

VANCOUVER *Recital* SOCIETY

Evelyn Glennie

Percussion

Philip Smith

Piano

Sunday

January 29, 1995

In co-operation with



James Ehnes

Violin

Rena Sharon

Piano

Sunday

February 19, 1995

Co-presented by



I 5TH SEASON
1994-1995



AT THE VANCOUVER
PLAYHOUSE

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The Vancouver Sun

A presentation of

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Evelyn Glennie

AS ONE OF THE VERY FEW FULL-TIME SOLO PERCUSSIONISTS IN THE world, Evelyn Glennie has appeared with such leading orchestras as the London Symphony, the Philharmonia Orchestra, the Rotterdam Philharmonic, the Berlin Philharmonic, the Los Angeles Philharmonic, the Cincinnati Symphony, and the Cleveland Orchestra. Her very active career also encompasses solo recitals, chamber music performances, and television and radio broadcasts throughout the world, as well as a series of acclaimed recordings. In 1989, Evelyn Glennie's debut Prom concert was the first solo percussion recital in the history of the BBC Proms.

Through her many visits abroad, she has earned an enthusiastic following in the Far East, visiting Japan, Singapore, Indonesia, as well as India where she gave workshops both for and with Indian music scholars. With the intention of furthering her own as well as audience understanding and appreciation of world music cultures, she visited Korea in 1994 to make a musical travelogue for BBC-TV.

Ms. Glennie maintains a strong interest in the music of contemporary composers, many of whom – including Dominic Muldowney, John McLeod, Richard Rodney Bennett, and James MacMillan – have written concertos and solo works especially for her. To promote the development of compositions for percussion, she has founded the Evelyn Glennie Percussion Composition Award. Active as a composer herself, she writes music for television, film, and documentaries; her works are published by Faber Music.

In the fall of 1990 she became an exclusive BMG/RCA Victor recording artist. Her first recording, entitled *Rhythm Song*, was released in early 1990 and has been followed by *Light in Darkness*, *Dancin'*, and *Rebounds*. Her latest recording of James MacMillan's *Veni, veni Emmanuel* was released in September 1993, receiving outstanding critical reviews. Her autobiography *Good Vibrations* was published by Century Hutchinson in 1990.

Among the earliest of Ms. Glennie's numerous television appearances was a CBS documentary about the rehearsals and performances of the Bartok *Sonata for Two Pianos and Percussion* for which she joined Sir Georg Solti, Murray Perahia, and David Corkhill. The audio recording of the work on the CBS Masterworks label won the 1989 Grammy Award for Best Chamber Music Performance. A South Bank Show documentary about her visit and her playing in the Carnival of Rio de Janeiro was broadcast in many countries and released as a video laser disc by Decca/London. Two major documentaries about her life have also been made by the BBC and Yorkshire Television, as well as a second series of programmes, *Soundbites*, in which Ms. Glennie appears as both presenter and performer.

In 1991 Evelyn Glennie was awarded the prestigious Royal Philharmonic Society Charles Heidsieck "Soloist of the Year" Prize. She has also been given an honorary doctorate in music

by Aberdeen University, an honorary doctorate in letters by Warwick University, and has been elected a Fellow of the Royal College of Music and the Royal Academy of Music. In 1993 Ms. Glennie was awarded and OBE.

This evening's recital marks Evelyn Glennie's Canadian debut.

Ms. Glennie appears by arrangement with ICM Artists, Ltd. 40 West 57th Street, New York, N.Y. 10019

Philip Smith

PHILIP SMITH FIRST CAME TO INTERNATIONAL RECOGNITION WHEN at just 20, he became a prize winner at the 1978 Leeds International Piano Competition. Following his London debut recital in 1979, the Daily Telegraph described him as "a true aristocrat in music...poetry as well as virtuosity." He has been a soloist with all the leading British orchestras, and performs regularly in London's major concert halls; as well he has toured in recital throughout Europe, North America, Asia, and Australia. A recent 13-concert tour of Holland included two of the concerts being broadcast live on radio and television.

Philip Smith enjoys his collaborations with other artists, in particular the brilliant percussionist Evelyn Glennie with whom he has frequently partnered since 1986. Together they made their BBC Promenade Concert debut in 1989, and their recitals have taken them to the most prestigious venues in the Far East, Australia, Europe, and North America. On disc, he can be heard with Evelyn Glennie in her second album *Light in Darkness*. Philip Smith's first solo commercial recording featuring Liszt's *Soirées de Vienne* was released on Meridian Records in 1993.

