



CHAMBERFEST
WEST



Big Bang

Calgary, July 27-31



Artistic Directors: Diana Cohen
& Roman Rabinovich

Dear Friends,

It is with immense excitement and pleasure that we welcome you to the first season of ChamberFest West!

Creating an international summer chamber music festival for Calgary is a dream come true, and we are thrilled to be sharing it with you. Chamber music has always been central to our family's life. Rehearsals in our home, summer music festivals, and countless performances have forged lifelong friendships with fellow musicians and music lovers alike. Our hope is to expand on this special sense of community, created by intimate musical relationships.

Summer festivals make it easy to fall in love with music.

The close contact between the musicians and the audience, the total immersion in the art, the parties, and the community that develops around music make festivals like this a unique experience. We are delighted to bring this to Calgary.

We are also excited to introduce you to our 2022 ChamberFest West "cast" – some of the most thrilling and innovative musicians in the world. We have spent the last 12 months carefully selecting artists and programs, and are so happy that you have joined the ChamberFest West community to experience the Big Bang!

Our program includes the great gems of chamber music, cutting edge works of our time, and world music that has informed these genres. Celebratory, dynamic, and often fiery, Big Bang seems like the perfect way to celebrate our inaugural festival in Calgary.

A heartfelt thank you to each of you for being here. We look forward to many seasons to come!

Warmly,

Diana Cohen and Roman Rabinovich, Artistic Directors

Diana Cohen

Roman Rabinovich

Table of Contents

04	Explosive Beginnings Wednesday July 27, 2022 7:30 p.m. Studio Bell, home of the National Music Centre
08	Movie Night Thursday July 28, 2022 7:30 p.m. The Studio Theatre at cSPACE
11	Nucleus Friday July 29, 2022 7:30 p.m. Contemporary Calgary, Grotto
16	Rule Smashers Saturday July 30, 2022 7:30 p.m. Studio Bell, home of the National Music Centre
19	Big Bang Sunday July 31, 2022 7:30 p.m. Bella Concert Hall
24	Artists
32	Board of Directors
34	Sponsors and Donors

Explosive Beginnings

Presented by ChamberFest West and
the National Music Centre
Wednesday July 27, 2022
Studio Bell

Wolfgang Amadeus
Mozart

Sonata for 2 Pianos in D Major, K.448

Allegro con spirito
Andante
Allegro Molto

Roman Rabinovich, piano | Matan Porat, piano

Kaija Saariaho

NoaNoa

Lorna McGhee, flute

Yevgeniy Sharlat

Dumka-22

Diana Cohen, violin | Roman Rabinovich, piano
Franklin Cohen, clarinet | Alexander Cohen, percussion

Felix Mendelssohn

String Octet in E-flat Major, Op. 20

Allegro moderato con fuoco
Andante
Scherzo
Presto

Yura Lee, violin | William Hagen, violin | Robert Uchida, violin
Diana Cohen, violin | Luosha Fang, viola | Jesse Morrison, viola
Andrei Ioniță, cello | Josué Valdepeñas, cello

StudioBell |  National Music Centre |  Centre National de Musique

Wolfgang Amadeus Mozart

Sonata for 2 Pianos in D Major, K.448

Among the pupils that Mozart acquired soon after settling in Vienna in 1781 was Josepha Auernhammer, the only daughter of the socially prominent Economic Councilor Johann Michael Auernhammer. Though Josepha proved to be an excellent pianist and a fine student, Mozart painted a most unflattering picture of her in a letter to his father in Salzburg. He labeled her "ein Scheusel" - "a horror"- and continued, "If an artist wished to paint the Devil in a lifelike way, he would be obliged to resort to her face as a model. She is as fat as a peasant girl.... To see her is enough to make one blind; a single look is a whole day's punishment.... She is the biggest bore I know." The lady herself harbored no false vanity about her looks, though she was proud of her keyboard skills. "I am not pretty; on the contrary, I am plain," she reportedly told Mozart. "I don't want to marry some clerk with three or four hundred florins, and I have no choice of anyone better. So I prefer to remain as I am, and make a livelihood by my talents." She underestimated herself. In 1796, she wedded a prosperous merchant named Boesenkoenig, and was reportedly still giving annual recitals in Vienna as late as 1813. Perhaps Mozart's protests to his puritanical father about Josepha were more subterfuge than substance, after all. It seems that he was visiting the young lady's apartment three or four times a week in 1781, which, to his father's prudish eye, might appear to have been a more rigorous

schedule of attention than strictly tutorial duties would demand. For a concert of his music at the Auernhammer home on November 23, 1781 at which he and Josepha were to be featured in joint performance, Mozart revived his Concerto for Two Pianos from the previous year (K. 365) and wrote a new Sonata for Two Pianos in D major (K. 448, corrected to K. 375a in later editions of the Köchel catalog).

The Two Piano Sonata is one of those inimitable masterworks of Mozart that elevates the stock formulas of his day into a creation of almost reckless beauty. The work opens with a bold unison statement of a fanfare motive that serves as the main theme. After some attractive intertwining of scales and arpeggios (the two pianos are treated as exact equals, evidence of Mozart's high opinion of Fräulein Auernhammer's talents), the second theme, composed of scalar motives and short phrases, is presented, and soon proves to be a proper subject for a bit of imitative discussion between the participants. A development section based on a new motive and a full recapitulation of the earlier themes round out the sonata form of the movement. The Andante is quiet and lyrical and probably as close to unadulterated rapture as it is safe to approach. The finale is a quicksilver rondo of wit, grace and immaculate musicianship.

- Dr. Richard E. Rodda

Saariaho

NoaNoa

The celebrated Finnish composer Kaija Saariaho has for years been haunted by the sound and character of the flute, one of her favorite instruments. She thinks of the flute as “an extension of the body, because it is the only wind instrument that can produce whispering transitions of breath and noise into pure instrumental music.” But she couldn’t produce it to her satisfaction in traditional acoustic halls, so for two years she worked with sound engineers and computer scientists at the famous IRCAM Studio in Paris to create the sound and effects she had imagined in her mind through the use of sophisticated electronics.

The title, NoaNoa (“fragrant scent” in Tahitian) comes from a woodcut by Paul Gauguin, and fragments of phrases you will hear breathed, hissed and whispered by the flutist come from his travel diary of the same name during a visit to Tahiti in 1891–93. There is also traditional flute playing, and using a pedal the flutist manipulates pre-recorded electronic tracks and live sounds made during the performance. The result of all this is a unique created sound that takes us to a lush, exotic, haunting, otherworldly place of the composer’s imagination, a stunningly beautiful place out of time.

- Eric Friesen

Sharlat

Dumka-22

Yevgeniy Sharlat savors the opportunity to devise works based on the gifts of specific artists. Commissioned and premiered by ChamberFest Cleveland in June 2022, Dumka-22 will be presented to a Canadian audience for the first time. The musicians that will perform this piece are all family members - Franklin Cohen, his children Diana and Alex, and Diana’s husband Roman Rabinovich. The fact that they play, respectively, clarinet, violin, percussion, and piano means that Sharlat has had to explore a range of timbral and expressive possibilities to what can only be called an unusual instrumentation.

Sharlat was born in Moscow in 1977 and studied violin, piano, and music at the Academy of Moscow Conservatory before arriving in the United States at 16. He studied composition in the pre-college program at Juilliard and earned degrees at the Curtis Institute of Music and Yale University. Sharlat, who serves as Associate Professor of Composition at the University of Texas in Austin, has been commissioned by international ensembles, and he is the recipient of many honors.

Making his views on composing clear, Sharlat expressed in an interview for the Kronos Quartet’s “Fifty for the Future” commissioning project: “I think it’s helpful and healthy for every performer to try to compose, whether they succeed or not. In composing, they will discover that nothing can ever be cast in stone. Every idea is fluid. You change your mind. You go back and forth on making a choice when writing a score. Once you experience this kind of transience, you think differently about traditional repertoire. You think of a Beethoven quartet not as a frozen-in-time piece but something that gets recreated a different way every time. That’s impossible to understand without having composed.”

- Dr. Richard E. Rodda

Mendelssohn

String Octet in E-flat Major, Op. 20

In addition to being born with the proverbial silver spoon, Felix Mendelssohn was virtually bestowed a golden baton as a natal gift. His parents’ household was among the most cultured and affluent in all of Berlin, but his family saw to it that his privilege was well balanced by discipline and responsibility. Young Felix arose at 5:00 every morning (6:00 on Sunday), and spent several hours in private tutoring with the best available teachers. When his musical talents became obvious in his early years, he was first given instruction in piano, and soon thereafter in theory and composition by the distinguished pedagogue Carl Friedrich Zelter. Mendelssohn’s earliest dated composition is a cantata completed on January 3, 1820, three weeks before his eleventh birthday. The Mendelssohn mansion was turned into a twice-monthly concert hall featuring the precocious youngster’s achievements. A large summer house was fitted as an auditorium seating several hundred people, and every other Sunday morning the city’s finest musicians were brought in to perform both repertory works and the latest flowers of Mendelssohn’s creativity. By 1825, Mendelssohn had written over eighty works for these concerts, including operas and operettas, string quartets and other chamber pieces, concertos, motets, and a series of thirteen symphonies for strings. It was with the Octet for Strings, composed in 1825 at the tender age of sixteen, a full year before the Overture to Shakespeare’s *A Midsummer Night’s Dream*, that the stature of Mendelssohn’s genius was first fully revealed.

