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centre de musique canadienne

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concert series



CELEBRATING CANADIAN COMPOSERS

Hubert Klyne Headley Celebration

Friday • November 17, 2017 • 7:00pm

As a courtesy...

Please turn off the sound for all phones and other electronic devices.

You are welcome to take **non-flash** photos during applause between pieces, but please refrain from taking photos during a performance and between movements, thank you.



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Program Editor • Stefan Hintersteininger
Program Designer • Tom Hudock
Paper generously provided by C-PAC

Letter from the BC Director

To discover great music never heard, or even to rediscover beautiful music not heard for a half century (and then only once) is a rare gift indeed. And yet this process of discovery, and rediscovery, lies behind our knowledge of some of the greatest composers of our time.

Bach, for instance. It wasn't until Felix Mendelssohn's efforts to help make Bach's works accessible to a wider public that he was rescued from obscurity. Even Haydn was badly neglected in favour of the great Romantics until the neo-classical movement in the 20th century began re-visiting the great classical composers.



It was not much more than a year ago that CMC BC Head Librarian Stefan Hintersteininger connected with Dr. Headley's family, and helped Headley gain status posthumously as an Associate Composer of the Canadian Music Centre. But when Stefan first began looking through the handwritten scores in the twenty or so boxes of archival materials donated to us by his family, he immediately recognized a master composer and grew increasingly excited as he worked his way through the two dozen scores contained in that treasure trove.

Stefan's enthusiasm proved contagious and we all got caught up in the excitement of rediscovering this 'lost' composer. Tonight Stefan — also a much sought-after cellist — joins some of the most gifted performers in Vancouver to bring us these rare treasures of chamber music.

It's our hope that you will enjoy discovering Headley's sublimely beautiful music as much as we have.

A handwritten signature in black ink, appearing to read "Sean Bickerton".

Sean Bickerton, BC Director
Canadian Music Centre / Centre de musique canadienne

About Tonight's Concert



Hubert Klyne Headley (1906-1995) enjoyed enviable success as a composer, conductor and educator in the United States before settling in Canada around 1960.

He would spend most of the remainder of his long life here, composing, conducting, leading the choir at Kerrisdale Presbyterian Church, and teaching music in the Vancouver, Langley, and Sunshine Coast School Districts.

Klyne also spent several years in the 1970s establishing the music program at Cambrian College in Sudbury, Ontario, and taught at Douglas College in New Westminster before his retirement.

This evening, we are thrilled to present three of Hubert Klyne Headley's greatest chamber works. Together, they offer a fascinating insight into a searingly brilliant and largely unexplored musical mind.

The program begins with a charming set of miniatures for oboe and piano, *Vignettes for Ballet*, inspired by ancient Chinese poetry.

The ebullient, neo-classical *Septet for Woodwinds and Strings*, last heard in Vancouver in 1962, is made up of themes drawn from Klyne's mostly unperformed magnum opus, the choral symphony *Prelude to Man*.

Klyne's dark-hued, solemn, almost Brahmsian *Quintet for Clarinet, Strings and Piano* is the most substantial work on the program. As far as is known, the piece has not been heard since its first performance in 1957.

It is not often that one has the opportunity to experience for the first time such extraordinary compositions. We hope you enjoy the concert as much as we have enjoyed rediscovering Hubert Klyne Headley's compelling story.

And above all, we hope that this concert is a first step towards Klyne's music becoming more widely known and appreciated.

Hubert Klyne Headley (1906-1995)

Hubert Klyne Headley, born in West Virginia in 1906, was recognized as a piano and organ prodigy at an early age. His mother was an accomplished organist and his father a prominent educator. The family moved to California when he was six, and at ten he was introduced to Maurice Ravel, an encounter which had a profound influence on his musical development. In 1928, he took his Bachelor's degree in music at the University of the Pacific, and in 1937 he graduated with a Master of Music degree from the Eastman School of Music. Headley did graduate work at Eastman for the next two summers.

From 1939-1954 he taught theory and composition at the University of California, Santa Barbara. During the 1940s he became known internationally as a composer, concert pianist, and conductor. In 1942 he was awarded the prestigious Edward McDowell Fellowship in Composition. A notable event was his 1946 concert tour, where he performed as a pianist and conducted his own compositions in Paris, London, Budapest, Prague and other European venues.



