



2023 - 2024

38<sup>TH</sup> SEASON

ARTISTIC DIRECTOR

JOAN BLACKMAN

[WWW.VETTAMUSIC.COM](http://WWW.VETTAMUSIC.COM)

# MUSIC FOR ETERNITY

Jose Franch-Ballester - *clarinet*

Joan Blackman - *violin*

Ariel Barnes - *cello*

Jane Hayes - *piano*

**FRIDAY, MAR. 8, 2024 | 2:00PM**  
**West Point Grey United Church**

**SATURDAY, MAR. 9, 2024 | 7:30PM**  
**West Vancouver United Church**

*with the support the Music Matters fund at  
the West Vancouver Foundation.*

**SUNDAY, MAR. 10, 2024 | 2:00PM**  
**Pyatt Hall**

*with the support of the  
Alan and Gwendoline Pyatt Foundation*

**MONDAY, MAR. 11, 2024 | 2:30PM**  
**ArtSpring**

*with the support of the  
Salt Spring Island Foundation*

## PROGRAM

**John Mackey** (b. 1973)

*Tango for clarinet, violin, cello, and piano*

**Johannes Brahms** (1833-1897)

*Trio for Clarinet, Cello, and Piano, Op. 114*

I. Allegro

II. Adagio

III. Andantino grazioso

IV. Allegro

## INTERMISSION

**Olivier Messiaen** (1908-1992)

*Quartet for the End of Time*

I. Liturgie de cristal

II. Vocalise, pour l'Ange qui annonce la fin du Temps

III. Abîme des oiseaux

IV. Intermède

V. Louange à l'Éternité de Jésus

VI. Danse de la fureur, pour les sept trompettes

VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps

VIII. Louange à l'Immortalité de Jésus

## PROGRAM NOTES

### John Mackey

*Tango for clarinet, violin, cello, and piano* (2000)

American composer John Mackey wrote *Breakdown Tango* for the Antares Quartet in 2000. The clarinet, violin, cello and piano quartet was later adapted for concert band with ballet, commissioned by the Parsons Dance Company and choreographed by Robert Battle.

*Breakdown Tango* is in sandwich, or ABA, form with a peculiar tango forming the middle of the sandwich. It begins with a rhythmic ostinato in the violin which evolves as entries from the piano, clarinet, and cello dovetail into a virtuosic cornucopia of ideas which devolve into the slower tango theme. It does not last long, as the rhythmic ostinato takes over, gradually accelerating back to the A section, the other side of the sandwich. The rhythmic drive provides a unifying thread throughout the piece, and the clever interplay between the instruments keeps it fresh, contemporary and in the moment.

### Johannes Brahms

*Trio for clarinet, cello, and piano, Op. 114* (1891)

Johannes Brahms was on the brink of retirement when he encountered the remarkable clarinetist Richard Mühlfeld. Deeply moved by Mühlfeld's artistry, Brahms decided to postpone his retirement and compose four final works, all featuring the clarinet. Though Brahms's fascination with the lyrical and technical possibilities of the clarinet is evident throughout this autumnal trio, the texture is balanced among the three instruments, and his maturity is evident in the depth and breadth of musical expression and the way the passionate outer movements bookend the simpler middle movements.

With the first movement, Brahms paints a dark and melancholic mood from the lonely cello solo at the beginning to the decisive crush of the final cadence. The cello, often in the tenor clef, engages in a musical dialogue with the clarinet, as if the instruments were deeply enamored with each other. Brahms assigns both themes to the cello initially, then repeats and expands them with the clarinet. The first theme is wistful but ascending with hope, and the second theme introduces the heroic. After the development, the first theme is transformed by extending the time value of the notes and breaking up the phrases. Scale passages are introduced as a further form of conversation, sometimes pianissimo as if the musicians do not want the conversation to end.

The middle two movements are simpler and elegant, like intermezzi that bring back delicacy, innocence, and hope. First, the slow movement continues the dialogue at a slower pace, simpler, with one line singing at a time at first. This time the clarinet presents the main theme, with the cello repeating and continuing it. The second theme is a broad phrase for the clarinet, initially against a cello pizzicato accompaniment. All instruments participate in weaving a delicate web of musical meditation. The gentle and lilting third movement, appropriately marked *Andantino grazioso*, is an easy-going waltz with a set of variations. Brahms takes a simple folk-inspired theme and transforms it gracefully with each variation that unfolds. The middle section features clarinet runs in a rocking rhythm.