He wrote the work as a birthday offering for his violin and viola teacher, Eduard Rietz, and premiered it during one of the household musicales in October of that year; Rietz participated in the performance and young Felix is thought to have played one of the viola parts.

The scoring of the Octet calls for a double string quartet. Mendelssohn treated his forces as a single integrated ensemble, a virtual miniature orchestra of strings. On the manuscript, he specifically pointed out that “this Octet must be played by all instruments in symphonic orchestral fashion. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this character.” Mendelssohn himself retained a special fondness for the piece — he eagerly participated in several performances as violist in Leipzig and elsewhere; he arranged the music for piano duet; he made an orchestral transcription of the Scherzo for a London Philharmonic concert of 1829; and he declared in later years that it was “my favorite of all my compositions. I had the most wonderful time writing it.”

The Octet is splendidly launched by a wide-ranging main theme that takes the first violin quickly through its entire compass; the lyrical second theme is given in sweet, close harmonies. The development section, largely concerned with the subsidiary subject, is relatively brief, and culminates in a swirling unison passage that serves as the bridge to the recapitulation of the earlier melodic materials.

The following Andante was created not so much as the fulfillment of some particular formal model, but as an ever-unfolding realization of its own unique melodic materials and world of sonorities.

The closing movement, a dazzling moto perpetuo with fugal episodes, recalls Mozart’s “Jupiter” Symphony (No. 41, C major, K. 551) in its rhythmic vitality and contrapuntal display, simultaneously whipping together as many as three themes from the finale and a motive from the Scherzo during one climatic episode in the closing pages.

© 2019 Dr. Richard E. Rodda

MOVIE NIGHT

MOVIE NIGHT and more! With Matan Porat

Thursday July 28, 2022

The Studio Theatre at cSPACE

Dmitry Shostakovich

Four Waltzes, Op. 97c

arr. Lev Atovmyan

Lorna McGhee, flute | Franklin Cohen, clarinet
Roman Rabinovich, piano

Selections from Kronos Quartet's 50 for the Future

Franghiz Ali-Zadeh
Tanya Tagaq
Hawa Kassé Mady Diabaté

RƏQS (Dance)
Sivunittinn
Tegere Tulon

William Hagen, violin | Laura Veeze, violin
Luosha Fang, viola | Sterling Elliott, cello

Matan Porat

Improvised score for Buster Keaton's *The General*

Matan Porat, piano

cspace

Shostakovich

Four Waltzes, Op. 97c

Shostakovich earned his enduring international reputation with his symphonies, concertos, operas and chamber works, but throughout his life he also composed in the more popular idioms — film scores, incidental music, ballets, jingoistic anthems — that were not only officially encouraged by the Soviets but in which he also firmly believed. “I consider that every artist who isolates himself from the world is doomed,” he maintained. He composed incidental music for no fewer than thirteen theatrical productions in Moscow and Leningrad and contributed scores to some three-dozen films, and during the 1950s and 1960s excerpts from several of them were arranged into concert works — including the Four Waltzes for Flute/Piccolo, Clarinet and Piano — by his friend Levon Atovmyan (1901-1973), a composer, one-time musical assistant to the famed Russian theater director Vsevolod Meyerhold (who was arrested in 1939 and executed the following year for his non-conformist productions), and administrator in various composers' and music associations. Spring Waltz derives from director Alexander Dovzhenko's 1949 film *Michurin*, about the Russian botanist and geneticist Ivan Vladimirovich Michurin (1855-1935), whose theories were adopted by the Soviets to improve agricultural production. Waltz-Joke comes from Shostakovich's 1933 ballet *The Bolt*, about a worker fired from his job for drunkenness who schemes to ruin a lathe by inserting a bolt into the machinery; he is stopped by guards just in time. The third movement, titled simply *Waltz*, was written for the film *Maxim's Return* (1937), the second part of a trilogy about the rise of a Soviet “everyman” who begins his political

indoctrination in prison in 1910, returns as a Bolshevik agent in 1914, and is appointed head of the national bank after the revolution. The film's director was Grigori Kozintsev, with whom Shostakovich collaborated on a dozen movies between 1928 and 1971, including screen adaptations of *Hamlet* and *King Lear*. The concluding Barrel-Organ Waltz is taken from the music for the film *The Gadfly* (1955), based on a novel by the late-19th-century English writer Ethel L. Voynich set in 1840 in Austrian-occupied Italy. The “Gadfly” is a revolutionary leader, so called because his “sting” had become legend.”

- Dr. Richard E. Rodda

Selections from Kronos Quartet's 50 for the Future

- RƏQS (Dance), Franghiz Ali-Zadeh

- Sivunittinn, Tanya Tagaq

- Tegere Tulon, Hawa Kassé Mady Diabaté

* see Kronos Quartet notes on page 15

Swept Away

2022 / 23 SEASON

Oct 23 Of Sultans and Scheherazade
Dec 11 A Divas Christmas
Feb 26 Romeo & Juliet
April 16 Mediterranean Shores
June 4 Rising Stars

calgary
CIVIC
symphony
ROLF BERTSCH • ARTISTIC DIRECTOR & CONDUCTOR

HEARING IS BELIEVING
Get Tickets >> [ArtsCommons.ca](https://www.artsccommons.ca)

Matan Porat

Buster Keaton's *The General*

Joseph Frank Keaton was born in 1895 to a vaudeville family in Piqua, Missouri, where the traveling company that his father owned with magician Harry Houdini was playing when his mother went into labor. Keaton claimed that he got his life-long nickname - Buster - when he tumbled down a flight of stairs as a toddler and Houdini exclaimed, "That was a real buster," using a word that then meant a fall that had a chance of creating injury. With his exceptional physical adroitness, little Buster was working into the family comedy act when he was three by goading his father into tossing him about the stage, against the scenery or even into the orchestra pit, all without apparent harm. ("The secret is landing limp," he explained to an interviewer years later.) Buster enjoyed this rough-housing so much that he would smile when his father launched him, but he developed what became his signature deadpan expression when he discovered that it got more laughs. When the family act broke up in 1916, Keaton went to New York, where he met comic actor, director and screenwriter Roscoe "Fatty" Arbuckle, one of early film's biggest stars. Arbuckle hired Keaton as a gagman and actor, and in 1920 he gave Buster his first starring role; they remained friends until Arbuckle's death, in 1933. When Arbuckle signed a contract with Paramount Pictures for the unprecedented amount of \$1 million in 1921, Keaton followed him to Hollywood, set up his own studio, and during the next decade created the dozen silent features that made him a screen legend.

In April 1862, Union agent James J. Andrews led a squad of 21 soldiers dressed in civilian clothes in an attempt to disrupt the Confederate train supply lines. They traveled south surreptitiously by rail to Marietta, Georgia, where they stole a locomotive known as "The General" and headed north, tearing up track, burning bridges and cutting telegraph wires as they went. William Fuller, conductor of "The General,"

pursued by rail, hand-car and foot. Confederate soldiers were able to send messages ahead of the raiders, who were captured near Chattanooga after an eighty-mile chase. Tried as spies, Andrews and seven of his raiders were hanged. The rest were traded in a prisoner exchange and in 1863 were awarded the first Medals of Honor by the United States Congress.

In 1863, William Pittenger, one of the Union survivors, published a memoir of the raid titled *Daring and Suffering: A History of the Great Railroad Adventure*, and in 1926 Keaton took it for the subject of what he called his favourite among his own films - *The General*. He wanted to use the original locomotive, preserved in Marietta, but when local Confederate veterans learned the film was to be a comedy involving their beloved relic, they refused him permission. Keaton found what proved to be the perfect location (including three suitable old logging locomotives) in Cottage Grove, Oregon, and convinced United Artists to budget \$500,000 for the project, an enormous sum for one film in those silent days.

(The train crash on the bridge alone cost over \$42,000, the most expensive single scene in any silent film.) Keaton oversaw all aspects of the production. *The General* was released in February 1927 to mixed reviews and did poor box office, but since Keaton's death, in 1966, it has come to be regarded as a screen classic; in 1989, it was selected for preservation by the Library of Congress in the National Film Registry; in 2007, it was ranked eighteenth on American Film Institute's "100 Years ...100 Movies" greatest American films list; and the late Pulitzer Prize-winning critic Roger Ebert included it among his ten greatest films of all time.

