



2020 - 2021

35<sup>TH</sup> SEASON

ARTISTIC DIRECTOR

JOAN BLACKMAN

V I R T U A L   C O N C E R T   S E R I E S  
T A N G O   K L E M E R   J A Z Z

---

*A contemporary exploration of works in eclectic genres*

Watch online anytime between  
Thursday, March 11<sup>th</sup>, 2021 at 2 p.m. PST to  
Sunday, March 14<sup>th</sup>, 2021 at midnight PST

[www.vettamusic.com](http://www.vettamusic.com)

# TANGO KLEZMER JAZZ

## PROGRAM

**Maurice Ravel** (1875-1937)  
*Sonata pour violon & piano*

---

II. Blues

**George Gershwin** (1898-1937)  
*Three Preludes*

---

I. *Allegro ben ritmato e deciso, solo piano*

II. *Andante con moto e poco rubato,*  
*arr. by Sigurd Rascher for alto saxophone & piano*

III. *Allegro ben ritmato e deciso,*  
*transcribed by Jascha Heifitz for violin and piano*

**Srul Irving Glick** (1934-2002)  
*The Klezmer's Wedding*





**Serban Nichifor**

*Klezmer Dance*

**Astor Piazzolla (1921–1992)**

*Oblivion*

**Astor Piazzolla (1921–1992)**

*Primavera Porteña (Buenos Aires Spring)*

**Fred Stride**

*Four Stellar Jays (commissioned by Vetta)*

**Jodi Proznick**

*Sun Song Suite (arrangement commissioned by Vetta)*

---

*So Near So Far*

*Ancient Yearning*

*Storm*

Y O U   A R E   I N V I T E D   T O   A  
M E E T   &   G R E E T   W I T H   A R T I S T S

---

2:00PM PST  
SUNDAY, MARCH 14<sup>TH</sup>, 2021

We invite you to join us online on Zoom to meet with the performers and have an opportunity to chat with them about the music and performance.

HERE'S HOW TO JOIN US

1. Visit [www.vettamusic.com](http://www.vettamusic.com)
2. Click on Concerts > Concert Three - Tango Klezmer Jazz
3. Enter password `concert3tangoklezmer` for meeting details

# CONCERT SEASON 2020/2021

Presented by Vetta Chamber Music

A season of virtual concerts in partnership with Chan Centre for the Performing Arts

SEASON SPONSOR MICHAEL PIDGEON

*Acknowledging the unceded homelands of the xʷməθkʷəy̓əm (Musqueam),  
Skwxwú7mesh (Squamish), and Selílwitlh (Tseil-Waututh) Nations.*

## PROGRAM NOTES BY JOAN BLACKMAN

---

### **Maurice Ravel (1875-1937)** *Sonata pour violon & piano*

#### **II. Blues**

Ravel was enraptured by jazz, spending nights in the Cotton Club and mingling with George Gershwin and Paul Whiteman among others. In 1928, Ravel wrote an article for the American journal *Musical Digest* titled "Take Jazz Seriously!", where he explains, "Abroad we take jazz seriously. It is influencing our work. The Blues in my sonata, par exemple, is stylized jazz, more French than American in character perhaps, but nevertheless influenced strongly by your so-called 'popular music.'"

The Blues movement from Ravel's *Sonata in G major* is celebrated for its evocation of blues singing, bending the pitches and free in rhythm to a steady accompanying beat. In this movement, however, it is not always the violin that

is the blues singer, sometimes the two trade places, and the violin accompanies the piano by strumming pizzicato. Even for today's listener, the effect is modern and dramatic.

---

### **George Gershwin (1898-1937)** *Three Preludes (1926)*

The *Three Preludes* are short piano pieces that Gershwin first performed at the Roosevelt Hotel in New York City in 1926.

#### **I. Allegro ben ritmato e deciso**

This prelude begins with a five-note blues motif which recurs throughout the movement. The syncopated rhythms are based on the Brazilian *Baião*, a music and dance style based on a syncopated duple meter rhythm typically played on based the *zabumba*, a flat, double-headed bass drum played with a mallet in one hand and a stick in the other, each striking the opposite head of the drum for alternating high and low notes.

## **II. *Andante con moto*, arr. by Sigurd Rascher for alto saxophone and piano**

Gershwin referred to the second prelude as “a sort of blues lullaby.” The subdued melody winding its way above a smooth, steady bassline sounds even more suave in this arrangement for alto saxophone and piano.

