • KATHLEEN RUDOLPH, flute
ROSS EDWARDS, clarinet • JOHN RUDOLPH, percussion

The Arts Tonight
August 28

6

Mostly Music at a later date

◆ friday august 4 ◆

This concert will also be broadcast on Oct.8 at 10:00am on Music Alive (105.7 FM).

This evening's concert is generously sponsored by The Martha Lou Henley Charitable Foundation.

prelude concert - 7:15 p.m.

HAYDN
Variations in F minor, Hob. XVII:6

KAREN WONG, piano

WIENIAWSKI
Legende, Op.17

SARASATE
Zigeunerweisen

JESSICA LINNEBACH, violin
KAREN WONG, piano

concert - 8:00 p.m.

HAYDN
Trio in C major, Hob. XV:27
Allegro
Andante
Finale: Presto

KAREN WONG, piano
JESSICA LINNEBACH, violin
CHRISTOPHER COSTANZA, cello

HUMMEL
Septet in C major, Op.114 ("Military")
Allegro con brio
Adagio
Menuette: Allegro
Finale: Vivace

ANGELA CHENG, piano
MARTIN BEAVER, violin
CHRISTOPHER COSTANZA, cello
WILMER FAWCETT, bass
KATHLEEN RUDOLPH, flute
ROSS EDWARDS, clarinet
JENS LINDEMANN, trumpet

intermission

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

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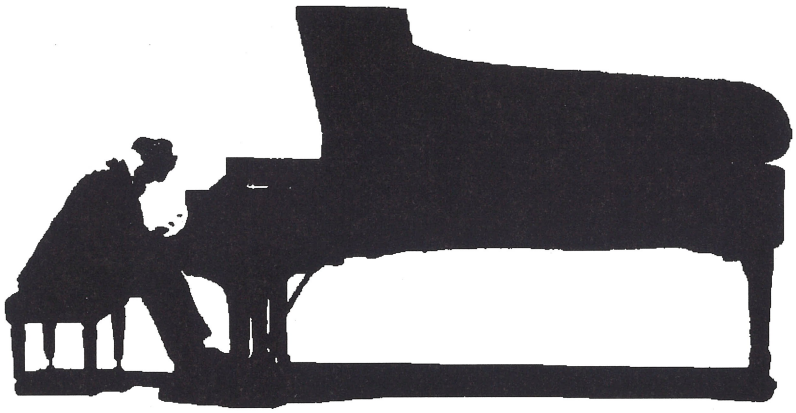

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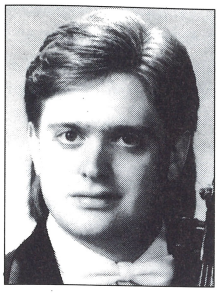
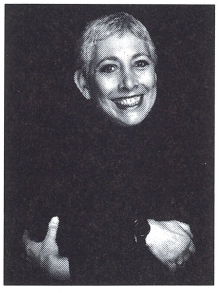


MARTIN BEAVER
Violin
captured the Silver Medal at the Queen Elisabeth Competition in Brussels ('93), receiving the Belgian/Flemish Television Prize for his performance of the Brahms *Violin Concerto*. A winner of the Canada Council's 1993 Virginia P. Moore Award, Martin has been a frequent guest artist with all of the major Canadian orchestras; international engagements have also included performances with the l'Orchestre Philharmonique de Liège in Brussels, the Orquesta Fundacion Banco Mayo Buenos Aires, and the Portuguese National Broadcasting Orchestra. In addition to his participation at leading Canadian music festivals, Martin has performed on the Ravinia Festival's Rising Stars series, and this season returned to Belgium for a series of recitals. Next year Martin will perform Alexina Louie's *Thunder Gate* with the Toronto Symphony Orchestra, a work which he has already performed to critical acclaim with the Esprit Orchestra, and the San Francisco Symphony. A native of Winnipeg, he received an Artist's Diploma at Indiana University under Josef Gingold. We welcome Martin on his return to the Festival.