- Dr. Richard E. Rodda

NUCLEUS

Friday, July 29, 2022

Contemporary Calgary, Grotto

Claude Debussy

Syrinx

Lorna McGhee, flute

Hildegard von Bingen

O Virtus Sapiente

Arr. Marianne Pfau

*William Hagen, violin | Laura Veeze, violin
Luosha Fang, viola | Sterling Elliott, cello*

George Crumb

Vox Balaenae (Voice of the Whale)

*Lorna McGhee, flute | Matan Porat, piano
Sterling Elliott, cello*

Xenakis

Rebonds A

Ayano Kataoka, percussion

Selections from Kronos Quartet's 50 for the Future

Franghiz Ali-Zadeh
Yotam Haber
Tanya Tagaq
Trey Spruance
The Beatles arr. Ebene Quartet
Hawa Kassé Mady Diabaté

RƏQS (Dance)
From the Book
Sivunittinni
Séraphîta
Come Together
Tegere Tulon

*William Hagen, violin | Laura Veeze, violin
Luosha Fang, viola | Sterling Elliott, cello*



Debussy

Syrinx

Some 19 years after Debussy created his alternate vision for classical music in the Prelude to the Afternoon of a Faun, a vision of seductive, dreamy harmonic colour, he wrote some incidental music for the play *Psyché* by the French playwright Gabriel Mourey. Embedded in this music is one of the magnificent but tiny gems of the solo flute repertoire, *Syrinx*. Debussy was inspired by the Greek myth of the god Pan, the rather bestial god of wild nature, fertility and rustic music, who falls for the nymph *Syrinx*, and woos her. But *Syrinx*, known for her chastity, escapes Pan and runs for assistance to the river nymphs who help turn her into a hollow water reed. Pan plucks this reed to make one of his flutes, thereby killing this lovely creature that had so enchanted him.

Debussy really disliked being called an Impressionist, but it is hard not to compare his music to, say, a little masterpiece of Claude Monet's. Using just the flute, with his musical language of light and shadow, Debussy conveys the sense of wistful sadness, but oh such beautiful sadness, of a chaste nymph destroyed by heedless lust. I hear it as a haunting lament for the fragility of beauty and innocence in a harsh and unforgiving world.

- Eric Friesen

Bingen

O Virtus Sapiente

This is a contemporary arrangement for string quartet of a medieval song by the 12th Century German Benedictine abbess, composer, visionary, writer, philosopher, and medical writer, St. Hildegard of Bingen (1098 to 1179). *O Virtus Sapiente* (O strength of Wisdom) is one of a number of songs she wrote in monophonic style, that is consisting of one melodic line, utterly simple but soaringly beautiful in that she went beyond traditional medieval chant, creating something authentically her own. She was inspired by a lifetime of beatific visions, and *Sapientia* (Divine Wisdom) who appears in some of the Old Testament's most poetic books, was one of Hildegard's most common companions in these visions. This is a song of praise to *Sapientia*, the female embodiment of Wisdom, who connects the human to the divine.

I'll never forget hearing this work on the *Kronos Quartet's* album, *Early Music* when it first came out in 1997. This quartet, founded on a total commitment to contemporary music, had discovered something deeply communicating from music that was almost a thousand years old. This music of medieval devotion, of awe, of mystical praise in the sometimes eerie accents of early church music, sounds both ancient and also contemporary, in other words, completely out of time, for any time. It is also music that consoled members of the quartet. In short order, David Harrington, founder and first violinist of the *Kronos Quartet*, lost his 16-year old son to a heart attack, violist Hank Dutt's partner died, as did the child of cellist Joan Jeanrenaud. As it did to these remarkable celebrants of the new, *O Virtus Sapiente* reaches out from the Middle Ages even now directly to our hearts, whatever our spiritual affirmations.

- Dr. Richard E. Rodda

Crumb

Vox Balaenae

George Crumb, born in 1929 into a musical family in Charleston, West Virginia (his father was a clarinetist and bandmaster and his mother a cellist), was playing the piano by ear by age nine and composing before he entered high school. He completed his undergraduate degree in music at Mason College in Charleston before undertaking postgraduate work with Eugene Weigl at the University of Illinois in Urbana (M.A., 1952) and Ross Lee Finney, whom he regards as his principal teacher, at the University of Michigan in Ann Arbor (D.M.A., 1959). Crumb attended the Berkshire Music Center at Tanglewood during the summer of 1955 on fellowship, and there studied composition with Boris Blacher; he continued as a student of Blacher at the Berlin Hochschule für Musik during the following academic year under a Fulbright Fellowship. After graduating from the University of Michigan, he taught at the University of Colorado (1959-1964) and State University of New York at Buffalo (1964-1965) before serving at the University of Pennsylvania as Professor of Music and Composer-in-Residence from 1965 until his retirement in 1997; he was Annenberg Professor of the Humanities at the school from 1983.

The composer wrote, "*Voice of the Whale* ('*Vox Balaenae*'), composed in 1971 for the New York Camerata, is scored for flute, cello and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e., nature dehumanized). I have also suggested that the work be performed under a deep-blue stage lighting.

"The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

"The opening *Vocalise* (marked in the score: 'wildly fantastic, grotesque') is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also Sprach Zarathustra*.

"The *Sea-Theme* ('solemn, with calm majesty') is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the Archeozoic ('timeless, inchoate') and, gradually increasing in intensity, reaches a strident climax in the Cenozoic ('dramatic, with a feeling of destiny'). The emergence of man in the cenozoic era is symbolized by a restatement of the *Zarathustra* reference.

"The concluding *Sea-Nocturne* ('serene, pure, transfigured') is an elaboration of the *Sea-Theme*. The piece is couched in the 'luminous' tonality of B major, and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the *Sea-Nocturne*, I wanted to suggest 'a larger rhythm of nature' and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a ten-note figure. In concert performance, the last figure is to be played 'in pantomime' (to suggest a diminuendo beyond the threshold of hearing!)"

- Dr. Richard E. Rodda

Xenakis

Rebonds A

Born in Romania to Greek parents, and growing up in Athens, Iannis Xenakis lived much of his adult life in Paris. Xenakis was an extraordinary blend of composer, music theorist and architect-engineer, studying equally with Olivier Messiaen and the architect Le Corbusier. As the critic Alex Ross has pointed out, Xenakis' masterstroke as a composer was to apply architectural models to musical space, writing out wave forms on graph paper and then translating them into conventional notation. But Xenakis, though a formidable avant-garde composer, did care about how his music was received by the public: "The listener must be gripped, and - whether he likes it or not - drawn into the flight path of sounds without a special training being necessary. The sensual shock must be just as forceful as when one hears a clap of thunder or looks into a bottomless abyss."

Rebonds A is for solo percussion, using only skins, with two bongos, three tomtoms, and two bass drums, and demanding a virtuosic percussionist. It has been described as an immense abstract ritual, beginning with huge amounts of space and continually adding faster notes and phrases to fill the gaps. One of Xenakis' many influences or imaginings had to do with ancient Greek drama, and listening to Rebonds A. I imagine myself taken back across the millennia to that place, while at the same time inhabiting a very contemporary space.

- Eric Friesen

Selections from Kronos Quartet's 50 for the Future

The amazing Kronos Quartet has commissioned 50 works from contemporary composers from all over the world to be made available to young performers and strings quartets around the world. From these 50 works, Co-Artistic Director Diana Cohen has chosen five for performance at this year's Chamberfest West, plus one other of her favorites. Think of it as her mix-tape of mostly Kronos favourites. "Some of these pieces create an utterly otherworldly soundscape," she says "while others are pure fun. The whole catalogue of these Kronos works is designed to show the capabilities of the modern quartet and the diversity of influences."

For the opener, she has chosen a work by the Azerbaijani composer Franghiz Ali-Zadeh called Rəqs (Dance), 2015.

"In Azerbaijan," writes the composer, "many different dances have existed since time immemorial: for men and women, heroic and lyric, fast and slow....accompanying all different life events." In this new work of hers she goes on to say "I have attempted to reflect some of the rhythms and configurations of Azerbaijani dances." The second work, From the Book (2016), is by the American composer Yotam Haber. He writes: "This work is based on the litany Avinu Malkenu from a Jewish liturgical melody from the Piedmont region of Italy" Avenu Malkeinu is a Jewish prayer recited during the Ten Days of Repentance, from Rosh Hashanah through Yom Kippur.

The third work, Sivunittinni (the future ones) arr: Jacob Garchik 2015, is by the Canadian improvisational singer, composer and writer, Tanya Tagaq. "My hope," she writes, "is to bring a little bit of the land to future musicians through this piece. There's a disconnect in the human condition, a disconnect from nature, and it has caused a great deal of social anxiety and fear, as well as a lack of true meaning of health, and a lack of a relationship with what life is, so maybe this piece can be a little bit of a wake-up."