This evening's concert is generously sponsored by



Accommodations for the musicians are provided courtesy of the



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Concertino for Marimba, Op.21

PAUL CRESTON 1906-1985

- I Vigorous
- II Calm
- III Lively

Prim for solo snare drum

ASKELL MASSON B.1953

Giles

EVELYN GLENNIE B.1965

The Song of Dionysius

JOHN MCLEOD B.1934

INTERMISSION

Matre's Dance

JOHN PSATHAS B.1966

Michi

KEIKO ABE B.1937



*Tonight's recital is being recorded for future broadcast on
CBC Stereo's The Arts Tonight (105.7 FM).*

You've bought the ticket, you've made your move, you walk to your seat. Glancing at the stage you see the largish percussion set-up and begin to try to imagine the sounds you may soon encounter:

Crash Boom Brush Stomp Strike Bonk Bang Thump
Knock Ring Boing Splash Ping Flam Plunk

What in fact is in store for you tonight is not a collection of disturbing sound effects or perhaps the gentle sway of your cottage windchimes. Instead you are about to be treated to the rare talent of a remarkable woman who has been trailblazing the percussion frontier, forging her own place within the distinguished company of this century's marimba pioneers. These artists include: Vida Chenoweth who mixed her missionary work with the development of techniques of great influence, and whose serious study of this hemisphere's marimba traditions remind us of how connected we remain; Ruth Steger who as timpanist and marimba specialist of Frederique Petride's All Women Orchestra in New York in the late 30s and early 40s inspired Paul Creston to compose the first and most influential concerto of the marimba repertoire; the astounding Keiko Abe who on her first visits to the United States in the 70s shattered all preconceptions about the dynamic and technical capabilities of the marimba and who defined the outer edges of possibility for our contemporary generation of percussion soloists; and Canada's own Beverly Johnston, a consummate artist who continually challenges our greatest composers to extend the boundaries of percussion interpretation.

Evelyn Glennie's programmes cast a benign spell displaying a virtuosic skill that spans from the primeval to the all encompassing. Her interpretations meld the musical traditions of Europe with the syncratic rhythmic language of the New World. Her drumming delivers power, drive and intensity alongside the evocative beauty and peaceful contemplation of her

chorale-like marimba musings as if percussion music was the song of the post-industrial age encompassing the broad range of our contemporary sensibilities.

Paul Creston wrote the *Concertino for Marimba and Orchestra, Op.21* at the request of conductor Frederique Petrides whose orchestra members included the accomplished Ruth Steger, a marimba specialist and gifted performer who guided Creston through the intricacies of modern two, three and four mallet techniques. An adventure in cross rhythms and jazz idioms, the *Concertino* is a brilliant display of skill that has earned its rightful place in the standard repertoire of solo percussionists the world over.

Askeell Masson studied percussion under Britain's most beloved percussion master and historian James Blades. This popular Icelandic composer whose solo, chamber and orchestral works have been extensively recorded has also been the subject of numerous international broadcasts. *Prim* is an exploration of the possibilities of solo snare drumming based on an interplay of the first sixteen prime numbers, a rhythmic game of thirty second notes and dazzling technique.

Giles is an evocative tribute by Evelyn Glennie to a friend who was tragically killed in a climbing accident. The simple chorale style sings with the warm, full resonance of the concert marimba. *The Song of Dionysius* by British composer John McLeod draws its inspiration from the story of the obsessive, suspicious eldest son of Hermocrates who built an immense subterranean cave in the shape of a human ear. Such was the precision of this acoustic marvel that he could hear all that was said about him in the apartments nearby. The work, scored for percussion and piano, explores the phenomena of acoustics, overtones, harmonics and "even role swapping" (from notes by John McLeod). Premiered at the BBC's 1989 Promenade Concerts in London, the work was written specially for Evelyn Glennie.

Composer John Psathas was commissioned to write *Matre's Dance* by the New Zealand Composers Foundation and the Queen Elizabeth II Arts Council. With an implacable propulsion into an energetic field where percussion and piano share and trade roles as melodic and rhythmic adversaries, *Matre's Dance* escalates to ever increasing levels of rancour and violence that echo the work's original inspiration drawn from a fictional piece depicting a sect called the "Honoured Matres" who wreaked utter havoc in their wake.

Evelyn Glennie relates that the title of Keiko Abe's composition *Michi* signifies a path or street in Japanese. The piece is based on a wistful, melancholic theme upon which the performer is given the freedom to extemporise. The marimba offers its deepest expressive capabilities, recalling in the sonorous warmth of its tone stories of lost love.