The final movement launches us immediately back to the dark and passionate mood of the first movement. The cello presents both themes, but the clarinet quickly joins in as Brahms plays with rhythm, using syncopation and canons. At the end the three instruments unite in a final statement

#### Vetta Chamber Music Society

acknowledges that we work, rehearse, and perform on the ancestral and unceded land of Indigenous nations.

We acknowledge and raise our hands to the Coast Salish Peoples including the Tsleil-Waututh (səlilwətaʔt), Kwikwetlem (kʷikʷəłəm), Squamish (Sḵwxwú7mesh Úxwumixw), and Musqueam (xʷməθkʷəyəm) First Nations.

We also acknowledge the unceded territory and ancestors of Coast Salish First Nations of Salt Spring Island which include the Quw'utsun Tribes (Cowichan), Spune'luxutth (Penelakut), BOKEĆEN (Paquachin), MÁLEXEL (Malahat), S7ÁUTW (Tsawout), WJOŁELP (Tsartlip) and WSIKEM (Tseycum) First Nations.



of the first theme, this time with no rhythmic ambiguity. The cycle from wistful to serene to nostalgic to powerful passion is complete.

### **Olivier Messiaen**

#### *Quartet for the End of Time* (1940–1941)

Olivier Messiaen was one of the most original composers of the twentieth century. He was also a devout Catholic with an interest in mysticism and the supernatural, a poet and an accomplished amateur ornithologist. The *Quartet for the End of Time* was composed at a Nazi prison camp, where he was a prisoner, for the instruments and musician prisoners available. That it was premiered for an audience of prisoners and camp officials is as unbelievable as it is miraculous. There are many books that could be written on the history and context of the first performance as well as on Messiaen's own theories and treatises about his own, unique musical language which had mystical and religious meanings, but we will concentrate on Messiaen's own thoughts about the piece. Messiaen explained that the violin was the singing element, the clarinet the colourful element, the cello the vibrant element, and the piano the enveloping element. He wrote in the Preface to the score that the work was inspired by text from the Book of Revelation. No matter if the religious element does not resonate with the listener, it is impossible not to be moved by this monumental work. Messiaen clearly touched the heavens and transcended the messiness of human experience through this composition, creating a testament to faith, beauty, and timelessness in impossible circumstances.

Here, in Messiaen's own words, is his lengthy preface to describe each movement, translated from French.

I. *Crystal Liturgy* (entire quartet): Between three and four in the morning, the awakening of birds: a solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this onto a religious plane and you have the harmonious silence of Heaven.

II. *Vocalise, for the Angel who Announces the End of Time* (entire quartet): The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and cello.

III. *Abyss of the Birds* (solo clarinet): The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

IV. *Interlude* (clarinet, violin, cello): A scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

V. *Praise to the Eternity of Jesus* (cello, piano): Jesus is considered here as the Word. A broad phrase, "infinitely slow" on the cello, magnifies with love and reverence the eternity of the Word, powerful and gentle, "whose time never runs out". The melody stretches majestically into a kind of gentle, regal distance. "In the beginning was the Word, and Word was with God, and the Word was God."

VI. *Dance of the Fury, for the Seven Trumpets* (entire quartet): Rhythmically, the most characteristic piece of the series. The four instruments in unison imitate gongs and trumpets (the first six trumpets of the Apocalypse followed by various disasters, the trumpet of the seventh angel announcing consummation of the mystery of God) Use of added values, of augmented or diminished rhythms, of non-retrogradable rhythms. Music of stone, formidable granite sound; irresistible movement of steel, huge blocks of purple rage, icy drunkenness. Listen especially to all the terrible fortissimo of the augmentation of the theme and changes of register of its different notes, towards the end of the piece.

VII. *Tangle of Rainbows, for the Angel Who Announces the End of Time* (entire quartet): Recurring here are certain passages from the second movement. The angel appears in full force, especially the rainbow that covers him (the rainbow, symbol of peace, wisdom, and all luminescent and sonorous vibration). – In my dreams, I hear and see ordered chords and melodies, known colors and shapes; then, after this transitional stage, I pass through the unreal and suffer, with ecstasy, a tournament; a roundabout co-penetration of superhuman sounds and colors. These swords of fire, this blue-orange lava, these sudden stars: there is the tangle, there are the rainbows!