The fourth work, Séraphîta (2016) by the American composer and musician Trey Spruance, is in 3 short movements, a "meditation" as he describes it on the novels Séraphîta by Honore de Balzac and Le Baphomet by Pierre Klossowski as well as Goethe's tragic play, Faust. The first movement is a lyrical reflection of Balzac's strange androgynous angel, Seraphita, responding to the hopeless romantic love of Wilfred. The second movement is a jagged dance, reflecting the forbidden and rowdy rituals of the medieval Knights Templar in worshipping the idol Baphomet. The third movement is reminiscent of a medieval courtly dance but, as with the other movements, in the contemporary accents of Spruance's musical voice, such as using the cello as a drum. The fifth work is the outlier from the Kronos collection. It is the string quartet arrangement of the Lennon-McCartney classic, Come Together, from their Abbey Road album, arranged by the Ebené Quartet. Comparing the original Beatles song on the Abbey Road Album with the Ebené's arrangement, you can hear how those four French string players caught the rhythm and the sassy mood of the original perfectly. This is hard driving, guttural, virtuosic fiddling at its very best.

And to finish up, Tegere Tulon (2018), arr. by Jacob Garchik is by the Malian singer Hawa Kassé Mady Diabaté, which revisits the handclapping songs of Diabaté's childhood, performed exclusively by girls outdoors in a circle. The work is in 4 movements, beginning with 1) Funtukuru, a village located deep in the rolling savannah countryside of western Mali. This joyful handclapping song celebrates the successful arrival at this village after a long and dusty journey, as well as the story of a girl who is so caught up dancing that she falls into a well, but somehow manages to climb out again and continue dancing. 2) In Dulen, a newly married woman exhorts her husband to treat her as he would his own kin. 3) In Kalime the handclapping song celebrates the Malian custom of "cross cousins," that is children of a brother and sister, who are a special kind of cousin in Mali culture. 4) Wawani is a handclapping song that celebrates solidarity and understanding between family, friends and neighbours, as well as the special character of the 'soma,' a kind of mystical and wise wizard.

- Eric Friesen

Rule Smashers

Presented by ChamberFest West and
the National Music Centre

Saturday July 30, 2022

Studio Bell

Nadia Boulanger

3 Pieces for Cello and Piano

Modéré
Sans vitesse et à l'aise
Vite et nerveusement rythmé

Andrei Ioniță, cello | Roman Rabinovich, piano

Zoltán Kodály

Serenade, Op. 12

*Diana Cohen, violin | William Hagen, violin
Yura Lee, viola*

Pyotr Ilyich
Tchaikovsky

Souvenir de Florence, Op. 70

Allegro con spirito
Adagio cantabile e con moto
Allegro moderato
Allegro vivace

*Yura Lee, violin | Diana Cohen, violin
Luosha Fang, viola | Jesse Morrison, viola
Andrei Ioniță, cello | Sterling Elliott, cello*

This concert is being recorded for future broadcast on
"In Concert" with Paolo Pietropaolo on CBC Music.



StudioBell



Boulanger

3 Pieces for Cello and Piano

One tends to think of Nadia Boulanger as the greatest teacher of the 20th century, a guru to so many of that century's finest composers who flocked to Paris for her guidance. But before the death of her sister Lili in 1918, Nadia did compose, and these Three Pieces for Cello from 1914 deserve to be heard much more often in recital programs. The work is in three short movements: 1) Modéré (in a moderate tempo), is a stunningly beautiful opener, a gentle meditation in E-Flat minor with the cello carrying the melody and the piano giving an impressionist wash of texture, like a cloudy day in Provence. 2) Sans vitesse et à l'aise (not too rapidly, at ease) is like a simple French folk song in A minor: exquisite, refined, but with great feeling. 3) Vite et nerveusement rythmé (rapidly, with a nervous rhythm), is a complete change of mood. It bursts out like a grotesque dance in C-Sharp minor, but with some pausing moments of lyrical beauty before galloping off again for a dramatic finish.

It is said that Nadia Boulanger stopped composing when her sister died, because Nadia thought Lili had the more talent. But listening again to this completely original little masterpiece, I grieve for what has been lost in that decision, what cello sonatas she might have written, what fully developed string quartets, concertos? She lived to the age of 92, dying in 1979, and it is fascinating to speculate on how her music might have developed? It was not to be, but at least we have this testament to an original voice in early flower at the turn of the 20th century in France, and like all music that deserves to last, it is as fresh as the day she finished it.

- Dr. Richard E. Rodda

Kodály

Serenade, Op. 12

For the Serenade of 1920, Kodály borrowed his inspiration and models from the inexhaustible treasury of Hungarian folk music that he had collected with Béla Bartók during the previous two decades, both to acknowledge the fundamental indebtedness of his original compositions to that indigenous music and to demonstrate his continuing allegiance to the study that had become his life's work. Formally, the first movement is a traditional sonata-allegro, the second a ternary structure (A-B-A, with a reference to the first movement before the return of the main theme), and the finale a section form I the manner of a vivacious dance. The composer's biographer László Eöszé wove a charming folk tale around the emotional progression of Serenade: "At the start, we hear three musicians, playing a serenade beneath a woman's window. Then comes a song from the lover (its exceptionally expressive melody fulfilling all the requirements of the contrasting theme of a sonata); while the alternation between the voices of the musicians and the lover, heard now separately, now together complies strictly with the rules of the development and the reprise. The second movement opens with a dialogue between the lover (viola) and his mistress (first violin), while the tremolos of the second violin suggest the atmosphere of night. To the lover's pleading, the woman replies with laughter, coyness gradually turning into passionate rejection. At this point, the lover dismisses the musicians (this is where the principal theme of the first movement, the serenade motif, is repeated); whereupon the woman relents, and it is now the man who laughs.... Lastly, the third movement confirms the understanding between lover and mistress, the lighthearted banter between viola and violin developing into a song of satisfied love; and the tale is brought to an end with an invigorating dance."

- Dr. Richard E. Rodda

Tchaikovsky

Souvenir de Florence, Op. 70

Tchaikovsky's soul was seldom at rest in the years following his marital disaster in 1877, and he sought distraction in frequent travel abroad; Paris and Italy were his favorite destinations. In January 1890, he settled in Florence, and spent the next three months in that beautiful city working on his latest operatic venture, *Pique Dame* ("The Queen of Spades"). He took long walks along the Arno, marveled that spring flowers sprouted in February, and savored the food. After a brief stay in Rome, he arrived back in Russia on May 1st, noting five days later to a friend that after finishing *Pique Dame*, "I want to make sketches for a sextet for strings." The orchestration of the opera was completed by early the next month, and on June 12th he told his brother Modeste that he was "starting the string sextet tomorrow." The work was sketched within a month, and performed privately in November, but Tchaikovsky reported to the composer Mikhail Ippolitov-Ivanov that "it turned out poorly in all respects." He began a revision early in 1891, but had to put it aside for his tour to the United States in April and May, and then for the composition and production of *The Nutcracker* and the opera *Iolanthe*; the new version was not finished until January 1892 in Paris. It was at that time that Tchaikovsky, without further explanation, appended the phrase "Souvenir de Florence" to the work's title.

In their biography of Tchaikovsky, Lawrence and Elisabeth Hanson wrote, "The Souvenir de Florence is not great music but it is very pleasant and extremely cleverly constructed. It is above all suffused with an atmosphere not often associated with this composer, of a calm geniality." It is probably this quality that prompted Tchaikovsky, who often wrote in his letters of the "heavenly" Italian climate, to add the sobriquet to the work's title. The music itself is decidedly Russian in mood and melody, with only a certain lightness of spirit in the first two movements showing any possible Italianate traits. Indeed, if anything the Sextet exhibits a strong German influence in the richness of its string sonorities and thematic development, which frequently recall Brahms' chamber music. The opening movement is a full sonata structure given in the style of a bustling waltz. The following Adagio is disposed in a three-part form whose brief center section is constructed from a delightful, fluttering rhythmic figuration. The two closing movements are based on folk-like themes, the first a sad song that is the subject of considerable elaboration as it progresses, the other a bounding Cossack dance.

- © 2014 Dr. Richard E. Rodda



IN CONCERT

A carefully curated blend
of classical favourites and
brand new discoveries,
presented with passion
and rare insight by
Paolo Pietropaolo.

SUNDAY 11AM-3PM

 **CBCMUSIC**

BIG BANG

Sunday, July 31, 2022

Bella Concert Hall, Taylor Centre for
the Performing Arts

Joseph Haydn

Piano Trio No. 39 in G Major, Hob.XV:25 (Gypsy Trio)

Andante
Poco adagio
Finale: Rondo all'Ongarese. Presto

Yura Lee, violin | Sterling Elliott, cello
Matan Porat, piano

Béla Bartók

Sonata for 2 Pianos and Percussion, SZ.110

Assai lento - Allegro molto
Lento, ma non troppo
Allegro non troppo

Matan Porat, piano | Roman Rabinovich, piano
Alexander Cohen, percussion | Ayano Kataoka, percussion

Johannes Brahms

Piano Quartet No. 1 in G Minor, Op.25

Allegro
Intermezzo. Allegro ma non troppo - Trio. Animato
Andante con moto
Rondo all Zingarese. Presto

William Hagen, violin | Yura Lee, viola
Andrei Ioniță, cello | Roman Rabinovich, piano

This concert is being recorded for future broadcast on
"In Concert" with Paolo Pietropaolo on CBC Music.