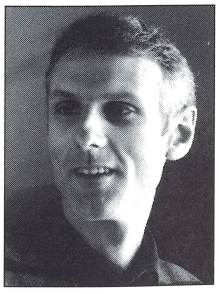
BORROMEO STRING QUARTET
consisting of Nicholas Kitchen and Ruggero Allifranchini (violinists), Hsin-Yun Huang (violist), and Yeesun Kim (cellist), won the 1991 Young Concert Artists International Auditions and subsequently made their New York debut at the 92nd Street Y. Since then, the Borromeo Quartet has made critically acclaimed debuts in Washington, London, Amsterdam, Geneva, Moscow, and Tokyo. In addition, they have appeared at many of the world's leading music festivals, among them, Spoleto, Caramoor, Banff, and the Orlando Festival in the Netherlands. This past season, the Quartet returned to London's Wigmore Hall, and made their debuts at the Glasgow Royal Concert Hall and the Opéra de la Bastille in Paris. The Quartet maintains strong connections to contemporary composers, having worked with John Cage, Gunther Schuller, Gyorgy Ligeti, Leon Kirchner, and Malcolm Peyton. Formed in 1989 at the Curtis Institute of Music, they are presently the Quartet-in-Residence at the New England Conservatory. In October 1994, Hsin-Yun Huang, also a Curtis Institute alumna, became the Quartet's violist. This is the Quartet's third visit in as many years to the Festival.

◆ artistic director ◆



LEILA GETZ
Upon graduating with a degree in music from the University of Capetown, Leila taught music in the school system until her emigration to Canada in 1966. She founded the Vancouver Recital Society in 1980 with the idea of presenting young talent, and in 1986 launched the Vancouver Chamber Music Festival. In recognition of her achievements in innovative recital programming, Leila was awarded the Association of Performing Arts Presenters' 1987 Harold Shaw Award in New York and the 1986 Canadian Arts Presenters Association Award in Toronto. Leila received the 1989 YWCA "Woman of Distinction" award in arts and culture for her contribution to the musical life of Vancouver. In March of this year, Leila was made a Member of the Order of Canada.

◆ composer-in-residence ◆



JOHN OLIVER
captured in 1988 the Grand Prize at the 8th CBC National Radio Competition for Young Composers, and shortly thereafter, the "City of Varese" Prize at the 11th International Luigi Russolo Competition in Italy. He has created new works for such diverse groups and performers as the St. Lawrence String Quartet, baritone Russell Braun, percussionists Beverley Johnston and Salvador Ferreras, and most recently Judith Forst and the CBC Vancouver Orchestra for whom he wrote *Unseen Rain* as part of his tenure as Composer-in-Residence (1993-95) with Music in the Morning. While Composer-in-Residence with the Canadian Opera Company, he wrote his first opera, *Guacamayo's Old Song and Dance,* which was the first full-length opera to be produced by the company's Composer-in-Residence Program. Presently Composer-in-Residence for Vancouver Opera (1993-96), his current project involves a collaboration with Vancouver writer Genni Gunn in the writing of an electroacoustic opera, *Alternate Visions*, to be premiered next spring.



ANGELA CHENG
Piano
became in 1988 the first Canadian to win the prestigious Montreal International Piano Competition. She was also the First Prize winner of the Maryland International Competition, and the Gold Medalist at the Artur Rubinstein International Competition. Presented in recitals across Canada, and in such cities as New York, Washington D.C., Los Angeles, London, and Salzburg, Angela has appeared with every major Canadian orchestra as well as the orchestras of the Boston Pops, the Indianapolis Symphony, and the Israel Philharmonic. A respected Mozart interpreter, Angela was bestowed in 1991 the Medal of Excellence by the Mozarteum in Salzburg. That same year saw the release of her debut recording of Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra. In 1992, her



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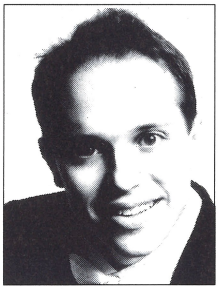
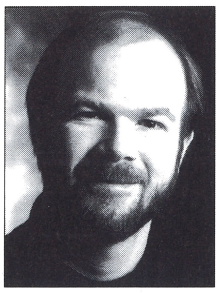
recording of the Clara Schumann Piano Concerto received glowing critical reviews. Born in Hong Kong, Angela resides in Boulder, Colorado where she and her husband are on the faculty of the University of Colorado. This is Angela's second return to the Festival.



