



Stephen Chatman 70th Birthday Celebration

A co-presentation of the Canadian Music Centre,
Vancouver Chamber Choir, and the UBC School of Music.

Vancouver Chamber Choir
Kari Turunen conductor

Vetta Chamber Music
Joan Blackman violin
AK Coope clarinet
Julia Nolan saxophone
Jane Hayes piano
Patricia Hoy piano

MUSIC
ON THE POINT

CONCERTS WITH PERSONALITY

3 PM Sunday, March 6, 2022
Chan Centre for the Performing Arts



T. Patrick Carrabré

Director, School of Music and
Chan Centre for the Performing Arts
University of British Columbia

Stephen Chatman has helped several generations of composers find their voice. His music has also connected deeply with musicians and audiences around the world. He arrived at the UBC School of Music in 1976 and quickly established himself as an important teacher and mentor. His own musical language

soon evolved past the required modernism of the day to embrace a more personal approach, producing significant works across many genres, from the symphonic world to choral music and educational pieces.

Steve has been called the “dean of B.C. composers,” a title that is well deserved. His influence runs deep, in the varied approaches of his many students and the joy so many experience when performing or listening to his music. Musicality always comes first.

It is hard to imagine the UBC Composition Division without him, but his legacy lives on in so many components of our program. We are fortunate that Steve continues to be so active and we are proud to partner with CMC British Columbia, the Vancouver Chamber Choir and Vetta for this afternoon of Steve’s music. It has been delayed too long, but we finally get to honour him for his years of service and contributions to our School’s musical life.

On behalf of the whole School of Music, we wish you and Tara many years of joyful (and likely productive) retirement.



Sean Bickerton

BC Director, Canadian Music Centre

It is a true joy to welcome you to the first performance the Canadian Music Centre in BC has produced in more than two years — our Celebration of the acclaimed and award-winning composer Stephen Chatman. No choir has been more associated with Stephen's work than the Vancouver Chamber Choir, featured in today's performance alongside the outstanding musicians of Vetta Chamber Ensemble.

Stephen's legacy as a composer and teacher is remarkable. While he has written many more, just one hundred of his works have sold more than 500,000 copies. He has received literally dozens of music's highest awards and honours. And Stephen has taught an extraordinary group of composers who now form a significant vanguard of Canadian composition in the west including John Burge, Jocelyn Morlock, John Estacio, John Korsrud, Brent Lee, Larry Nickel, John Oliver, Bob Pritchard and Paul Steenhuisen, among others.

This concert is a true collaboration — between instrumentalists and choristers, between musicians and composer, and between the Chan Centre, the Canadian Music Centre in BC, the Vancouver Chamber Choir, and the UBC School of Music, epitomizing peaceful cooperation, shared effort, and our common love of and belief in the power of music to heal, to inspire, to help us articulate that which cannot otherwise be expressed.

Delayed by the pandemic, we had always intended to reschedule this concert once it was safe to do so as a celebration signalling the end of that terrible scourge. But it seems there is no clear finish line, no moment at which we can both finally mourn the loss of so many good people and celebrate our own survival. We also didn't anticipate that there would be war in the heart of Europe to further compound the suffering of the world.

So we meet at a much more complex time in history than we could ever have imagined when this concert was first delayed in 2020. But then, few in the world have captured that complexity, the emotional dislocation many here today must be feeling, better than Stephen Chatman and his glorious music.

Perhaps the best celebration of all is that we are all here to experience that complexity together. In that spirit, I hope you will allow your spirit to soar with the beauty so redolent in the work of this extraordinary creator.

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PROGRAM

In Memoriam Harry Adaskin

Joan Blackman violin and **Jane Hayes** piano

To the Garden the World for Saxophone and Piano

1. To the garden the world anew ascending
2. Out of the cradle endlessly rocking
3. The revolving cycles
4. With love, with love
5. Demon or bird! (said the boy's soul)

Julia Nolan saxophone and **Jane Hayes** piano

Etudes, Book 1 (world premiere)

- I. Maze
- II. Bash
- III. Left hand
- IV. Inversion
- V. Evolution

Patricia Hoy piano

Remember from Two Rossetti Songs

A Magical Machine

Lie still, lie still, my breaking heart

There Will be Rest from *It Will Not Change*

(with **Julia Nolan** soprano saxophone)

Vancouver Chamber Choir

INTERMISSION

approx. 15 minutes

Shimmering Wings from Preludes for Piano, Book 4
Patricia Hoy piano

Nocturne from Preludes for Piano, Book 4
Patricia Hoy piano

Trio for Clarinet, Violin and Piano
Scales
Blues
Dance
AK Coope clarinet, **Joan Blackman** violin,
Jane Hayes piano