 **CBCMUSIC**

**TAYLOR
CENTRE
FOR THE
PERFORMING
ARTS**

Haydn

Piano Trio No. 39 in G Major, Hob.XV:25

Among the many friends Haydn made during his first stay in London, from January 1791 until August 1792, was Mrs. Rebecca Schröter, music master to the queen and among the first advocates in England of the new fortepiano. Mrs. Schröter was an avid music lover and apparently trained in the art since she is known to have copied parts for Haydn. Strong feelings sprang up between Haydn and the good lady soon after they met in June 1791, though the story can be followed only in the letters from Mrs. Schröter that the composer copied into his notebook. Haydn made no other mention of the affair in his diary, except to note her address. Neither her originals nor Haydn's replies have been found. Years later he showed Mrs. Schröter's notes to his biographer A.C. Dies with the explanation, "They are letters from an English widow who loved me. Though sixty years old, she was still lovable and amiable and in all likelihood I should have married her if I had been single."

After a year and a half in Austria, Haydn returned to London in February 1794. Though there is no existing series of passionate letters from Mrs. Schröter comparable to those of 1792, there is evidence that they resumed their relationship.

Haydn took rooms in Bury Street, St. James, only a ten-minute walk from Rebecca's house in James Street, Buckingham Gate; she witnessed an agreement between Haydn and a publisher the following year; and Haydn dedicated to her the three Piano Trios (Hob. XV:24-26)

he completed just before his departure from London in August 1795. Though there is nothing to suggest that these lovely works were written for or "inspired by" Rebecca, their dedication remains a touching souvenir of one of Haydn's happiest friendships.

The G major Trio (Hob. XV:25), with its irresistible "Gypsy Rondo" finale, became a favorite of English music lovers as soon as it was published in October 1795, and its popularity immediately spread to the Continent. For this intimate work, Haydn eschewed the weighty sonata form found in most of his opening movements in favor of a set of variations on a charming gallant theme. Delicate arabesques and decorative filigree are applied to the theme by the violin and piano in the variations, which are given in alternating minor and major tonalities. The second movement is a lovely song in three-part form. The finale was marked "Rondo, in the Gypsies' stile" [sic] in the first edition. It is based on several traditional 18th-century Hungarian songs popular among soldiers to lure new recruits into their ranks, the so-called verbunkos or "recruiting songs," which Haydn may have known from the Gypsy bands who occasionally played at Esteráza. The movement follows the traditional rondo structure, with contrasting thematic episodes separating the returns of the opening melody.

- Dr. Richard E. Rodda

Bartók

Sonata for 2 Pianos and Percussion, SZ.110

Bartók first met the Swiss conductor Paul Sacher in the summer of 1929, when they were both in Basel for performances by the International Society for Contemporary Music. Bartók returned frequently and gladly to Basel, and he developed important associations in the city: the Basel chapter of the ISCM commissioned the Music for Strings, Percussion and Celesta from him in 1936 and the Sonata for Two Pianos and Percussion the following year. In 1938, when the rise of the Nazis to power made life unendurable for him in Budapest (during the summer of 1937, he and Kodály, who had done more to unearth the treasury of Hungarian folksong than anyone else in that country's history, were accused by Nazi sympathizers in the press of an "insufficiency of nationalism"), one of his greatest fears was that the manuscripts of some of his recent works would be destroyed in the imminent hostilities. He cataloged several of them, including his original scores for the Music for Strings, Percussion and Celesta, Sonata for Two Pianos and Percussion, Mikrokosmos, Second Rhapsody, Forty-Four Dances, Twenty Hungarian Songs for Voice and Piano, and children's choruses, and sent them to his friend and hostess in Basel, Mrs. Oscar Müller-Widmann, who guarded them until the end of World War II. In the summer of 1939, Sacher, realizing the toll that the political upheaval in Hungary was taking on Bartók's creativity, put at his disposal a chalet at Saanen in the massif of Gruyère, near Fribourg in Switzerland, where Bartók completed the Divertimento for Strings.

In 1937, for the tenth anniversary of the Swiss chapter of the ISCM, Sacher asked Bartók to write a piece commemorating the event, and Bartók responded with the Sonata for Two Pianos and Percussion. The work was written on a holiday in the Austrian province of Carinthia during the summer of 1937, and premiered in Basel on January 16, 1938 by the composer and his wife, Ditta Pástory, and percussionists

Fritz Schiesser and Philipp Rühlig. Bartók provided the following précis of his Sonata for Two Pianos and Percussion: "The first movement opens with a slow introduction which anticipates a motive of the Allegro. The Allegro movement itself, in C, is in sonata form. The exposition presents the principal subject group, consisting of two themes (the second of which has already been mentioned in connection with the introduction); then there follows a contrasting theme which gives rise to a broadly fashioned concluding section, at the end of which the contrasting theme again appears briefly. The development section, after a short transition with fourths overlaying each other, consists basically of three sections. The first of these uses the second theme of the principal subject group, in E, as an ostinato motive, above which the imitative working-out of the first theme of the principal group takes on the character of an interlude. After this, the first section - with the ostinato in G-flat and inverted - is repeated in greatly altered form. The recapitulation has no real final section; this is replaced by a fairly extensive coda which (with a fugato opening) is based on the concluding theme, to which the principal theme is eventually added. The second movement, in F, is in simple ternary form, a b a. The third movement, in C, represents a combination of rondo and sonata form. Between the exposition and the reprise there appears a new thematic group fashioned from two motives of the first theme, treated in imitation. The coda, which dies away pianissimo, concludes this movement and the work."

- Dr. Richard E. Rodda

Your Satisfaction
is
Music to our ears

cbn
COMMERCIAL
SOLUTIONS
www.cbncs.com
403.250.9510
f t in

Brahms

Piano Quartet No. 1 in G Minor, Op. 25

Brahms was just 29 years old when he composed his first piano quartet, sparking the creation of over 26 more masterful chamber works throughout his life. For the time, this instrumentation of piano, violin, viola, and cello was quite unusual, yet this in no way halted its success at its 1862 premiere in Vienna. The first movement, Allegro, comes in the form of a sonata and sets off immediately with the main theme, an exuberant yet stately melody played first in the piano before echoing throughout the ensemble. This theme is heavily built upon and leads way to 4 more energetic themes. Brahms explores these elements with a reckless abandon of sonata tradition as the recapitulation incorporates almost all previously heard melodies before a sombre, peaceful ending. The next movement sounds almost like a tranquil scherzo if there ever was one, featuring tender, whispering progressions that sigh in relief after small builds of tension. Woven within this movement is Brahms' "Clara motif": a five note melody symbolizing his undying love for Clara Schumann. The third movement carries this romantic idea in its purest form, with amorous string lines that give the feeling of a slow, passionate waltz. The repeated 8th notes from the second movement make an appearance here, further linking the two in mood and thematic content.

As the harmonies grow more chromatic and unstable, Brahms finds his way back to a heartfelt song with a touchingly affectionate end. The final movement of the work centers heavily around the music of the "Gypsy", denoting a complex cross-cultural integration of exotic musical styles, typically associated with that of Hungarian folk music. It is well known that Brahms had a fascination with Hungarian folk music, but this "Gypsy Rondo" finds its roots in not that of Bartók or Kodály, but the great Baroque composer Hadyn whose own "Gypsy Rondo" is widely regarded as one of his most innovative works. The energy in this movement is bursting at the seams as the piano and strings furiously and wildly dance around a simple folk melody. The virtuosity of this movement is displayed in every instrument, with the piano providing steadily running scalar figures and the strings athletically weaving complex rhythmic passages that come together in a fiery passion before the music swells down into a slow-burning lyrical section. This material escalates into an exhilarated whirlwind before a brilliant climax brings this work to a close.

- Dr. Richard E. Rodda

**Inspiration. Discovery. Passion. Joy.
Adventure. Beauty. Solace. Harmony.**

Find Your Phil.

Explore our 2022/2023
Season at calgaryphil.com

CALGARY
PHILHARMONIC
ORCHESTRA

 honens

PIANO | FESTIVAL | COMPETITION

'22 PIANO COMPETITION

20 TO 28 OCTOBER 2022 | CALGARY CANADA

GET YOUR TICKETS NOW!
www.honens.com

30 YEARS
10 COMPETITIONS

2022 ARTISTS



Diana Cohen Co-Artistic Director

Praised for her “incredible flair, maturity and insight,” Diana Cohen has a multifaceted career as a concertmaster, chamber musician and soloist. She is Concertmaster of the Calgary Philharmonic, Founder and Artistic Director of the acclaimed music festival, ChamberFest Cleveland, and Founder of the brand new ChamberFest West. As soloist, she has appeared with numerous orchestras, including Holland Symphony, Charleston Symphony, Rochester Symphony, Lansing, and Grand Rapids, among others. As a chamber musician, she has performed at some of the most prestigious festivals including Marlboro Music Festival and Ravinia Festival, and collaborated with renowned artists including Garrick Ohlsson, Mitsuko Uchida, Jonathan Biss, Dover Quartet, and members of the Guarneri, Juilliard, Miro, Cleveland, and Parker Quartets.