CHRISTOPHER COSTANZA
Cello
is a native of Utica, New York, and received his musical training at the Eastman School of Music, the Manhattan School of Music, and the New England Conservatory of Music. As the winner of the 1986 Young Concert Artists International Auditions, Chris made his Kennedy Center debut and his New York debut at the 92nd Street Y, both to rave reviews, and in 1992 was awarded a solo recitalist grant by the National Endowment for the Arts. Dividing his career amongst chamber music, recital, and orchestral performances, Chris' schedule has included, among others, engagements in New York, Boston, St. Paul, and Detroit. As a chamber musician, he has been a frequent guest at the festivals of Colorado, Grand Teton, Taos, and Marlboro with which he tours nationally in Musicians from Marlboro. Last year, Chris completed a tour of Spain with Itamar Golan, Scott St. John, and Sharon Kam (the latter two being no strangers to the VCMF). Chris is currently a member of Millennium, a chamber music society founded by Scott St. John and devoted to producing varied concert and touring projects. We welcome Chris in his second appearance at the Festival.



RITA COSTANZI
Harp
continues to captivate audiences with the warmth, conviction and exquisite virtuosity of her playing. Recipient of the Lily Laskine Award, the ITT International Fellowship, and twice winner of the American Harp Society Competition, Rita has performed at the international festivals of Tanglewood and Marlboro, and as a concerto soloist with orchestras across North America. Highly acclaimed for her outstanding musicianship and extensive repertoire, she pursues an active solo, chamber music and recording career with a second CD slated for release in 1996. Rita began her musical studies under the guidance of her father, the noted violist Francis Tursi, and harpist Eileen Malone. After having graduated from the Eastman School of Music with the Highest Distinction and the Performer's Certificate, she continued her studies in New York with Marcel Grandjany and in Paris with Jacqueline Borot. Rita is currently Principal Harpist with the CBC Vancouver Orchestra and the Curio Ensemble and is on faculty at the University of British Columbia. This is Rita's second Festival appearance.



ROSS EDWARDS
Clarinet
commenced his studies in Montreal and subsequently in Chicago and Paris. He has been Principal Clarinet with several orchestras including the National Arts Centre Orchestra, the Vancouver Symphony Orchestra, Orchestra London Canada, and the Thunder Bay Symphony Orchestra. In addition to his orchestral re-

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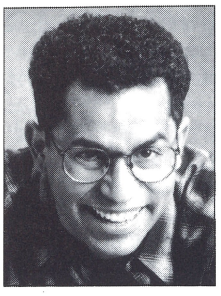
sponsibilities, he has frequently appeared as a soloist across Canada and has also participated at the Tanglewood and Scotia Festivals. Currently Principal Clarinet of the Kitchener-Waterloo Symphony and a member of the Canadian Chamber Ensemble, he is also on the faculty of Wilfrid Laurier University in Waterloo. He is making his debut at this year's Festival.



WILMER (BILL) FAWCETT
Double Bass
studied at the University of Alberta, the Juilliard School, and Indiana University. He is a member of Vancouver's popular salon group, *Viveza*, which has 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 and the Purcell String Quartet. He has also played with the Melos Quartet of Stuttgart and the National Arts Centre Orchestra. Bill is the only performer who has appeared in every Festival since its inception in 1986.



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. His many notable achievements include a nomination for a Juno award (in the World Beat category) for his 1992 release *Invisible Minority*. He has performed with Sumalao, the CBC Vancouver Orchestra, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, and Drum Heat. In addition to his busy performing activities, he is the Artistic Director of both the Vancouver Folk Music Festival and Simon Fraser University's World Percussion Intensive, as well as a faculty member of the music schools of the University of Victoria and Vancouver Community College. This is his second appearance at the Festival.