There Will be Stars
What's Cookin'?' from Due South
How Sweet and Fair
(with **AK Coope** clarinet)
Elves' Bells
Vancouver Chamber Choir

*Please remember to turn off your phones, and note that
photography and recording are not permitted. Thank you!*

łá tə ná Chan Centre for the Performing Arts ʔamət ʔi ʔə tə ná
šx^wməθk^wəyəmaʔt təməx^w

The Chan Centre for the Performing Arts is situated within the heart of
Musqueam traditional territory



Stephen Chatman

As some of you know, my 70th birthday celebration concert was postponed due to the pandemic. It's wonderful to have been 69 for three years! I am grateful to the co-presenters, Canadian Music Centre, the Vancouver Chamber Choir, and the UBC School of Music, and also grateful to Vetta Chamber Music, Kari Turunen, the singers and the instrumentalists for what will be stunning performances today.

Actually, I am grateful for so much: to have lived a long healthy life; to be loved and supported by my family and friends; to have worked and collaborated with many outstanding colleagues, performers, choirs and ensembles throughout the world; for my propitious 45 year career at UBC; to have taught hundreds of talented music students; to have "had a tremendous influence on a generation of prominent composers" (Order of Canada); and finally, for a happy retirement from UBC since July, 2021.

Thank you all for the celebration this afternoon, one so meaningful to me.

With best wishes,
Stephen Chatman

Programme Notes

Stephen Chatman 70th Birthday Celebration

Esteemed Canadian violinist Harry Adaskin founded Canada's first professional string quartet, the Hart House Quartet in the 1920s and went on to start the UBC Music Department in 1946. **In Memoriam Harry Adaskin** (1995) was composed for Andrew Dawes and Robert Silverman as an eulogy. The high elegiac melodic fragments in the violin, accompanied by subdued and unorthodox keyboard sounds, are premonitory and motivically related to the final theme, which is an "other worldly" echo and quotation from Adaskin's most beloved Beethoven piano and violin sonata, No. 6 in A major, opus 30.

To the Garden the World for Saxophone and Piano (2006) was commissioned by Julia Nolan and Sandra Joy Friesen for the 2006 World Saxophone Conference in Slovenia. The five-movement work was inspired by Walt Whitman's poem, *To the Garden the World*, from which lines are extracted as titles of movements. It is an exuberant and challenging work—a unified intense expression within each of the brief stylistically contrasting movements.

Etudes, Book 1, written in 2015 for pianist, Patricia Hoy, is a collection of five virtuosic studies. Each of the fast, energetic pieces explores a specific motivic idea and pedagogical technique. Given the current pandemic and other circumstances, the world premiere performance has been delayed until today.

Remember, a setting of an evocative Christina Rossetti poem was commissioned in 1999 by the Vancouver Chamber Choir. It uses a simple unmetred style and homophonic texture to match the poet's plaintive pleas. There is a folk-like simplicity to the melody, too, based on the rise and fall of the words.

Commissioned by Central Bucks High School West, Doylestown, Pennsylvania, **A Magical Machine** (2005) is a "sound piece" encompassing a short text and music created simultaneously by the composer. Any mysteries or questions about the nature of the "machine" are deliberate.

In Lie still, lie still, my breaking heart (2019), a fragment from Christina Rossetti's poem, *Mirage*, the poet commands her "breaking heart," through urgent repetitions, to "lie still and break." The grief of a lost love changes her "life, and the world" forever. The harmonically rich homophonic setting concludes with an intense reprise, featuring a solo descant.

Commissioned by The University of Michigan in 2011, **There Will be Rest** is from a set of pieces entitled *It Will Not Change* for saxophone and SATB chorus. Sara Teasdale's text conveys a yearning to "find the crystal of peace, -- above me, Stars I shall find." The soprano saxophone and soprano solo soar above lyrical contrapuntal choral textures.

Shimmering Wings and Nocturne from Preludes for Piano, Book 4 were commissioned in 2009 by the North Vancouver Registered Music Teachers Association. A set of four volumes, *Preludes* is a diverse collection of programmatic pieces spanning various levels from elementary to advanced and offering a wide spectrum of contemporary idioms, styles and moods.

Trio for Clarinet, Violin and Piano (2001) was commissioned by Michigan State University for the Verdehr Trio. The first movement, a "warm-up" of etude-like diatonic scales in octaves, thirds and tenths, moving in parallel and contrary motion is in contrast to the second movement, a slow and improvisatory blues. The syncopated and lively third movement is a contemporary "groove" of dance-like ostinati.