## **III. *Allegro ben ritmato e deciso*, transcribed by Jascha Heifetz for violin and piano**

Jascha Heifetz transcribed the *Three Preludes* for violin and piano in 1942. Both instruments are showcased in this E flat minor prelude in which Gershwin explores a Spanish flavour. After a brief and dramatic introduction, the violin and piano trade off with question-and-answer phrases, and after a brief, highly syncopated middle section, the question-and-answer pair returns assertively in octaves, difficult enough for the piano, let alone the violin!

---

## **Srul Irving Glick (1934–2002)**

### ***The Klezmer’s Wedding* (2002)**

Klezmer is an instrumental musical tradition of the Ashkenazi Jews of Central and Eastern Europe. The essential elements of the tradition include dance tunes, ritual melodies, and virtuosic improvisations. Klezmer would have been played at weddings and other social functions.

Srul Irving Glick is one of Canada’s most prolific composers, and he set out to write a piece in the Klezmer tradition. Full of wry humour, virtuosic improvisatory passages and expressive sobs, exhilarating dances and flamboyant if not drunken rhythms, one can imagine the whole celebratory evening as it ramps up to a feverish frenzy!

---

## **Serban Nichifor *Klezmer Dance– dedicated to Michelle Gingras* (2010)**

What to say about this fun little bonbon except that it is an earworm, and Julia does wonders playing a clarinet part on her soprano saxophone!

---

## **Astor Piazzolla (1921–1992) *Oblivion* (1984)**

Piazzolla wrote *Oblivion* in Rome in 1984 for the soundtrack to the film version of Luigi Pirandello’s 1922 stage play *Enrico IV*. It is one of the most performed works of Piazzolla and with its wistful and bittersweet melody transcends the ordinary and leaves us either breathless or weeping.

## **Primavera Porteña (Buenos Aires Spring) (1970)**

Piazzolla has transported the tango from the dance clubs to the concert halls of the world. Though he studied classical composition with Alberto Ginastera and then

Nadia Boulanger, he found his own voice by tapping into his passion for the culture and music of his native land.

*Primavera Porteña* is part of a series titled *Estaciones Porteñas* or *The Four Seasons of Buenos Aires*. Many arrangements exist, and for this concert we have devised our own to fit our quartet of baritone saxophone, violin, bass and piano. The tango launches boldly into a jagged melody in the violin. From here, the main theme passes among the instruments with tiny variations, the texture thickening, the intensity growing. The middle section is a slow melody, first played by the mournful baritone saxophone, and then by the violin where it takes on a pleading, desperate tone only to be launched back into the raunchy tempo by the bass.

---

## **Fred Stride** ***Four Stellar Jays (a Vetta commission) (2002)***

NOTES BY FRED STRIDE, JAN. 2021

A new commission. A new piece. A new puzzle.

Some time in 2020 I was approached to contribute a piece for a Vetta Chamber Music concert scheduled for March of 2021. The theme for the program was to be jazz and other dance-based styles of music. Accepting a commission is always an exciting proposition and I looked forward to the challenge of writing something new.

For me jazz is rhythm, in all its many forms and subtle complexities. I've always loved the forward drive and momentum of jazz, particularly swing, which in the hands of master players brings many layers of rhythmic subtlety. For non-jazz performers sustaining such rhythms and drive, and the sometimes



### **VIRTUAL CONCERT FOUR** **STRING QUINTETS THAT ROCK**

**Watch anytime between Thurs. 2 p.m. until Sun. midnight PST, April 15th to 18th, 2021**

Both Brahms and Mozart saved their best ideas for viola quintets. Join the Vetta Chamber Players for the string player's ultimate program.

**BUY TICKETS** at our digital box office at [www.vettamusic.com](http://www.vettamusic.com).

rhythmic complexity that can be attached, for relatively long periods can be quite difficult without the aid of a rhythm section, especially the presence of a drummer. So playing this type of music places extra demands on musicians that do not play intensely rhythmic music on a daily basis.

I also love to play with, in all my writing, rhythmic relationships between various parts of an ensemble. The rhythmic relationships I seek are not like those contemporary composers who get down into the extremely fine details of extremely complex subdivisions. The relationships I play with should sound somewhat familiar and have an intense rhythmic bounce, as if playing for dancers.