JUDITH FORST
Mezzo-soprano
is highly acclaimed for her concert and operatic performances throughout North America and Europe. Following her graduation from the University of British Columbia, Ms. Forst was chosen by Irving Gutman for the role of Lola in *Cavalleria Rusticana* in which she made her professional debut with Vancouver Opera. It was during this period that she won the local and regional auditions of the Metropolitan Opera Company where she was selected from the semi-final auditions for an immediate contract (the only singer ever so honoured). She now returns to the Met regularly for guest appearances, and performs frequently at all the major opera houses throughout Canada, the U.S., Europe, and Great Britain. A strong proponent of contemporary music, Ms. Forst has premiered works by Canadian composers Malcolm Forsythe, Rudolf Komorous, Michael Conway Baker and

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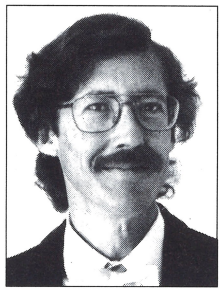
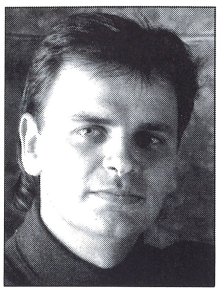
John Oliver. This season, she has appeared with the San Francisco Opera in the world premiere of *Les Liaisons Dangereuses*, and will also appear with the Dallas Opera in Argento's *Valentino*. In 1994, Ms. Forst was honoured with the Order of Canada in recognition of her artistry and has recently been awarded an Honorary Doctorate from the University of British Columbia. We welcome Ms. Forst in her first appearance at the Festival.



JOHN GAUDETTE
Bassoon
received his early musical training in San Diego, and thereafter continued his studies, earning a Performer's Diploma from the Curtis Institute of Music in Philadelphia where his teacher was the eminent bassoonist Sol Schoenbach. Formerly Second Bassoon with the Dallas Symphony, John is presently Assistant Principal of the Vancouver Symphony and Second Bassoon of the CBC Vancouver Orchestra. In addition to his orchestral responsibilities, John is an active member of Vancouver's Masterpiece Chamber Music Series and teaches at the Vancouver Academy of Music.



MARIA LAMBROS KANNEN
Viola
is a native of Missoula, Montana, and performs internationally as a chamber musician. Maria is currently the violist of the Mendelssohn String Quartet which is in residence at New York's Merkin Hall, the University of Delaware, and Harvard University. She was a founding member of the Naumburg Award-winning Meliora Quartet which was Quartet-in-Residence at the Spoleto Festivals of the U.S., Italy, and Australia, and which recorded on the Telarc label Mendelssohn's *Octet* with the Cleveland Quartet. The Meliora appeared at the VCMF in 1988. Maria was also a member of the renowned Ridge String Quartet which appeared at the 1991 VCMF. Their recording on RCA of the Dvorák Piano Quintets with pianist Rudolf Firkušný garnered a nomination in the chamber music category for a 1993 *Grammy Award.* Maria appears regularly as a guest violist with leading chamber ensembles and established quartets, as well as at a number of major chamber music festivals world-wide. She resides in Purdy's, New York with her husband, cellist Michael Kannen. We welcome Maria back for her fifth summer at the Festival.



JENS LINDEMANN
Trumpet
born in Germany and raised in Canada, completed his undergraduate studies at McGill University and obtained his Master's degree from the Juilliard School in New York. Winner of both the 1992 Prague Spring Festival International Music Competition and the 1992 Ellsworth Smith International Trumpet Competition in Florida, Jens holds the distinction of being the only trumpet player who has ever won the Grand Prize at the Canadian Music Competition. Besides solo engagements with orchestras in Munich, Winnipeg, Edmonton and Calgary this past season, he has made recordings in Canada as well as in Germany. An avid chamber musician, Jens has also toured with I Musici de Montréal and the Montreal Chamber Orchestra as a featured soloist and has appeared in the Beaumaris Festival in Wales and the Schleswig-Holstein Festival in his native Germany. Jen's appearance marks his debut at this year's Festival.