Commissioned by Marietta College Choir (Ohio), **There will be stars** (2012) for 2 soprano soli and SATB chorus is a setting of Sara Teasdale's poem. It begins with a motive that is repeated both in the original and inverted forms throughout the piece. The addition of two treble solo voices emphasizes the height of stars "over the place forever."

What's Cookin'? (2016) was commissioned by Morehead State University in Morehead, Kentucky. The piece is from *Due South*, one of a series of four choral suites that explore the cultural and natural wonders of various regions of North America. The text, by poet Tara Wohlberg, is a long list of mouth watering southern delicacies.

How Sweet and Fair (2001) for SATB chorus and clarinet, commissioned by the Mount Royal Choral Association, includes settings of *Go, Lovely Rose* by Edmund Waller and *To Daffodils* by Robert Herrick. These beautiful texts not only reflect feelings about "sweet and fair" flowers but also poignantly express sentiments of a "short time to stay" and inevitable death.

Elves' Bells (2006), commissioned by the Maryland State Boychoir, exudes a driving masculine energy. The elves' wide range of "bell sounds", often loud and syncopated, conjures up fanciful images of celebrations, parties, games or even mischief and naughty pranks.

—Stephen Chatman



Kari Turunen

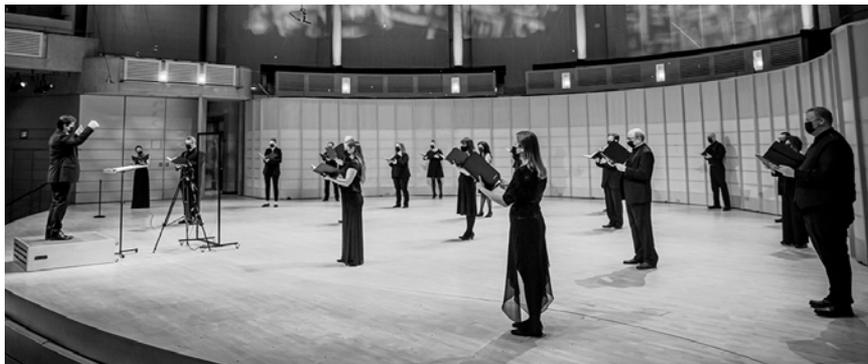
The Vancouver Chamber Choir welcomed Kari Turunen in 2019 as its second-ever Artistic Director in 49 years. Prior to his arrival in Vancouver, Dr. Turunen was a versatile performer on the Finnish choral and vocal music scene. A former college-level teacher, he continues to be a full time conductor, clinician, adjudicator and lecturer in Vancouver, Finland and abroad.

As Artistic Director, he has led prominent Finnish choirs Akademiska Damkören Lyran (1998–2009), Akademiska Sångföreningen (2008–2019), Kampin Laulu chamber choir (2011–2019), the choir of the cantors of the Finnish Lutheran Church and Chorus Cantorum Finlandiae (2011–2019), Spira Ensemble (2012–2019), and the professional early music performers Ensemble Petraloysio and I Dodici, with which he continues to occasionally work. He has won numerous prizes at national and international festivals with his groups and was named choral conductor of the year in Finland in 2008.

Dr. Turunen is a founding member of Lumen Valo, a professional vocal ensemble of eight voices. Lumen Valo has been a driving force on the early music scene in Finland since its conception in 1993 and has made a name for itself in almost 250 concerts around Finland and Europe. The group has recorded nine CDs, all of them critically acclaimed for their fresh programming and quality of singing.

He was educated at the University of Helsinki and the Sibelius Academy where he studied choral conducting (MA). He holds a doctorate in early music performance practice from the University of the Arts, Helsinki.

Vancouver Chamber Choir



Artistic Director Kari Turunen began leading the Vancouver Chamber Choir – one of Canada’s premier professional choral ensembles – in September 2019, its 49th concert season.

Jon Washburn founded the choir in 1971 and it has become an amazing success story, ranking with the handful of North America’s best professional choruses and noted for its diverse repertoire and performing excellence. The choir has presented concerts at home in Vancouver and on tour across Canada. International excursions have taken them to the USA, Mexico, Japan, China, Hong Kong, Taiwan, South Korea, Finland, France, Germany, the Czech Republic, Russia, Estonia, Latvia, Lithuania and Ukraine.