VIII. *Praise to the Immortality of Jesus* (violin, piano): Large violin solo, counterpart to the violoncello solo of the 5th movement. Why this second eulogy? It is especially aimed at the second aspect of Jesus, Jesus the Man, the Word made flesh, immortally risen for our communication of his life. It is all love. Its slow ascent to the acutely extreme is the ascent of man to his god, the child of God to his Father, the being made divine towards Paradise.

## THE ARTISTS

### Jose Franch-Ballester

The multi-award-winning Spanish clarinetist Jose Franch-Ballester (FrAHnk Bai-yess-TAIR) is considered one of the finest classical soloists and chamber music artists of his generation. He has been hailed for his “technical wizardry and tireless enthusiasm” (The New York Times), his “rich, resonant tone” (Birmingham News), and his “subtle and consummate artistry” (Santa Barbara Independent). The recipient of a prestigious Avery Fisher Career Grant in 2008, and winner of both the Young Concert Artists and Astral Artists auditions, he is a solo artist and chamber musician in great demand.

As a concerto soloist Mr. Franch-Ballester made his New York debut in 2006 with the Orchestra of St. Luke’s at Lincoln Center. He has also performed with the BBC Concert Orchestra, Louisville Orchestra, Princeton Symphony Orchestra, Santa Barbara Chamber Orchestra, Wisconsin Philharmonic, Louisiana Philharmonic, Hilton Head Symphony Orchestra, Malaysian Philharmonic Orchestra, and various orchestras in his native Spain.

Mr. Franch-Ballester made his New York recital debut at the 92nd Street Y, and has appeared in recital at the Isabella Stewart Gardner Museum in Boston, Iowa State University, the Buffalo Chamber Music Society, and the Mondavi Center for the Performing Arts. He performs regularly with the Chamber Music Society of Lincoln Center both in New York City and on tour, and also acts as principal clarinet of the Santa Barbara-based chamber music collective Camerata Pacifica.

U.S. festival appearances include the Saratoga Chamber Music Festival, Music@Menlo, Mainly Mozart, Bridgehampton Chamber Music Festival, Music from Angel Fire, Chamber Music Northwest, and Skaneateles Festival. Abroad, Mr. Franch-Ballester has appeared at the Usedomer Musikfestival in Germany, the Verbier Festival in Switzerland, the Cartagena Festival Internacional de Música in Colombia, the Kon-Tiki Festival in Norway, and the Young Concert Artists Festival in Tokyo.

### 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 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.

### Ariel Barnes

Described as creating a “mesmerizing musical experience” by combining his “deep personal connection” (*Toronto Live Music Report*), “luscious tone and technical prowess” (*The Vancouver Sun*), Ariel Barnes has been hailed as “truly an inspiring artist...the outstanding Canadian Cellist of his generation” (*Maestro Bramwell Tovey*). Barnes international concert engagements in Europe, North America and Asia include concerto appearances, chamber music collaborations and solo recitals, featuring performances in such venues as Taiwan’s National Concert Hall, Canada’s Orpheum Theatre, Germany’s Meistersingerhalle, Smetana Hall in Prague and the Tisch Auditorium in New York City. His critically acclaimed recordings have been released on the Paladino (AUS), Orlando (AUS), Analekta (CAD), CentreDiscs (CAD), Redshift (CAD) and PARMA/Ravello (USA) record labels, and his solo appearances include collaborations with world-renowned orchestras in Europe, North America, and Asia. With a passion for creating 21st Century Art Music he is consistently involved in working with composers and ensembles to develop new literature for the cello as a solo and chamber music instrument, currently having 6 Concerti and 11 Solo and Chamber works written especially for him. He is former Principal Cellist with the Vancouver Opera Company, CBC Radio Orchestra, Vancouver Symphony Orchestra and is currently Principal Cellist of the Nuremberg Symphony Orchestra.