SALVADOR FERRERAS

As one of Vancouver's most active, versatile and sought-after musicians, percussionist Salvador Ferreras has operated in almost every musical genre and performs regularly with such groups as Sumalao, Vancouver New Music, and Drum Heat. He is the director of Simon Fraser University's World Percussion Intensive, and the Artistic Director of the Vancouver Folk Music Festival.

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James Ehnes

WITH AN ASTONISHING TECHNIQUE ALLIED WITH A DEPTH AND MATURITY far beyond his years, James Ehnes has rapidly moved to the forefront among today's young concert violinists. Featured in *McLean's Magazine* as one of the "Top 100 Canadians to Watch", James Ehnes is the first-ever winner of the newly inaugurated \$25,000 Ivan Galamian Prize, a prestigious career grant unanimously awarded to him as a violinist who possesses not only superior technical skill and musical artistry, but also the integrity, honesty and personal attributes necessary to make his way successfully to the top of the musical world.

At the age of 17, James Ehnes has already won numerous awards and honours. Hailed by internationally acclaimed violinists Ida Haendel and Erik Friedmann as "a talent that comes around only once in every hundred years", he has rapidly established a reputation of pre-eminence among today's young violinists. A native of Brandon, Manitoba, James Ehnes began his violin studies at the age of five, and four years later was accepted as a student of the noted Canadian violinist Francis Chaplin.

James Ehnes first gained national recognition in 1987 when he was awarded the "Grand Prize in Strings" at the Canadian Music Competition. This was followed in 1988 by his First Prize win for the "Best Performance of an Imposed Work" at the Eckhardt-Gramatté Competition for the performance of Canadian Music. At the age of 12 he became the youngest performer ever to win the top prize in the Canadian National Music Festival, and in that same year he won First Prize in the junior division (18 years and under) of the Montreal Symphony Orchestra Competition in addition to its "Best Performance Prize". The following year James continued his string of competition successes by winning the Grand Prize as well as the prize for the "Best Performance of Bach" at the Quebec Symphony Orchestra Competition.

Since 1990, James Ehnes has been studying with Sally Thomas at the Juilliard School. Among the many prizes that he has since won are: the 1991 "American Music Award in Violin" of the Seventeen Magazine Concerto Competition; the "Jugendpreis" at the 1991 Leopold Mozart International Violin Competition; the Grand Prize at the 1991 Women's Musical Club of Toronto Career Development Award Competition; and the First Prizes in both the Minnesota Orchestra Young Artists Competition and the senior division (under 30) of the Montreal Symphony Orchestra Competition as well as its "Best Performance Prize". In 1993, in addition to winning the First Prize in the CBC Young Performers Competition, James Ehnes became the first ever musician from outside the United States to win the First Prize in the General Motors - Seventeen Magazine Senior Competition.

James Ehnes has already performed with and has been re-engaged by virtually all of the major orchestras in Canada.

During the 1994-95 season, he will continue his orchestral activities with the Montreal Symphony (Dutoit), the National Arts Centre Orchestra (Bernardi), plus six other Canadian orchestras. In April 1995, James Ehnes will make his European debut with the Berlin Radio Symphony Orchestra under Vladimir Ashkenazy in Bartók's *Violin Concerto No.2*. He has also been invited by Maestro Valery Gergiev to be his soloist with the Kirov Orchestra in St. Petersburg in June of 1995. Among his numerous recitals this season are debuts in Washington, Ravinia, and in Vancouver tonight on the Recital Series.

James Ehnes appears by arrangement with Walter Homburger Ltd., 278 Heath Street East, Toronto, Ontario M4T 1T4. (416) 481-5021; Fax:(416) 485-7554

Rena Sharon

BORN IN MONTREAL, RENA SHARON IS ONE OF THE FOREMOST chamber musicians in Canada. Initially studying with Professor Dorothy Morton at McGill University, she continued her schooling at the Eastman School and Indiana University where her principal teachers were Menahem Pressler and Gyorgy Sebok. Her chamber music coaches included Janos Starker, Franco Gulli, Eileen Farrell, and Joseph Gingold who has called her "one of the finest musicians of her generation. In 1987 she was awarded the "Best Pianist" diploma at the International Voice Competition of Rio de Janeiro, an unprecedented honour at that competition.

Ms. Sharon is frequently heard on the CBC as well as in recital. She has recorded extensively for American and European radio, and for the Finlandia and CBC SM5000 labels. Her performances last season included appearances at the Kennedy Center with violinist Scott St. John and with British cellist Steven Isserlis as part of a North American tour. As a regular participant at the Seattle as well as the Vancouver Chamber Music Festivals, Ms. Sharon has performed with Pamela Frank, Nathaniel Rosen, Mark Peskanov, Sharon Kam, Douglas Boyd, and other distinguished artists. Her engagements for 1994-95 include a performance with the North Bay Symphony, appearances with cellists Antonio Lysy and Steven Isserlis, as well as with violinist Scott St. John and clarinetist Sharon Kam in North York's Ford Center for the Performing Arts.