I'm very fortunate in being asked to write for this lineup of players. I worked with all of them at one point or another and they are all magnificent players, able to play almost anything you throw at them. I can pretty much write whatever I want.

I didn't have a strong idea about what I would do regarding content, other than I wanted it to be rhythmic and boisterous. One day, as the deadline started to loom, I was playing around with a particular scale. I liked what I was able to do with it. I didn't end up using that sound, but it did lead me on to something else that I was able to use as a starting point.

The piece ended up in three distinct sections. The first has the desired rhythmic bounce I wanted. But I eventually arrived at a point where the music needed a distinct contrast. I then came up with the idea of a lyrical melody set against a bass pedal and simple moving minor chords. The third section uses a somewhat familiar jazz rhythmic groove and harmony.

Throughout the piece I wanted to create a fair amount of rhythmic interaction between the players, which is a quality I enjoy in all great jazz but also in jazz composers such as Clare Fischer and Chick Corea and in the great chamber music of Bela Bartok.

The title, *Four Jays*, or *Four Stellar Jays*, while not overly imaginative, plays off the first letter of each of their first names. It's just a bit of fun.

---

## **Jodi Proznick** ***Sun Song Suite***

Jodi Proznick's *Sun Song Suite* is taken from her album *Sun Songs* which she wrote when she faced with two sets of emotionally charged news. First, the immense joy of discovering she was pregnant and would enter the brave new world of motherhood, and second the intense sorrow of learning her mother was diagnosed with early onset dementia and would live in slow decline for the rest of her days.

The title for *Sun Songs* is a play on words. First, it is a dedication to her son, and second, an idea of a life as sunrise and sunset. As if standing on the horizon watching two suns simultaneously rise and fall, yet both lighting up the sky in different ways. These are the polarities explored through each song: birth, death, the learning and unlearning of life, and the emotions that arise in its quieter moments.

Jodi was thrilled to be asked to create a suite of songs out of the larger song cycle for the Four Stellar Jays, Julia, Jane, Joan and Jodi, and to and mentor the group on improvisation. She says, “We chose the songs that explored the urge to create while weathering the storms of love, life and loss.

“Ancient Yearning” pulls from a poem by Vancouver poet, dancer, and scholar Celeste Snowber: “We are the language of stars, torsos swimming in light. Primal songs reside in our flesh.” These lines deliver a melody that is indeed primal and revealing, reminiscent of John Coltrane’s “Love Supreme”. And while the song “Storm” encapsulates moments of panic and worry amidst the struggle of modern-day life, the story weaves back to hope in “So Near, So Far” which reflects on staying connected to loved ones that have passed on.

## LYRICS

### **Ancient Yearning**

*We are the language of stars*

*torsos spinning in light  
primal songs  
reside in our flesh  
Commune with the infinite  
underbelly of heart  
let what we long for  
come to the surface  
Trees and tears are our prayers  
creation resides in us  
ancient beginnings  
yearning for home*

~ Celeste Snowber

### **Storm**

*The storm is comin'  
The storm is comin'  
The storm is comin'  
Gotta hold on tight  
Put your roots down deep, lift your  
branches high  
Put your roots down deep, lift your  
branches high  
Put your roots down deep, lift your  
branches high  
'Cause beyond the clouds there are  
stars in the sky  
The storm is comin'  
The storm is comin'  
The storm is comin'  
Gotta hold on tight*

~ Jodi Proznick

### **So Near, So Far**

*Words, they may come and go  
But when I close my eyes  
I hear you there  
Time moving fast and slow  
But when I call your name  
you're always there  
It's in the air  
So near, so far  
So near, so far  
So near, so far you are  
Yes, you are*

~ Jodi Proznick



Since her debut with the Toronto Symphony, Jane Hayes' concerts have taken her across Canada, the United States, Europe and Mexico. An active recording artist, she has over 20 CDs available on the Fanfare, EMI, Centrediscs, ATMA, Artifact, CBC-Musica Viva and CBC SM5000 labels. Jane moved to B.C. in 1993 to become a faculty member in the newly opened Music Department of Kwantlen Polytechnic University in Langley. Her passion for teaching was recognized when she received the 2015 Distinguished Teaching Award in the Faculty of Arts. Jane enjoyed a year-long sabbatical in 2017-2018 when she devoted her energy to two main projects: researching possibilities for long-distance music education in northern B.C.; and giving a series of recitals and master classes at universities and private music schools in the Henan and Guangdong provinces in China to foster professional development among Chinese piano professors. As a result of her work in China,

she was appointed Guest Professor at Henan Polytechnic University. After 27 years, Jane has officially left Kwantlen to focus on her performing and mentoring passions.