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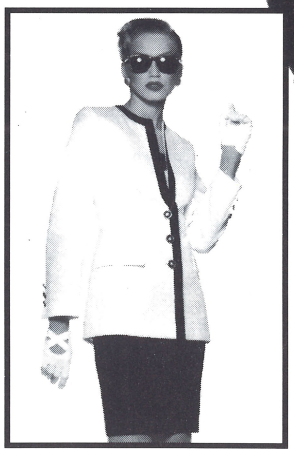



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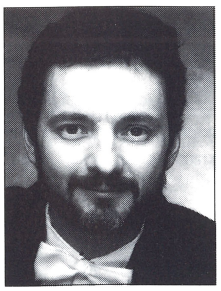
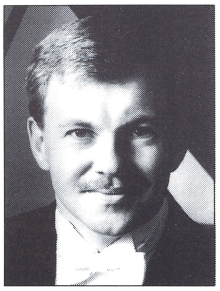


CHRISTOPHER MILLARD
Bassoon
studied at the University of British Columbia and completed his training at the Curtis Institute of Music with the renowned Sol Schoenbach. In addition to being Principal Bassoon in both the Vancouver Symphony and the CBC Vancouver Orchestra, he is a frequent guest artist and chamber musician at the Scotia Festival and the Banff School of Fine Arts, and has been a soloist with the Vancouver Symphony, the CBC Vancouver Orchestra and the National Arts Centre Orchestra. His recently released CD *Mélange, French Music for Bassoon* on the Summit/Koch International label has already garnered much acclaim. Recent engagements have taken him to Minneapolis, New York, Boston, Philadelphia and Washington, D.C. This is Chris' first appearance at the Festival.



ANTON NEL
Piano
made his debut at age 12 in Beethoven's *C Major Concerto* after only two years of study. He has appeared with orchestras and as recitalist throughout North America, Europe, and Africa. As a collaborative pianist, he is regularly featured with such artists as Zara Nelsova, William Sharp, and the Cleveland Quartet. Summer festival highlights include invitations to Ravinia, Aspen, and Lincoln Center's Mostly Mozart Festival, with performances with the symphonies of Chicago and San Francisco. His recordings include Saint-Saëns' *Carnival of the Animals* for Virgin Classics which was voted *Gramophone* magazine's "Critic's Choice", two solo albums of the works of Haydn and Saint-Saëns, as well as the complete music for four hands by Rodrigo. Anton was a prize winner in the 1984 Leeds International Piano Competition, and won the First Prizes in the 1987 Naumburg and 1986 Joanna Hodges International Piano Competition. Recently a recipient of a Distinguished Alumnus Award from the University of Cincinnati, Anton is currently on faculty at the University of Michigan at Ann Arbor. This is Anton's second appearance at the Festival.

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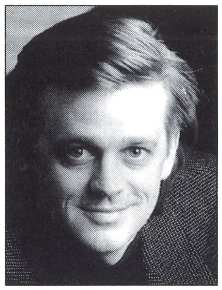
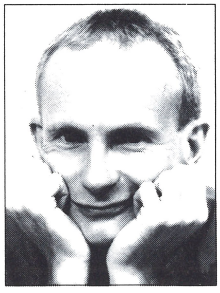
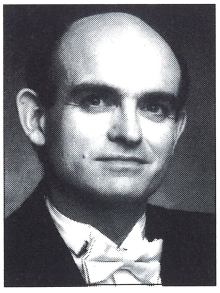