Ms. Sharon has been on the faculties of Oklahoma State University, the Victoria Conservatory of Music, and the Music Academy of the West in Santa Barbara. She is currently the Associate Professor of Accompanying at the University of British Columbia.

Rena Sharon is represented by Renée Simmons Artists Management, 117 Ava Road, Toronto, Ontario M6C 1W2, (416) 782-7712.

Tzigane for violin and piano

MAURICE RAVEL 1875-1937

Sonata No.8 in G major, Op.30 no.3

LUDWIG VAN BEETHOVEN 1770-1827

Allegro assai

Tempo di Minuetto ma molto moderato e grazioso

Allegro vivace

Les ombres

ELIZABETH RAUM B.1945

Two Spanish Dances, Op.23

PABLO DE SARASATE 1844-1908

Playera

Zapateado

INTERMISSION

**Chaconne from the Partita No.2 in D minor
for solo violin, BWV 1004**

J.S.BACH 1685-1750

Sonata No.1 in D minor, Op.75

CAMILLE SAINT-SAËNS 1835-1921

Allegro agitato; Adagio

Allegretto moderato

Allegro molto

DON'T MISS THE LAST CONCERT
OF THE SEASON

Connie Shih

Piano

Sunday, March 26, 1995

POETRY, INTENSITY, INDIVIDUALITY — this Canadian pianist has it all! A winner of numerous national and international awards, Connie Shih has been featured in documentaries that include a profile in the New York International Film Festival's Gold Medal winning documentary *Which way to Carnegie Hall?* Be there when the spotlight shines on Connie Shih, and Beethoven, Brahms, Chopin, Haydn, and Canadian composer Jean Coulthard.

Co-presented by

CBC Stereo 

*Tonight's recital is being recorded for future broadcast on
CBC Stereo's The Arts Tonight (105.7 FM).*

Canada's most impressive young violinist since Scott St. John, James Ehnes makes his Vancouver debut with a traditional baroque-to-contemporary workout, cunningly rearranged. The focus of the first half is Beethoven's *G major Sonata*, buttressed by several shorter works. Ravel's justly popular *Tzigane*, usually a concert-ender, here begins the programme. One of Ravel's many "fakes", it is his homage to (and gentle satire of) the virtuoso gypsy fiddle idiom, brilliantly updated with modern harmonies and textures.

Though Beethoven composed an impressive number of piano and violin sonatas, with one exception they date from a brief period around the turn of the 19th century and reflect a far more restricted range of musical concerns than the sonatas for solo piano. The *G major Sonata* from Opus 30 is a more genial rather than magisterial example of the late classic duo idiom, composed concurrently with the "*Eroica*" *Symphony*.

Regina-based composer Elizabeth Raum trained as an oboist at the Eastman School of Music before focusing on composition. *Les ombres* was written in the early 1990s for her violinist daughter Erica (whom we heard at the 1993 Vancouver Chamber Music Festival) and pianist Rachel Andrist. Raum emphasises both the technical aspects of the instruments and the sense of flirtatious dialogue between two musical equals as two themes (the second of which is particularly sensuous) develop and intertwine. Two of the turn-of-the-20th century violinist Pablo de Sarasate's *Spanish Dances* end the first half of the programme – exuberant trifles written with an insider's grasp of string writing and a virtuoso perspective.

The second half of the programme is a different proposition entirely, beginning with the celebrated *Chaconne* from Bach's *D minor Partita*. The German Baroque tradition of solo string works reached its apex in this composition, at once a remarkable virtuoso challenge for any performer and also one of Bach's greatest ground-bass compositions.

Camille Saint-Saëns' first *Sonata for violin and piano* has become rather well known to VRS subscribers (having been featured by both Scott St. John and Itzhak Perlman). Not unlike Brahms, the otherwise phlegmatic Saint-Saëns felt the inhibiting weight of Beethoven where the writing of sonatas was concerned. (Indeed, he steadfastly refused point blank to compose piano sonatas after "that old boy".) But as part of the drive to create a distinctly French chamber repertoire in the last quarter of the 19th century, Saint-Saëns did try his hand at duo sonatas. The *D minor Sonata* is a deceptive blend of virtuoso theatrics and compositional innovation. Consider, for example, the fugal development section of the first movement, the linking of the opening movement with the sentimental slow movement, as well as the similar fusion of the neo-Mendelssohnian *scherzo* with the motto perpetuum *finale*. Though the ruthless "cyclic" designs of Saint-Saëns' more humourless rival César Franck are all too well-known, this less frequently heard sonata reveals a creative mind of considerable subtlety and invention, beguilingly obscured by surface charm, brilliance and verve.