Ms. Cohen has often appeared with the Grammy-winning Orpheus Chamber Orchestra, and has performed with the East Coast Chamber Orchestra, Sejong Soloists, The Knights, Cleveland Orchestra, and New York Philharmonic.

Diana comes from a musical family and has relished her many performances with them. Her father Franklin Cohen was the longtime principal clarinetist of the Cleveland Orchestra, her late mother Lynette Diers Cohen was a lauded bassoonist and her brother is timpanist of the Calgary Philharmonic. Diana lives with her husband, esteemed concert pianist Roman Rabinovich, and her 2 year old, Noa, who loves to put on her “concert shoes” and sing with gusto.

During the early part of the pandemic, Diana and Roman performed “garden concerts” outside their home every Sunday for music lovers in Calgary. The community that they created became the inspiration to create ChamberFest West.

Roman Rabinovich Co-Artistic Director

Highly lauded pianist Roman Rabinovich has performed throughout Europe and the United States in venues such as Wigmore Hall in London, Carnegie Hall and Lincoln Centre in New York, the Great Hall of Moscow Conservatory, the Cité de la Musique in Paris, and the Terrace Theatre of Kennedy Center in Washington D.C. Rabinovich has participated in festivals including Marlboro, Lucerne, Davos, Prague Spring, Klavier-Festival Ruhr, and Mecklenburg-Vorpommern.

As a chamber musician Rabinovich has appeared with violinist Liza Ferschtman in, among others, the Concertgebouw Amsterdam, the Baden-Baden Festspielhaus and the BeethovenHaus Bonn.

Roman Rabinovich made his Israel Philharmonic debut under the baton of Zubin Mehta at age 10. He was a top prizewinner at the 12th Arthur Rubinstein International Piano Master Competition in 2008, while in 2015, he was selected by Sir Andrés Schiff as one of three pianists for the inaugural “Building Bridges” series, created to highlight young pianists of unusual promise. Born in Tashkent, Rabinovich immigrated to Israel with his family in 1994. He now resides in Canada with his wife violinist Diana Cohen and daughter Noa.

Alex Cohen

Alexander Cohen has been the Principal Timpanist of the Calgary Philharmonic since 2011. A student of Paul Yancich and Richard Weiner, he graduated from the Cleveland Institute of Music in 2006. Shortly thereafter he was appointed as Principal Timpanist of the West Virginia Symphony- a position he held for five years. During those years, he maintained a busy freelance career, playing regularly with the San Diego Symphony, where he acted as Principal Timpanist during the 2007-2008 season. He has acted in the capacity of visiting Principal Timpanist with the Cleveland Orchestra, St. Louis Symphony, the St. Paul Chamber Orchestra and the Malaysian Philharmonic. He has also performed as timpanist with Marlboro Festival Orchestra, the National Arts Centre Orchestra, the Mainly Mozart Festival Orchestra, the Charlotte Symphony, the New World Symphony, the National Repertory Orchestra, the New York String Orchestra, and the American Academy of Conducting at Aspen. Alex is a founding member of ChamberFest West and ChamberFest Cleveland, where he has performs annually. Alex is also a practitioner of the Feldenkrais Method, having completed a four year training program under the direction of Aliza Stewart in Boston. A passionate outdoorsman, he enjoys biking, hiking, scrambling, backcountry skiing and ski mountaineering. Alex plays a custom set of Mark XIV timpani built for him by the American Drum Company in Denver, Colorado.

Franklin Cohen

Principal Clarinet of The Cleveland Orchestra since 1976, Franklin Cohen has distinguished himself as one of the outstanding clarinetists of his generation. He first gained international recognition and acclaim when, at the age of 22, he became the first clarinetist awarded First Prize at the International Munich Competition (the other first prize that year went to soprano Jessye Norman). Since then, Mr. Cohen has enjoyed an illustrious career as soloist, recitalist, recording and chamber artist, pedagogue and orchestral principal.

With his daughter, violinist Diana Cohen, Franklin Cohen is the co-artistic director of the critically acclaimed ChamberFest Cleveland, the first international summer chamber music festival in Cleveland, which presented its inaugural season in 2012. ChamberFest's huge success has led to an expanded vision for growth locally and internationally.

As a recitalist and chamber artist, Mr. Cohen has participated in the Aspen, Blossom, Casals, Marlboro, Santa Fe, and Sarasota music festivals. He has also been a featured artist with many of the world's leading chamber groups, including the Emerson, Guarneri, Takács, Tokyo, Miro, Miami, Orion, Shostakovich, Cavani and Ysaÿe string quartets and with the Chamber Music Society of Lincoln Center. Mr. Cohen has given countless master classes and seminars at prestigious universities and conservatories throughout the world.



Sterling Elliott

Cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and the winner of the Senior Division of the 2019 National Sphinx Competition. His orchestral appearances in the 2021/2022 season include Haydn Cello Concerto No. 2 with the San Antonio, Richmond, West Virginia symphony orchestras and the Indianapolis Chamber Orchestra; the Popper Hungarian Fantasy with the Orlando Philharmonic and Hawaii Symphony Orchestra, and the Elgar Concerto with the Midland Symphony.

He will appear in a Tuesday Matinee recital at Merkin Hall at the Kaufman Music Center, Ashmont Hill Chamber Music Society, and Tuesday Musicale, as well as chamber music at Festival Mozaic and with Shai Wosner and friends for Peoples Symphony Concerts. During the summer of 2021 Sterling debuted with the Los Angeles Philharmonic at the Hollywood Bowl performing the Tchaikovsky Rococo Variations led by Bramwell Tovey, with further appearances at Chamberfest Cleveland, and Music@Menlo.

Sterling Elliott is currently a Kovner Fellow at The Juilliard School where he is pursuing his Masters of Music degree studying with Joel Krosnick and Clara Kim. He completed his undergraduate degree in cello performance at Juilliard in May 2021. Sterling is currently represented for worldwide General Management by Colbert Artists in New York City. He currently performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.

Luosha Fang

Violinist and violist Luosha Fang brings her adventurous spirit to music ranging from canonical repertoire to world premieres. As a solo violinist, she has performed with the Saint Paul Chamber Orchestra, the Louisville Orchestra, the West Virginia Symphony, and the American Symphony Orchestra, with whom she gave the U.S. premiere of the Grażyna Bacewicz Violin Concerto No. 5. As a violist she has performed as soloist with the New Japan Philharmonic, the Nagoya Philharmonic Orchestra, the TOHO-Gakuen Orchestra, the Hiroshima Symphony Orchestra, the Slovak Radio Symphony Orchestra, the Atlantic Symphony, and the Bay-Atlantic Symphony.

Fang's chamber music career began as the founding first violin of the Chimeng Quartet. Since then she has played in the Marlboro, Krzyzowa, Kronberg, Ravinia, Festspiele Mecklenburg-Vorpommern, Bard Music, Caramoor, Aspen, Music from Angel Fire, and Incontri in Terra di Siena festivals. During 2021 and 2022, Fang was violist of the Pavel Haas Quartet in Prague.

After graduating from Bard with degrees in violin and Russian Studies, she attended the Curtis Institute. At this time, she began viola studies. In Fall 2019 she was invited to teach at the Bard College Conservatory of Music as instructor of violin/viola.

Fang plays on a Pietro Guarneri violin made in 1734 and a Dominique Peccatte bow kindly loaned by Dr. Ryuji Ueno. She plays on the 'Josefowitz' 1690 Andrea Guarneri viola.

William Hagen

William Hagen has performed as soloist, recitalist, and chamber musician across the United States, Europe, and Asia. In 2021, William made his debuts with the Chicago Symphony Orchestra at the Ravinia Festival, the Chamber Orchestra of Europe at the Rheingau Music Festival, and the Santa Fe Chamber Music Festival.

As soloist, William has performed with the Detroit, San Francisco, and Seattle Symphonies, and at the Aspen Music Festival. In Europe, he has soloed with the Frankfurt Radio Symphony, Vienna Radio Symphony, Brussels Philharmonic, the National Orchestra of Belgium, and Orchestre Philharmonique Royal de Liège. He also soloed in Japan with the Yokohama Sinfonietta and Sendai Philharmonic.

As recitalist and chamber musician, William has performed at Wigmore Hall and the Louvre, and collaborated with artists such as Steven Isserlis, Gidon Kremer, Edgar Meyer, and Tabea Zimmerman. He maintains an active schedule on both sides of the Atlantic, making frequent trips to Europe and cities around the US to play a wide range of repertoire.