STEPHEN PRUTSMAN
Piano
is a prize winner in several prestigious competitions. In 1990, he was a top medalist and "Audience Favourite" at the Tchaikovsky International Piano Competition, while the following year brought him the coveted Avery Fisher Career Grant and the Gold Medal in the Queen Elisabeth International Competition in Brussels. Stephen has performed in recital and with major orchestras throughout the United States, Europe, Asia and Latin America. Orchestral engagements this season have included appearances with the symphonies of Baltimore, Minnesota, Los Angeles, and Detroit, with solo recitals in New York, Washington D.C., Berlin and Japan. As a chamber musician, he has participated in the Tanglewood and Marlboro music festivals and has toured with Music from Marlboro. In April, Stephen made his Carnegie Hall debut in recital with violinist Pamela Frank, herself a previous VCMF participant. A co-founder of the International Chamber Music Festival in El Paso, Texas, Stephen continues to serve as Festival Director. In addition to having recently recorded a performance for the movie *Immortal Beloved*, he is planning a CD featuring several of his own piano arrangements. Stephen is making his debut at the Festival.



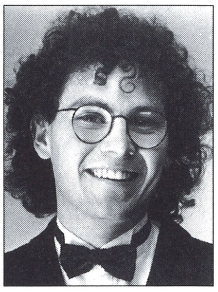
BILL RICHARDSON
Narrator
is a writer and broadcaster. He hosts *Crosswords* on CBC Radio, and writes a weekly column for the *Vancouver Sun*. He is, as near as he knows, the only *Sun* columnist whose photograph has driven a reader to cancel her subscription. Bill won the Stephen Leacock medal for humour in 1994 for *The Bachelor Brothers' Bed and Breakfast*. A sequel, *The Bachelor Brothers' Bed and Breakfast Pillow Book*, will be published in September by Douglas and McIntyre.



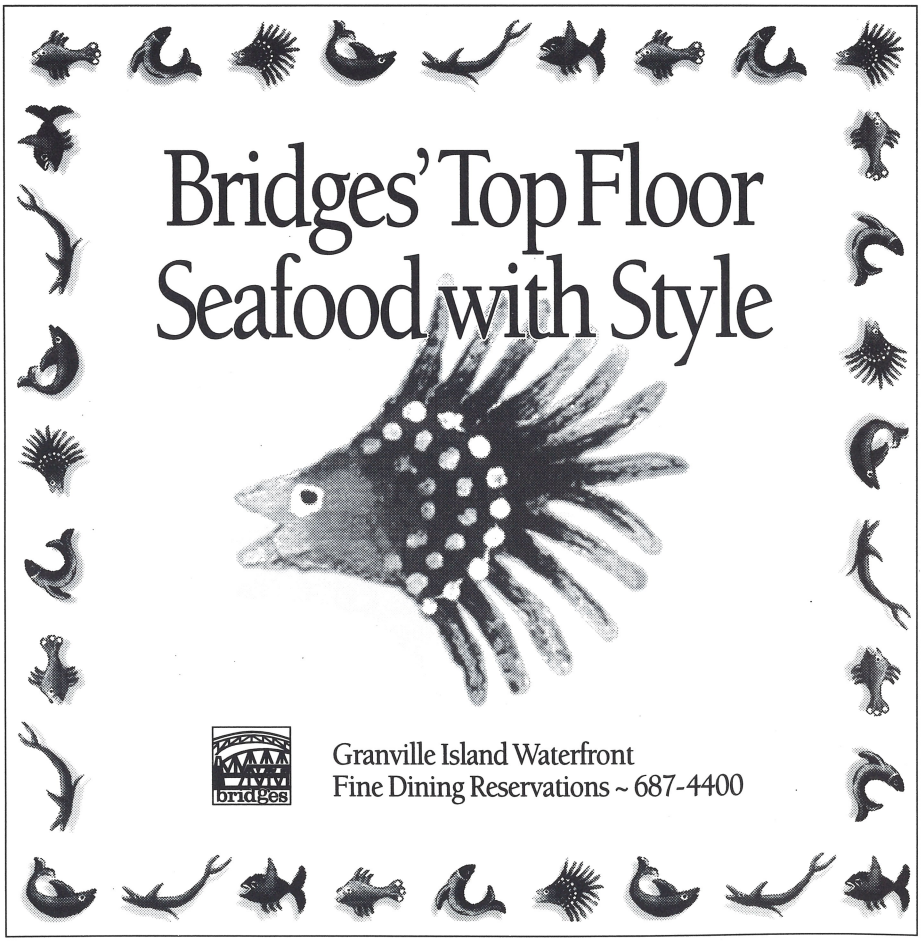
JOHN RUDOLPH
Percussion
currently Principal Percussionist of the Vancouver Symphony Orchestra and the CBC Vancouver Orchestra, has been a featured soloist with both groups. A native of Pennsylvania, he studied with Alan Abel and Charles Owen of the Philadelphia Orchestra. Subsequently, John went on to join the percussion sections of the orchestras of the National Symphony, the Calgary Philharmonic, and the Montreal Symphony. John has participated in numerous summer festivals including Tanglewood, the Temple University Music Institute, and Hornby Island. He appears regularly with the Curio Ensemble, Masterpiece Music and Vancouver New Music, and can be heard often on CBC Radio, both as soloist and chamber musician. John is Adjunct Professor of Music at the University of British Columbia and also teaches at the Vancouver Academy of Music. This is John's second appearance at the Festival.