At the core of his nourishment as an artist are his chamber music projects and collaborations. Dedicated to this genre for nearly 20 years, his partners have included the Zodiac Trio, Dover String Quartet, St. Lawrence String Quartet, Musica Intima, members of the Attacca String Quartet, Manhattan Chamber Players, Australian String Quartet, Ensemble Made in



Canada and the Formosa String Quartet, and many individual artists. Harpist Heidi Krutzen and Ariel Barnes form COULOIR, a cello/harp duo dedicated to developing a body of 21st Century Art Music for this colourful and evocative combination of instruments. COULOIR was awarded the honour of "2016 Artist of the Year" at the Western Canadian Music Awards for the release of their second recording, MAXWELL, MUHLY & COULOIR.

**Jane Hayes**

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 BC 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 BC; 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).



**VETTA**  
**CHAMBER MUSIC**

<b>ARTISTIC DIRECTOR</b> Joan Blackman	<b>BOARD OF DIRECTORS</b> Joanne Harada, Chair Linda Siegel, Vice-Chair Peter Kaiser, Treasurer Dave Gurd, Secretary
<b>GENERAL MANAGER</b> Sarah Ballantyne	Debbi Toole Les Tulloch
<b>MARKETING &amp; COMMUNICATIONS</b> Camille van der Sloot	

---

PO Box 19148  
2302 West 4th Ave  
Vancouver BC, V6K 4R8  
[vettamusic.com](http://vettamusic.com)

MUSIC MATTERS FUND AT



**MARTHA LOU HENLEY**  
CHARITABLE FOUNDATION

**Alan and Gwendoline**  
**Pyatt Foundation**  
SEASON SPONSOR  
SUNDAY CONCERTS AT PYATT HALL

**Linda Siegel**  
Charitable Foundation



## DONORS & SUPPORTERS

**LEGACY GIFTS:** Estate of Ursula Bell

**DISTINGUISHED BENEFACTORS** (\$5000+): Alan and Gwendoline Pyatt Foundation | Deux Mille Foundation | Suso Gyax | The Martha Lou Henley Charitable Foundation | Linda Siegel Charitable Foundation | Gillian Smith, in honour of Russell Smith | Anonymous

**BENEFACTORS** (\$2500 - \$4999): Lawrence Blackman

**CO-SPONSORS** (\$1000 - \$2499): Marnie Carter | Alan and Mary Coombes | Amelia Jean Elder | Michael Lansky | Estate of Marilyn Clark | Wendy McDonald | Brian Swanson | Les R Tulloch

**PATRONS** (\$500 - \$999): Wendy K Andersen | Beth Carter | Adrienne S Chan | Charles and Lucile Flavelle Family Fund | Michael Church & June Ryder | Catherine & Ross Collver | Mona Culham | Ronald Dyck & Walter Stewart | Charles Flavelle | Niels and Nixe Gerbitz | David & Pam Gurd | Joanne Harada | Hilliard Family Fund | Rolf Keitel | Hisako Kurotaki | Susan Reznak | Debbi Toole

**SUPPORTERS** (100-\$499): Anne Adrian | Barbra Arnold | Bryant & Sharon Avery | Sarah Ballantyne | Alan and Elizabeth Bell | Elizabeth Bell | Gary R Bell | Doris and Peter Bietenholz | Joan Blackman | Paul & Marg Boeda | Margaret Borthwick | Norma Boutillier | Charles Brook | Pille Bunnell | Cecilia Burcescu | Yee Chan | Gillian Chetty | David D Clark | Jim & Gwen Maclean Cruickshank | Claudette M De Pape | Geoff Dennis & Jane McCoy | Lawrence & Yvonne Diamond | Barbara A Dill | William Dow | Ann Doyle | Susan Eadie | Margot Ehling | Sharon Farquharson | John and Patricia Flannagan | Sheila Foley | Martha & Ricardo Foschi | Heather Franklyn | Nancy Fraser | Lorne Ginther | Christine Gordon | Kathleen & Gordon Gray | Hugh and Sylvia Greenwood | Helen Hansen | Paula L Hart | William (Bill) M Hay | Peter Herd | Helen Hinchliff | Adam Horvath | Linda M Hunt | Ronald A Jobe | Peter Kaiser | Catherine J Kerr | Janet Kidnie | Paula Kiffner & Carol Wright | Mila Kubicek | Felician Kurnicki | Michael T Le Bas de Plumetot | Allison Leja | Sharon Lowe | Donna Mah | Cicela Mansson & Seth Berkowitz | Teresa Manuck | Kathleen Mara | Georgina Marcotte | Bob & Jill McIvor | Donald & Judy McLennan | Bernadette Mertens-McAllister | David R Millen | John Moore | Paul Moritz | Laura Munn | Lynne Northfield | Victoria & Alex Olchowecki | Ruth Orcutt | Jeannine Paquette-Lau | Josephine Pegler | Mary F Pollock | Eveline & Karl Raab | Joan Rike | Adrienne Ross | Shirley & Martin Salomon | Clark Saunders | Frank Schrack | Claudia Schroder-Adams | Robert F Sheffield | Arnold & Ann Shoichet | George & Bridget Sipos | Margaret Skelley | Gordon Stahl | Linda Stender | Richard Stetson | Louise Stringer | Alec Tebbutt | Jan Tennant | Fred Valle & Cathie Harris | Lois Walker | Bruce M Watson | Simon Wheeler | Audrey Wild | And 5 Anonymous Supporters