In 2019, William released his debut album, "Danse Russe," with his good friend and frequent collaborator, pianist Albert Cano Smit.

A native of Salt Lake City, Utah, William began playing the violin at age 4, studying with Natalie Reed, Deborah Moench. Itzhak Perlman, Catherine Cho, Christian Tetzlaff, and Robert Lipsett. In 2015, William won 3rd prize at the Queen Elisabeth Competition in Brussels.

William performs on the 1732 "Arkwright Lady Rebecca Sylvan" Antonio Stradivari, on generous loan from the Rachel Barton Pine Foundation.

Andrei Ioniță

The Gold Medal-winner at the 2015 XV International Tchaikovsky Competition, phenomenal young cellist Andrei Ioniță was described as 'one of the most exciting cellists to have emerged for a decade' by The Times. He was a BBC New Generation Artist from 2016–2018 and was the Symphoniker Hamburg's Artist-in-Residence for the 2019–2020 season. A versatile musician focused on giving gripping, deeply felt performances, Andrei has been recognised for his passionate musicianship and technical finesse.

He made his US debut in 2017 with recitals in Chicago and Washington, D.C., and gave his New York debut recital in Carnegie Hall's Zankel Hall. Recent highlights have included concertos with the Münchner Philharmoniker, Orchestre symphonique de Montréal, BBC National Orchestra of Wales, BBC Philharmonic, Danish National Symphony, Royal Scottish National, San Diego Symphony and Yomiuri Nippon Symphony orchestras; he has also given recitals in Berlin, Hamburg, Zurich, Lugano, Barcelona and at leading festivals.

Andrei studied under Ani-Marie Paladi in Bucharest and under Jens Peter Maintz at the Universität der Künste Berlin. A scholarship recipient of the Deutsche Stiftung Musikleben, Andrei performs on a cello made by Giovanni Battista Rogeri from Brescia in 1671, generously on loan from the foundation.



Ayano Kataoka

Percussionist Ayano Kataoka is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. She has been a season artist of the Chamber Music Society of Lincoln Center since 2006 when she was chosen as the first percussionist for the society's prestigious residency program, The Bowers Program.

A retrospective of her early life along with interviews and performances were featured on the CMS' live stream program Artist Series in fall 2021. Together with cellist Yo-Yo Ma at the American Museum of Natural History, Ayano gave a world premiere of Bruce Adolphe's *Self Comes to Mind* for cello and two percussionists, based on a text by neuroscientist Antonio Damasio, and featuring interactive video images of brain scans triggered by the live music performance.

A native of Japan, Ayano began her marimba studies at age five, and percussion at fifteen. She received her artist diploma degree from Yale School of Music, where she studied with Robert van Sice. She is currently a full professor at the University of Massachusetts at Amherst.



Yura Lee

Violinist/violist Yura Lee is one of the most versatile and compelling artists of today. She is one of the very few in the world that has mastery of both violin and viola, and she actively performs both instruments equally.

At age 12, Yura Lee became the youngest artist ever to receive the Debut Artist of the Year prize at the "Performance Today" awards given by National Public Radio. She is also the recipient of the prestigious Avery Fisher Career Grant given by Lincoln Center in New York City.

As a chamber musician, Yura Lee regularly takes part in the Marlboro Festival, Salzburg Festival, Verbier Festival, La Jolla SummerFest, Seattle Chamber Music Festival, ChamberFest Cleveland, Caramoor Festival, Kronberg Festival, Aspen Music Festival, among many others.

Yura Lee studied at the Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. She now teaches at the Thornton School of Music, University of Southern California.

Yura Lee plays a fine Giovanni Grancino violin kindly loaned to her through the Beares International Violin Society by her generous sponsors. For viola, she plays an instrument made in 2002 by Douglas Cox.



Lorna McGhee

Lorna McGhee was appointed principal flute of the Pittsburgh Symphony Orchestra in 2012. Hailed as an "outstanding artist" (Der Standard, Austria) Lorna has performed concertos around the world with the London Symphony Orchestra, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, Manitoba Chamber Orchestra, Toronto Philharmonia, Victoria Symphony, Nashville Chamber Orchestra, Oregon Bach Festival Orchestra, San Luis Obispo Symphony, Minnesota Orchestra, Pittsburgh Symphony Orchestra, Kyushu Symphony, and Evergreen Symphony.

As a chamber musician and recitalist, Lorna has performed in venues such as the Wigmore Hall, London, the Louvre, Paris, the Schubertsaal of Vienna's Konzerthaus, and the Library of Congress, Washington. She has appeared at festivals such as the Edinburgh International Festival, Ottawa International Chamber Music Festival, Seattle Chamber Music Society, ChamberFest Cleveland and the Australian Festival of Chamber Music.

Lorna has performed as guest principal with Chicago Symphony, San Francisco Symphony, Minnesota Orchestra, London Symphony, London Philharmonic, Academy of St Martin in the Fields, and Chamber Orchestra of Europe. Before immigrating to North America Lorna was co-principal flute of the BBC Symphony Orchestra in London.



Jesse Morrison

Violist Jesse Morrison is a member of the Calgary Philharmonic Orchestra, and has performed with the Toronto Symphony Orchestra and the St. Paul Chamber Orchestra.

A native of Toronto, Jesse received a B.M. from the University of Toronto under Teng Li and an A.D. from the Glenn Gould School under Steven Dann. He graduated in 2017 with a M.M. from the New England Conservatory (NEC), studying with Kim Kashkashian.

He performed as a soloist at Jordan Hall in 2016 as the winner of the Chamber Orchestra Competition at NEC, and again in 2017 with the Symphony Orchestra.

Recipient of the 2016 Sylva Gelber Award, Morrison is an avid chamber musician and an alumnus of festivals such as Yellow Barn, Kneisel Hall, the New York String Seminar, the Banff Centre and Domaine Forget. From 2015-16 and from 2011-15 he was a member of the Neruda and Arkadas String Quartets, respectively.

Mr. Morrison is artistic director for Music for Food – Canada, which is a musician-led initiative that raises resources and awareness in the fight against hunger.



Matan Porat

Hailed by the New York Times for his “magnificent sound and breath of expression”, pianist and composer Matan Porat has performed in distinguished venues including the Philharmonie in Berlin, Carnegie Hall, Wigmore Hall, Concertgebouw Amsterdam, Auditorium du Louvre in Paris and Alte Oper in Frankfurt, and with orchestras such as the Chicago Symphony Orchestra, Sinfonia Varsovia, Polish National Radio Symphony Orchestra, Helsinki Philharmonic, and Hong Kong Sinfonietta.

Porat’s varied repertoire ranges from the complete Bach Partitas and Schubert Sonatas to Ives’ Concord Sonata and the Ligeti piano concerto. His debut CD for MIRARE, “Variations on a theme by Scarlatti” was praised as “a fantastic album that one should hear over and over again” by the Frankfurter Allgemeine Zeitung. Matan Porat has participated in many acclaimed festivals including Marlboro, Lockenhaus, Ravinia, Verbier, Hohenems, La Folle Journée, La Roque d’Antheron, Piano aux Jacobins and Musikfest Berlin. Chamber music appearances include performances with the Artemis Quartet, Quatuor Ysaÿe, Cuarteto Casals, Pacifica, Modigliani, Schumann and Jerusalem Quartets.

Porat also improvises live music for silent films, hailed by The New-Yorker’s Alex Ross as “an astounding feat of creative musicianship”.

Born in Tel-Aviv, Matan Porat studied with Emanuel Krasovsky, Maria João Pires and Murray Perahia, obtaining his Master’s degree from the Juilliard School.

Robert Uchida

Canadian violinist Robert Uchida, Concertmaster of the Edmonton Symphony Orchestra, enjoys a varied career as a soloist, orchestral and chamber musician, and educator.

Robert has been a concerto soloist with orchestras including the Alberta Baroque Ensemble, Edmonton Symphony, Kingston Symphony, Ottawa Symphony, Red Deer Symphony, Symphony New Brunswick, Symphony Nova Scotia, Orchestre de la Francophonie, and the National Arts Centre Orchestra of Canada.

Robert is Artistic Director of the Longshadow Music Festival in Yellowknife, Northwest Territories. He has taught and performed at music festivals throughout North America and was Artistic Director of the Acadia Summer Strings Festival from 2010-2013.

Before joining the Edmonton Symphony Orchestra, Robert was Concertmaster of Symphony Nova Scotia in Halifax. As a guest concertmaster, he has worked with the Kitchener-Waterloo Symphony, Netherlands Radio Chamber Philharmonic, Ottawa Symphony, Rotterdam Philharmonic, Royal Flemish Philharmonic, and the Vancouver Symphony Orchestra.

Robert is a violin instructor at the University of Alberta, and has held teaching positions at Acadia University and the Manhattan School of Music Precollege.