Honoured with the Margaret Hillis Award for Choral Excellence by Chorus America, the choir has performed countless concerts and broadcasts, released 36 recordings and received numerous awards. Foremost supporters of Canadian music, they are responsible for commissions and premieres of over 350 choral works by 150 composers and arrangers, most of whom are Canadian. Over the years the choir has sung over 4,000 performances of works by Canadian composers, in addition to their extensive international repertoire.

The choir’s award-winning educational programs include the Conductors’ Symposium for advanced choral conductors, Interplay interactive workshops for choral composers, Focus professional development program for student singers, OnSite visitations for school choirs, the biennial Young Composers’ Competition, and many on-tour workshops and residencies.

Vancouver Chamber Choir

Kari Turunen conductor

sopranos

Emily M Cheung

Jane Long

Siri Olesen

Krista Pederson

Lorraine Reinhardt

altos

Dinah Ayre

Maria Golas

Britney Huynh

Fabiana Katz

tenors

Eric Biskupski

Sam Dabrusin

Tom Ellis

Eric Schwarzhoff

Rob Workman

basses

Steven Bélanger

Paul Nash

George Roberts

Wim Vermeulen

Jaime Yoon

Vetta Chamber Music

Vetta Chamber Music has been presenting high calibre chamber music with some of the best musicians from BC for over 35 years. The society has gained a reputation as being the pre-eminent locally produced chamber music series in Vancouver. In both 2018 and 2019 Vetta was named “runner up” best classical ensemble in Georgia Straight’s peoples’ choice awards and also the Vancouver Courier “Stars of Vancouver” awards, and was a nominee for the 2021 Western Canadian Music Awards.

Besides producing around 25 concerts a year in the lower mainland and on Salt Spring island, Vetta has also partnered with other organizations including the CMC, Heart of the City Festival Vancouver, Elektra Women’s Choir; Vancouver Chamber Choir; Victoria Summer Music Festival, Maple Ridge Music Society, Pender Harbour Music Society, Music at Wentworth Villa, Chamber Music Kelowna, West Coast Winter Music Society Tofino and ArtSpring on Salt Spring Island.

In addition, Vetta has an ongoing cross-cultural collaborative project which combines First Nations and western music traditions- Seasons of the Sea, with music by Jeffrey Ryan, and words by Rosemary Georgeson, First Nations (Sahtu Dene/Coast Salish) storyteller. The work was recently filmed in June 2021 at the Bill Reid Gallery in Vancouver.



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Joan Blackman

Artistic Director of Vancouver's Vetta Chamber Music Society, Ms. Blackman enjoys a vibrant and varied musical life. She served as Associate Concertmaster of the Vancouver Symphony for many years and has performed and recorded as soloist with the Vancouver Symphony, Victoria Symphony, CBC Radio Orchestra, Turning Point Ensemble and the Banff Festival Orchestra.

She also teaches privately and has given masterclasses throughout BC. Ms. Blackman is known throughout Canada and the US as a fine chamber musician and has performed with premier groups such as the Penderecki String Quartet, the Purcell String Quartet and the Gryphon Trio. Besides performing and curating the Vetta Chamber Music series in Vancouver, she works with the Canadian Music Centre in their Celebration concert series.

She has also appeared at summer festivals including the Hornby Island Festival, the Pender Harbour Chamber Music Festival, Kaimera, and the Victoria Summer Music Festival.

"Your heart would need to be made of stone not to have loved Joan Blackman's splendid solo ". "Shapelier phrases and sweeter tone would be hard to imagine", "a ravishing tone", "first rate soloist", "exchanged lines meltingly in a flawless performance" "playing with lyricism, precision, and evident joy"; are some of the accolades that have graced Joan's reviews.

AK Coope

AK performs with an eclectic array of ensembles, including the Vancouver Symphony Orchestra, Vancouver Opera Orchestra, Vancouver New Music Ensemble, and Victoria's Aventa Ensemble, among others, having played concerts across the globe. She is a long-time member of contemporary chamber music ensemble Standing Wave (with whom she has recently released a new album: *20thC Remix*),



and of Turning Point Ensemble, with whom she can be seen in a number of recent live-stream concerts. AK is also a founding member of both the Ad Mare Wind Quintet and Cascadia Reed Quintet, and has enjoyed many musical adventures, from Couperin to cutting-edge, with both groups.

During the pandemic, she has been busy making a wide variety of recordings and is looking forward to a number of new releases in the months to come. On the video front, she is thrilled to have been a part of Marcus Goddard's *Antarctica: Life Emerging*, and to have been able to contribute a solo work (*Leaning*) to the Canadian Music Centre BC Chapter's Unaccompanied video series in July 2021, currently viewable on their website.