DAVID GORDON DUKE

A Special Thanks to The Volunteers

The VRS extends a special thank you to our many volunteers for the contribution of their time and enthusiasm. In particular, we would like to thank Kathy Straka for her virtuoso page-turning over the years.

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Leila Getz honoured with the Order of Canada

Leila Getz, Artistic Director & General Manager of the Vancouver Recital Society has recently been appointed a Member of the Order of Canada, the country's highest civilian honour which recognises the outstanding achievements of those who have given service to Canada and its citizens. Over the past 15 years, Leila has established the Vancouver Recital Society's international reputation amongst music presenters and artists for having one of the foremost recital series in the world, one that is unique in that it thrives on presenting young classical musicians who are just on the brink of major international careers. Known for her impeccable track-record of spotting these musicians, Leila has kept audiences involved in the act of discovery by presenting the Canadian debuts of such acclaimed musicians as mezzo-soprano Cecilia Bartoli, pianist András Schiff, and violinists Joshua Bell and Maxim Vengerov who have all performed in Vancouver as relative "unknowns" capturing the hearts and imaginations of audiences who were able to hear their great artistry at its beginning.

With the Recital Series being international as well as national in scope, Leila has presented many Canadian musicians on her Series including Jon Kimura Parker, Scott St. John, Connie Shih, James Ehnes, Shauna Rolston, James Somerville, Maria Piccinini, and Norbert Kraft. In addition, each season, Leila trains the recital spotlight on such luminaries of the classical music world as: Jessye Norman; Itzhak Perlman; Yo-Yo Ma; Murray Perahia; Vladimir Ashkenazy; Kathleen Battle, Dame Kiri te Kanewa, and Samuel Ramey.

Not one to rest solely on carving out a place for young instrumentalists on the Recital Series, Leila, in 1986, launched the Vancouver Chamber Music Festival, a two week celebration of young international talent where musicians from both Canada, U.S. and Europe gather in Vancouver for two weeks at the end of July to early August.

The Composer-in-Residence, and the Young Artist Apprenticeship Programs are two major components of the Festival that highlight some of Canada's brightest musical talent.

In recognition of her achievements in innovative recital programming, Leila has been awarded the Harold Shaw Award for excellence in recital programming from the Association of College, University and Community Arts Administrators in New York, the Canadian Arts Presenters' Association Award in Toronto, and an Award for Excellence in the Arts from the Association of Campus and Community Impressarios of Canada. Other awards include the Woman of Distinction Award for Arts and Culture from the Vancouver YWCA, and a Canada 125 medal in recognition of outstanding service to the community.

Leila has served on the juries for both the Touring Office of the Canada Council and the Music Section of the Council, and has been a member of the Nominating Committee for the Governor General's Performing Arts Awards. She is currently a member of the International Council for the 1996 Esther Honens International Piano Competition.

In addition to contributing to the cultural life of Vancouver, Leila has been actively involved in other aspects of the musical life of the city, having at various times been a member of the boards of: the Cherniavsky Junior Club for the Performing Arts; the Vancouver Academy of Music; the Community Arts Council of Vancouver; the Vancouver Cultural Alliance; and the Mayor's Council Committee on the Arts.

Leila was born in South Africa where upon graduating with a degree in music from the University of Cape Town, she taught music in the school system until her emigration to Canada in 1966.

ACKNOWLEDGEMENTS

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The Government of Canada through the Department of Canadian Heritage;
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The Government of British Columbia through the Ministry of Small Business, Tourism and Culture;
The City of Vancouver;
The Touring Office of the Canada Council.
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The Cherniavsky Junior Club for the Performing Arts, Vancouver Foundation and Chevron Canada Limited.

The Vancouver Recital Society gratefully acknowledges:

The du Maurier Arts Ltd. for its sponsorship of the Recital Series at the Playhouse;
CBC Stereo for recording and broadcasting all the concerts of the Recital Series;
The Vancouver Sun for its media sponsorship of the VRS season;
The Vancouver Foundation for its financial assistance in the rebuilding of the Society's Hamburg Steinway;
Collins Barrow for its generous assistance as the Society's honorary auditors;
Four Seasons Hotel for generously providing the accommodations for Evelyn Glennie and Philip Smith.

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