Josué Valdepeñas

Josué Valdepeñas enjoys a diverse career as a musician and is currently the Assistant Principal Cellist of the Calgary Philharmonic Orchestra. He has also performed with the Vancouver Symphony Orchestra as guest principal cello and the Toronto Symphony Orchestra as soloist. Mr. Valdepeñas received his undergraduate degree (B.M.) at Indiana University’s Jacobs School of Music as a student of Eric Kim. While at IU, he won the concerto competition and performed as soloist with the IU Chamber Symphony and Uriel Segal conducting. He was also a founding member of the Donatello String Quartet, with whom he won the prestigious Kuttner Quartet Competition in 2012 and made their Carnegie Hall debut in Weill Recital Hall later that year. After attending IU, Mr. Valdepeñas pursued his Artist Diploma at the Colburn School with Clive Greensmith.

Mr. Valdepeñas was a regular attendee of the Aspen Music Festival and School. He has attended the Banff Chamber Music Residency, the Ravinia Steans Music Institute’s Program for Piano & Strings in 2014 and 2015, and the New York String Orchestra Seminar in 2011 and 2012.

Laura Veeze

Dutch violinist and violist Laura Veeze has reached audiences on three continents as a soloist, recitalist, and chamber musician. She has held Principal Second Violin positions with the Radio Chamber Philharmonic in the Netherlands and with Symphony Nova Scotia in Canada. In addition to her position with the Edmonton Symphony Orchestra, she is Concertmaster of the Chamber Orchestra of Edmonton, and Principal Second Violin of the Alberta Baroque Ensemble.

As a chamber musician, Ms. Veeze was a member of the piano trio Ensemble Pavone, the Blue Engine String Quartet in Nova Scotia, and is a frequent guest artist at festivals such as Music by the Sea, Great Lakes International Summer Music Institute, Summer Solstice Music Festival, Scotia Festival, Musique Royale, New Music Edmonton, Early Music Alberta, and the Acadia Summer Strings Festival.

Ms. Veeze studied in Amsterdam and New York with Alexander Kerr and Sylvia Rosenberg. Laura is married to ESO Concertmaster Robert Uchida, and they enjoy the wonderful Edmonton community with their children, Marten and Noemi.

Board of Directors

Board of Directors

Heather Bourne, Chairman

Diana Cohen, Co-Founder

Brenda Erskine, Director

Peter Feldstein, Director

Robyn Gurofsky, Vice Chairman and Secretary

Veronica McDermott, Director

Roslyn Mendelson, Director

Rick Osuna, Treasurer

Roman Rabinovich, Co-Founder

Past Board Members

Dale Meister

Joan Meister

Glen Taylor

Staff

Diana Cohen, Co-Artistic Director

Roman Rabinovich, Co-Artistic Director

Mark Scholz, Administrative Assistant

Shirley Yule, Administrative Support

Librarian

Eric Farnan

Recording Engineer

James Clemens-Seely

Videographer

Emile Agopian

Photographer

Ryan HK

Program Notes

Eric Friesen, C.M.

Dr. Richard E. Rodda

Special thanks to Maureen Bennie for her many volunteer contributions, and to all of the volunteers who helped make our first season a success!



Music Up Close

Subscribe to our Series or get individual tickets from \$35. Visit calgarypromusica.ca for details.

MASTERS SERIES

- Parker Quartet
- Ensemble Caprice
- Maxwell Quartet & Stewart Goodyear, piano
- Phaeton Piano Trio
- St. Lawrence String Quartet

HORIZONS SERIES

- "Counterpoint in Motion"—Alexi Kenney, violin & Bridget Kibbey, harp
- "Free Will"—Marmen Quartet
- "Legacies"—Thalea Quartet & Michelle Cann, piano

CPM Calgary ProMusica
2022/2023 Concert Season

@calpromusica @calgarypromusica

Daughter

We create brands and we help brands create.

daughtercreative.com



COMMERX

Commerx is proud to be a sponsor of ChamberFestWest

Commerx designed and built the website for ChamberFestWest

Check out our website at www.commerx.com to view our services

We can help with all your digital services

www.commerx.com
(403) 301-3883 x222

IT Services & Systems Integration

- IT Managed Services & Consulting
- Data Center Management & Hosting
- Network Security & Cloud Integration

Design & Development

- Graphic & Digital Design
- Software Development & Integration
- Custom Applications & Web Development

Digital Strategy & Analysis

- Reputation Management
- Digital Marketing & SEO
- Content Strategy & SEM



Sponsors and Donors

Arts Partners

Honens
ProMusica
Calgary Philharmonic
Calgary Civic Symphony
Mount Royal Conservatory

Venue Partners

cSPACE
Contemporary Calgary
Studio Bell, home of the
National Music Centre
Bella Concert Hall at Taylor
Centre for the Performing Arts

In Kind Sponsors

Commerx
CBN Printing
Daughter Creative
Borden Ladner Gervais LLP
Michael Lipnicki Fine Pianos

Media Partner

CBC Music

ChamberFest West is grateful to the following individuals who have generously donated in this inaugural year. Our heartfelt thanks goes to all of these Founding Donors. Many have made three-year commitments allowing the organization to plan for the future.

Special thanks goes to Mr. Al Osten and Mr. Buddy Victor who made a transformational gift to ChamberFest West. This act of enormous generosity provides organizational sustainability as well as the possibility of important creative projects now and in the future. Their wish to contribute to creating a city rich with culture is inspiring. We can't thank Al and Buddy enough.

Donors

\$350,000

Al Osten and Buddy Victor

\$30,000

Doug and Laurie Strother

\$25,000

Heather and Ian Bourne
Dr. John Lacey, C.M.

\$20,000 - \$24,999

Larry and Jan Fichtner

\$10,000 - \$19,999

Nancy and Al Bellstedt
Jeremy Clark
Mary Rozsa de Coquet
Liz and Tony Fricke
John and Nadine Harder
Lisa Higham and Alan Covington

Judith Kilbourne
Letha MacLachlan, Q.C.
Jean and Rod McKay
Rochele Rabinovitz
Clarice Evans Siebens

\$5,000 - \$9,999

Ellen and Allen Borak
Diana Cohen and Roman Rabinovich
Helen Graham
David Lyons
The Morton Family Foundation
Gary Newell
Read Jones Christoffersen Ltd.
Shirley Yule

\$2,500 - \$4,999

Tibor Fekete
The Feldstein Family
Dr. Evelyn Jain
Bonita Limpert
Gail and Patrick McCarthy
Veronica and Jim McDermott
Dale and Joan Meister
Roselyn Mendelson and David Hodgins
Dr. Tony Settari

\$1,000 - \$2,499

Absolut Audio Video -
Ross and Sharon Sisson
Lillian Bartha
Cheryl Cohen

John and Patricia Conly
Irene and Walt DeBoni
Vicki and Russ McKinnon
Milavsky Family Fund at
the Calgary Foundation
Erika Pochailo
David and Maureen Thomas
Randall and Cecilia Gossen
Raghbir S. Seetal and
Josephine Davy-Seetal

\$500 - \$999

Alan Dornian
Norman and Kathy Schachar

\$250 - \$499

Jan and Doug Ewens
Kiyomi Fabian
Judy and Nick Kirton
Don and Norma Thurston
TMP Consulting Engineers
(Alberta) Ltd.

\$100 - \$249

Marga Betz
Barbara Morin
Margareta and Benno Nigg
Mary and Richard Shaw
Katherine van Kooy and
David Wartman

The following donated to a ChamberFest West fundraising event generously provided by Larry and Jan Fichtner.

Klementina and Steve Angyalfi
Irene Bakker
Shoshanna and Zeev Berger
Brinna Brinkerhoff and Jeffrey Newfeld
Gertrude Cohos
Dawn and Rao Darsi
Alan Dornian
Jan and Doug Ewens
Tibor Fekete
Christine Hampshire
Patricia Hodge
Deborah Janke and Scott Updegrave
Judy and Nick Kirton
Anne McNamara and Terry Lauder
Beverly MacLeod
Wanda and Larry Moffat
Arlene and John Nash
Margareta and Benno Nigg
Erika Pochailo
Josephine Davy-Seetal
Dr. Tony Settari
Maureen and David Thomas
Christoph and Christina Wuerscher

Those not listed due to print deadlines will be listed next year.

Thank you!

Heather Bourne, Diana Cohen, Al Osten, and Roman Rabinovich (l-r) celebrate a transformational gift from Al Osten and Buddy Victor.



Make a gift

Your contribution helps ChamberFest West achieve its mission:

Every individual donation enhances our ability to raise money from foundations, government, and corporations.

Donations keep ticket prices low and allow us to offer discounts to students and other groups.

Multi-year pledges make it possible to plan exciting programs into the future.

If you would like to contribute, please send your cheque, payable to ChamberFest West Society, to:
ChamberFest West, 919 Centre St NW, Box 119, Calgary AB T2E 2P6



CHAMBERFEST
WEST

chamberfestwest.com