KATHLEEN RUDOLPH
Flute
one of Canada's finest flutists, enjoys a busy career as soloist, chamber and orchestral musician. She has been a featured soloist with the CBC Vancouver Orchestra in numerous radio broadcasts and recordings and has played for some of the most prestigious chamber music festivals in Canada and the U.S. Kathleen has recorded for the CBC, Skylark, and Water Lily labels. Currently Assistant Principal Flute and Piccolo of the Vancouver Symphony Orchestra and Principal Flute of the CBC Vancouver Orchestra, Kathleen teaches at the Vancouver Academy of Music and the Courtenay Youth Music Centre, and is also Adjunct Professor at the University of British Columbia. This marks her third appearance at the Festival.



JAMES SOMMERVILLE
Horn
the recipient of the highest prize awarded at both the Munich International Music Competition and the Concours International du Festival de Musique de Toulon, has appeared with all th leading Canadian orchestras as well as the Radio Orchestras of Bavaria and Berlin. An active chamber musician, Jamie has performed at the major festivals in Canada, and is presently a member of both Fifth Species, an avant-garde woodwind quintet, and the chamber ensemble founded by Scott St. John, Millennium. Jamie's solo CD, *Chamber Music for Horn*, with pianist Rena Sharon was released this year on the Marquis label and has already gone to a second printing. Formerly Associate Principal Horn for the



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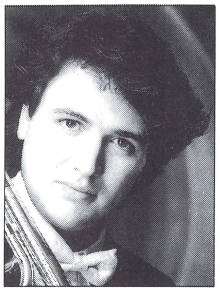
SPECIAL EVENTS

Claire Bloom - an evening of words and music with the great British actress: Sunday, February 11, at the Vancouver Playhouse.
Bartok by Bartok - The Bartók Quartet plays the Bartok cycle, February 25th and 27th at the Norman Rothstein Theatre.

Montreal Symphony Orchestra, and a faculty member of McGill University and the University of Toronto, Jamie is currently Assistant Professor at the Music Conservatory of Oberlin College. This is Jamie's second return to the Festival.



ST. LAWRENCE STRING QUARTET
formed in 1989, and comprised of Geoff Nuttall and Barry Shiffman (violins), Lesley Robertson (viola) and Marina Hoover (cello), received intensive coaching and career guidance from the renowned Emerson String Quartet. Subsequently, the Quartet was appointed Graduate String Quartet-in-Residence at the Juilliard School, and is currently Quartet-in-Residence at the University of Toronto. The foursome also serve as Teaching Assistants to the Tokyo String Quartet at Yale University. Winning both the Fourth Banff International String Quartet Competition and the Young Concert Artists International Auditions in 1992 has quickly brought the Quartet to international prominence. Their debuts at the 92nd Street Y, the Kennedy Center and the Paris Opéra have received much critical acclaim. Among some of the Quartet's engagements this season were a two-week tour of Japan, and debuts at the Concertgebouw (Amsterdam), DSN (Dieppe), and Wigmore Hall (London). We welcome the St. Lawrence Quartet in their first appearance at the Festival.