In recent years she has appeared regularly on concert stages in every combination from duo through large ensemble, as soloist with orchestra to chamber collaborator. She has been a partner of such esteemed artists as cellist Harvey Shapiro, violinist Robert Davidovici, and flutists Julius Baker and Bonita Boyd among others. She is a founding member of Vancouver's Turning Point Ensemble, the Yarilo Ensemble and Sea and Sky (violinist Joan Blackman; clarinetist François Houle; saxophonist Julia Nolan). This season's highlights will include presentations of the complete Beethoven Cello Sonata Cycle with Pamela Highbaugh Aloni of the LaFayette Quartet along with several livestream and video performances around the province.



**Julia Nolan**  
**SAXOPHONE**

In May 2020, Julia Nolan recorded Luminous Blue, an unaccompanied piece for alto saxophone by Jeffrey Ryan. In March 2020, Julia Nolan was the featured soloist with Sinfonia performing Stefan Hintersteiner's Saxophone Concerto. As guest soloist with the West Coast Symphony Orchestra tour (2018), Julia presented this concerto in Albania, Montenegro, Kosovo, and Macedonia. In 2016, Julia performed Jeffrey Ryan's concerto Brazen with the Lubbock Symphony and premiered Cool Cut by John Oliver with the Turning Point Ensemble. She recorded with Denis Bedard (2014), the Naden Band of the Royal Canadian

Navy (2015) performing Robert Buckley's Prestidigitation, and in 2018, released a cd with Jane Hayes and Joan Blackman (Chromaticity) and another cd with the Saxophilia Saxophone Quartet. 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).

In October 2019, Saxophilia Saxophone Quartet presented the Canadian premiere performance of Nicolas Scherzinger's "Cross Court" with the Acadia University Wind Ensemble.

Julia Nolan teaches saxophone at the University of British Columbia, Kwantlen Polytechnic University, and the Vancouver Symphony Orchestra School of Music. She is an Artist-Clinician for Yamaha, Canada and Rousseau Musical Products.

## **BECOME A VETTA MEMBER!**

With your single or family subscription, you get:

- Access to all Vetta At Home Online Concerts
- Access to all programs
- Program notes
- Downloadable concert talks and extra content
- Access to previous online concerts to be enjoyed at your convenience



By becoming a member, you are also supporting Vetta's mission and vision to share chamber music in an engaging and intimate way.

SUBSCRIBE on our website at [www.vettamusic.com](http://www.vettamusic.com).



**Joan Blackman**  
**VIOLIN**

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 B.C.

Ms. Blackman is known throughout Canada and the U.S. 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. Joan is also a member of the Sea and Sky collective which has released two CDs and performs throughout B.C.

Joan has appeared on numerous series including Music in the Morning, Music Fest Vancouver, the Jeffrey Concerts in London, Ontario, and the American String Project. 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.*



**Jodi Proznick**  
**BASS**

Two time Juno-nominated bassist, composer, producer and educator Jodi Proznick has earned a reputation as one of Canada's finest jazz artists. She has won numerous National Jazz Awards, including Bassist of the Year in '08 and '09. Her group, the Jodi Proznick Quartet, was awarded the Acoustic Group of the Year and Album of the Year in '08 and the Galaxie Rising Star at the Vancouver International Jazz Festival in '04. She has been

a guest artist with the Vancouver Symphony Orchestra, Chor Leoni, Elektra Women's Choir, the Vancouver Chamber Choir, the Vancouver Chinese Music Ensemble and many others and has performed at many major festivals and concert venues throughout North America.

She is currently the Jazz Studies Chair at the VSO School of Music and Artistic Director of the VSO SofM Summer Jazz Workshop. With her latest critically acclaimed CD *Sun Songs* (Cellarlive), Jodi was awarded the 2019 Western Canadian Music Jazz Artist of the Year.