**FRIENDS** (\$25 - \$99): Sheila Allan | Robert W Altwein | Jennifer & Derek Barrio | Deanna Charlton | Diane I Clark | Charles P and Sandra Cohen | Satya Danu | Gloria Davies | Maureen Davis | Jacqueline Day | Maureen DeLandreville | Carole Eyles | Beverly Ferguson | Suzanne & Christopher Finch | Amanda Gamley | Monica Gold | Nancy Griffin | Ronald Hawkins Jennifer Higgin | Paul Hollenberg | Elizabeth Hunter | Terry Jevne & Ken Phelan | Marguerite Ko | Mona J Kriss | Verity Livingstone | Gwen Lowe | Richard & Julie Martin | Barbara May | Christine McGilvray | Mary McKinney | Paul McManus | Jim Miller | Molly Murray | Christine Nicolas | Henriette Orth | Marika Roe | Joanna Rotecka | Janet Silver | In Memory of Vivian and Mac Silver | Anke Smeele | Barry & Sheila Spence | Mary Lynn Stewart | Kerry Strayton | Sandra Sveinson | Holly Sykes | Cheryl Tobias | Louise Turgeon | Kevin R Yip | And 3 Anonymous Friends

This list includes donations received by March 1, 2024.

## VETTA VOLUNTEERS

**We would like to give a round of applause to our wonderful volunteers!**

Leslie Bauming | Larry Blackman | Norma Boutillier | Fred Cupido | Benjamin Dadoun | Nou Dadoun | Gloria Davies | Lesley Dawson-Burns | Patricia Flannagan | Sheila Foley | Dave Gurd | Pam Gurd | Joni Greer | Lizann Hedalen | Gene Homel | Barbara Kaiser | Peter Kaiser | Avril Klann | Hisako Kurotaki | Michael Le Bas | Jane Le Bas | Debbie San | Donna Shannon | Rosemary Speakman | Jean Westendorf

## VETTA CHAMBER MUSIC

would not be possible without the support of concertgoers like you.  
Please consider a tax-deductible donation.

**[vettamusic.com/donate](http://vettamusic.com/donate)**

## LAST CONCERT OF THE SEASON

---

### SCHUBERTIAD E WITH ANGELA CHENG

We are delighted to welcome back internationally renowned pianists Angela Cheng and Alvin Chow to close our 2023-24 season! On the slate is Schubert F minor Fantasie for 4-hands, Mozart Piano Quartet in E flat major, K 493 and the effervescent Trout Quintet, a program to make our hearts sing!

We are also excited to unveil the 2024-25 season brochure at this finale!

**FRI. APR. 26, 2024 | 2:00 PM**  
West Point Grey United Church

**SUN. APR. 28, 2024 | 2:00 PM**  
Pyatt Hall

**SAT. APR. 27, 2024 | 7:30 PM**  
West Vancouver United Church

**MON. APR. 29, 2024 | 2:30 PM**  
ArtSpring

Tickets and Information:  
[vettamusic.com](http://vettamusic.com); 604-861-1756

FOLLOW US ON SOCIAL MEDIA



@VETTAMUSIC



@VETTACHAMBERMUSIC