ALAIN TRUDEL
Trombone
winner of the Montreal Symphony Orchestra Soloist Competition and the Canadian International Stepping Stone Competition, has performed as guest soloist with over twenty-five orchestras in North America and Europe. Last year alone, he toured Japan, Hong Kong, U.S.A., Mexico, Belgium, France, Norway, and the United Kingdom.

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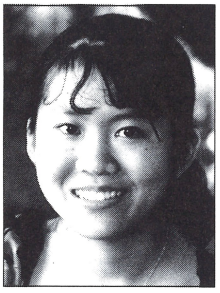
Piano
Sunday, November 5
Soloist Marc-Andre Hamelin
Mozart Concerto #24 K.491

A champion for the cause of the trombone, Alain conducts masterclasses, composes, and commissions new works for his instrument. Among the composers who have already written for him are Anthony Rozankovic, Malcolm Forsythe, Jacques Hétu, and Pascal Dusapin. This year, he has premiered concerti by both Hétu and Dusapin, and in September will give the European premiere in France of the Dusapin. Alain can be heard on a CD of works by French composers entitled *Tableaux from France, Vol 1*, released by Amplitude, and will be featured on the inaugural CD produced by the International Trombone Association. Besides solo playing, Alain performs with his own jazz ensemble as well as with trumpeter/pianist Guy Few. Magazines such as *l'Actualité* and *Saturday Night* have featured Alain, and a profile of him is being prepared for television broadcast in the coming season. This Festival mark's Alain's debut with us.

◆ and introducing ◆



JESSICA LINNEBACH
Violin
currently studying at the Curtis Institute in Philadelphia, is at age 12 the Festival's youngest-ever participant. In 1991 and 1992, Jessica was the Grand Prize Winner and recipient of the Birks Foundation Scholarship at the Canadian Music Competition. The renowned Canadian composer Violet Archer has written a work *Twelve Miniatures* for Jessica, and in 1993, in celebration of the composer's 80th birthday, Jessica was a featured performer in a national concert broadcast for CBC. Since her orchestral debut at age seven, Jessica has appeared with such orchestras as the National Arts Centre Orchestra, Orchestre Metropolitain du Montréal, and the Edmonton Symphony Orchestra, and has performed in recitals in Canada and the U.S. Jessica has also appeared on English and French language radio and television and has been the subject of profiles on national, regional and local television news broadcasts.



KAREN WONG
Piano
having won her first piano awards at age four, obtained her performance diploma from the Royal Conservatory of Music eight years later. While at the University of British Columbia, she received the President's Entrance Scholarship and a Canada Scholarship from the Faculty of Science and studied chamber music with Jane Coop. Currently completing a double degree in music and French at the Oberlin College and Conservatory, Karen was the recipient in 1994 of the Dean's Talent Award, and this year, was awarded the Elvin Prize, given to a student judged by the piano faculty to be the most talented. This fall, she will continue her academic and musical studies in Strasbourg and Paris. Karen has won numerous awards at such competitions as the Canadian Music Competition, the CIBC National Music Festival, the Stravinsky International Awards, and the Young Keyboard Artists International Piano Competition. Karen has appeared with the CBC Vancouver Orchestra, and in 1990, stepped in on short notice for Murray Perahia in a solo recital presented by the Vancouver Recital Society.

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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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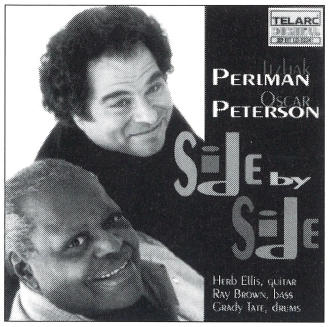

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