AK holds a BMus from UBC and an MMus from Northwestern University, Chicago. She is a respected adjudicator and clinician and is on faculty at both the VSO School of music and the Vancouver Academy of Music.



Julia Nolan

Remaining active as a performer in 2020-2021, Julia Nolan premiered *Luminous Blue*, an unaccompanied piece for alto saxophone by Jeffrey Ryan, performed with the Vancouver Symphony (Gershwin's *Rhapsody in Blue* and *An American in Paris*), Weill (*Three Penny Opera*), and Milhaud (*Creation of the World*), in addition to a concert called "Tango, Klezmer, and Jazz" for the Vetta Chamber Music Series (Joan Blackman, violin; Jane Hayes, piano; and

Jodi Proznick, bass) that featured premiered works by Fred Stride and Jodi Proznick.

Days before lockdown in March 2020, Julia Nolan was the featured soloist with Sinfonia Orchestra performing Stefan Hintersteiner's *Saxophone Concerto*. In October 2019, Saxophilia Saxophone Quartet presented the Canadian premiere performance of Nicolas Scherzinger's *Cross Court* with the Acadia University Wind Ensemble.

As soloist with the West Coast Symphony, Julia performed Hintersteiner's concerto in Albania, Montenegro, Kosovo, and Macedonia. In 2018 she released a cd with Jane Hayes and Joan Blackman (*Chromaticity*) and

another cd with the Saxophilia Saxophone Quartet. Julia performed Jeffrey Ryan's concerto *Brazen* with the Lubbock Symphony in 2016 (previously premiered with the Vancouver Symphony and the Victoria Symphony Orchestra) and premiered *Cool Cut* by John Oliver with the Turning Point Ensemble. She recorded with Denis Bedard (2014), with the Naden Band of the Royal Canadian Navy (2015) performing Robert Buckley's *Prestidigitation*. She recorded with Alan Matheson's jazz groups on the cd "Intrada" and with the CBC Orchestra as soloist (Tableaux de Provence/Paule Maurice, and two concertos by Fred Stride, and Ian McDougall).

Patricia Hoy

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Across North America, Europe and Asia Patricia Hoy has established herself as a soloist and chamber musician. After completing her doctoral studies at the University of Southern California, she returned to Vancouver where she joined the piano faculty at Capilano University. In 2007, she moved to the UBC School of Music where she coordinated and taught in the piano chamber music program. She is currently a member of the piano performance faculty.



In addition to performing Patricia has served as artistic director and programmer for music festivals in Banff and Vancouver Island. In 2011, she was invited by the German Government to perform a series of recitals in North Korea, a musical, cultural and political experience that was truly unforgettable. She has been a featured soloist with the CBC Orchestras and with the Quebec, Montreal, Vancouver, Ventura, UBC and USC symphonies. Her recordings span a variety of styles from standard repertoire to avant-garde improvisational. Her 2015 collaboration with German cellist, Alexander Suleiman entitled *Atavistic Music* (Naxos/TyxArt) won a major German critics choice award.



Jane Hayes

Since her debut with the Toronto Symphony, Jane Hayes' concerts have taken her across Canada, the United States, Europe, Mexico and China. An active recording artist, she has over 25 CDs available on many prestigious labels. Two CDs – *Sassicaia* with clarinetist François Houle and *Four Jays* with Vetta Chamber Players – were recognized with nominations for the Western Canada Music Awards. Since

leaving her position as music department head at Kwantlen Polytechnic University in 2020, Jane has been able to focus on recording, performing, and inspiring young talent to understand the language of music.

As a founding member of the Turning Point Ensemble, Jane's passion for contemporary solo and chamber music has been nourished. Bringing to life new works and music that is rarely heard publicly has been and will continue to be an important part of her creative life. She has been featured in CMC concerts featuring the music of Alexina Louie, Barbara Pentland and Ross Alden. Recent recording projects have included commemorative CDs for the late Canadian composers John Burke and Nikolai Korndorf, both scheduled for release in 2022. She will be a juror for the 2022 Eckhardt-Gramatté competition, a national competition for the performance of Canadian and contemporary music.

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CONCERTS WITH PERSONALITY

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Chan Centre for the Performing Arts
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Trio Canada

David Gillham violin
Eric Wilson cello
Chiharu Iinuma piano

Antonin Dvořák Piano Trio No. 4 in E minor, "Dumky"
Dmitri Shostakovich Piano Trio No. 2 in E minor



David Gillham
violin



Eric Wilson
cello



Chiharu Iinuma
piano

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UBC Campus + Community Planning (UTown@UBC) and
Chan Centre for the Performing Arts.*

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Vetta Chamber Music.*



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