## **LOVE US, SUPPORT US**

Please help us make music flourish by making an online donation or become a Vetta member with a single or family subscription with access to all At Home with Vetta Online Concerts and more!

Make a donation or subscribe on our website at [www.vettamusic.com](http://www.vettamusic.com)



# THE VETTA CHAMBER MUSIC SOCIETY

gratefully acknowledges the following for their generous support.

## DISTINGUISHED BENEFACTORS

(\$5000+)

B.C. Arts Council  
City of Vancouver  
Deux Mille Foundation  
Martha Lou Henley Foundation  
Michael Pidgeon  
Linda Siegel Foundation  
Province of B.C.  
Anonymous

## BENEFACTORS

(\$1000-\$4999)

Stir Arts & Culture Vancouver  
Terra Breads  
Tom Lee Music  
Larry Blackman  
Jean Elder  
Michael Lansky  
Gillian & Russell Smith

## PATRONS

(\$500-\$999)

Daniel Blackman  
Carol Brown  
June Ryder & Michael Church  
Pam & Dave Gurd  
Steve & Susan Reznick  
Les & Marita Tulloch

## DONORS

(200-\$499)

Norma Boutillier  
Jim & Sheila Buttar

Beth Carter  
Ross Colliver  
Barbara Dill  
Jordan Dufault  
Ronald Dyck  
Yasuko Eastman  
Heather Franklyn  
Joanne Harada  
William Hay  
Barbara & Peter Kaiser  
Merle & Rob Kamin-Goldberg  
Mila Kubicek  
John Moore  
Yuko Wong  
Colin Young  
Sarah Yuan

## SUPPORTERS

(\$100-\$199)

Marnie Carter  
Yee Chan  
Ricardo Foschi  
Hugh & Sylvia Greenwood  
Paula Hart  
Christine McGilvray  
Peter Moskos  
Lynn Northfield  
Victoria Olchoweci  
Karl Raab  
Margaret Skelly  
Margaret Spencer

## FRIENDS

(up to \$99)

Elizabeth Bell  
Nicola Bell

Mona Benjamintz  
Ruth Bolliger  
Charles Brook  
Sheila Burke  
Marilyn Clark  
Kathleen Deakins  
Maureen DeLandreville  
Annette Dorrepaal  
Ann Doyle  
Josine Eikelenbloom  
Edward & Helga Enns  
Linda Eterman  
Marijn Eterman  
Delaine Faulkner  
Christine Gemeinhardt  
Elizabeth Guilbride  
Elizabeth Hunter  
Wendy Kaye  
Catherine Kerr  
Margie Korrison  
Allison Leja  
Karen MacLeod  
Noni Mate  
Lorna McCreath  
Donald & Judy McLennan  
Dorothea McMillan  
Laura Moore  
Paul Moritz  
Adrienne Ross  
Nancy Ross  
Shirley & Martin Salomon  
Donia Sims  
Angela Smith  
Mary Stewart  
Kerry Strayton  
Isabel Wood

## BOARD OF DIRECTORS

**Peter Kaiser** Chair  
**Joanne Harada** Vice-chair  
**David Gurd** Secretary  
**Sarah Yuan** Treasurer  
**Marnie Carter**  
**Michael Lansky**  
**Michael Pidgeon**  
**Les Tulloch**

## VOLUNTEERS

Richard Alexander  
Linda Bierbrier  
Norma Boutillier  
Christine Chipperfield  
Fred Cupido  
Gloria Davies  
Sheila Foley  
Joni Greer  
Pam Gurd  
Daniel Howard  
Gene Homel  
Gerald Joe  
Barbara Kaiser  
Jane Le Bas  
Michael LeBas  
Katarine Nemcek  
Jo Pegler  
Jim Peerless  
Marie Pryce  
Leighton Robinson  
David Sinclair  
Barbara Wallace  
Jeanie Westendorf  
Sharron Wilson

## SPONSORS

SEASON SPONSOR

**Michael Pidgeon**



MARTHA LOU HENLEY  
CHARITABLE FOUNDATION



Linda Siegel  
Charitable Foundation



## VETTA CHAMBER MUSIC

would not be possible without the support of concert-lovers like you.

If you want more concerts like this, please consider a tax deductible donation.

WEBSITE & ONLINE BOX OFFICE [VETTAMUSIC.COM](http://VETTAMUSIC.COM)  
OR CALL 778.837.2303