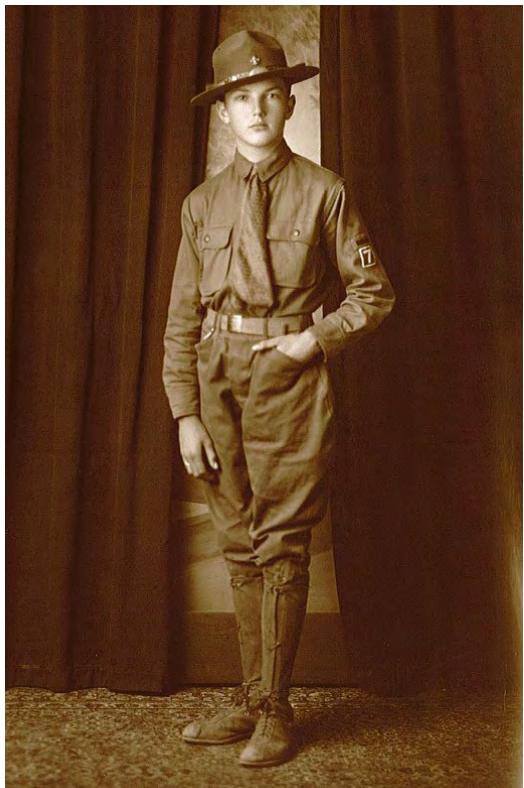
Headley left the University of California in 1954 to take a position as head of the department of composition at the Cornish School of Applied Arts in Seattle, Washington. He became the founder and conductor the Cornish Junior Symphony Orchestra and served as Executive Vice President of the Allied Arts of Seattle. Following his stay in Seattle he took up residence in Vancouver, British Columbia. In Vancouver he wrote *Peace*, a triptych for orchestra and children's choir, commissioned by the Brno Children's Choir, Czechoslovakia. Headley's magnum opus was *Prelude to Man, A Symphonic Cycle in Four Volumes* for orchestra, speech choir, chorus and ballet, with a text by poet Chard Powers Smith. Although some portions of this work were performed, it has never been heard in its entirety. Headley remained in Canada until his death in 1995 at the age of 89.

Speaking of the nature of music and its role in human life, Headley wrote in 1946, "Somehow, music can stir our souls and bridge the gap between what we imagine the world to be and what we conceive as its potential state of being. When hungry souls hear from a great symphony those cherished, dreamed-of and longed-for expressions and can say, 'that is the way I have always felt inside, but I never knew until now how it should be said!' — that is how great art is born."

— Stanley V. McDaniel • Professor Emeritus, Department of Philosophy,
Sonoma State University • March, 2006

Liner Notes Courtesy of NAXOS of Canada. To enjoy this recording, as well as thousands of others, visit NaxosMusicLibrary.com.

A True Story



On a sunny spring morning a small boy sat quietly in the balcony of his beautiful church listening to the organist play. It was very early and the organist was unaware of anyone present in the empty church.

As so frequently happens, it is during the quiet moments when there is no apparent reason for playing, except for the pure joy of expression, that a fine artist is at his best. That was the case with this organist. There seemed to be no motivation for playing at this hour except because of an inner feeling of joy and inspiration, a private communion with the source of all music.

As the boy listened in rapt attention and deep responsiveness there came over him a feeling of tranquility and peace. He seemed to be lifted out of this world. Very quietly, an inner voice spoke to the boy saying, "If you can ever make anyone feel as you now feel through your music — that will be your mission in this life."

Remaining still and utterly absorbed in the music, and now the voice, the boy slowly rose to gaze out to the great stained glass windows. The sunshine through these windows had given the church a kind of beauty that was to remain with the boy all his life.

He knew with an inner strength and conviction what he would do with his life. Although he was only ten years of age, he had had an experience, a revelation which was to remain with him all his life. He had composed and played music as a pianist since he was much younger, but always because he had the feeling of having a driving force within him that could not be denied. Now he knew why.

Now this boy is grown up. At this time he is seventy-three years of age. He still has this feeling, this desire to play. Never has there been any deviation from his earliest feelings that he must play and continue to play the music which pours through him as an endless stream.

This boy has not become famous. Somehow this has never been his desire. But as the years have flowed on he has become a better channel for the music which is always there, only waiting to be expressed. This gives him joy, and there have been many who have expressed the same feeling, all of whom constantly remind him of "The Voice" telling him when he was only a boy — "this is your mission in life!"

— Hubert Klyne Headley

Klyne's Musical Life in BC



My stepdad, Hubert Klyne Headley, taught composition at Douglas College for several years. Earlier in his career in Canada, when he lived on the Sunshine Coast, he worked as Music Supervisor for that school district, travelling sometimes by boat to reach smaller communities, to help instruct teachers in the Kodály system, a very organic, intuitive way of learning music.

He did compose a bit during this time, but it was before the advent of being able to do composition via computers, and he had learned the old-school method of pen-and-ink on parchment. As a result, he would often play spontaneous pieces which my mother recorded in order to preserve them. Many of the cassette tapes you have are those pieces. He would sit quietly at the piano and then let the music flow. Even though his music does not seem particularly influenced by jazz, I think the improvisational method he liked to use at times was based on a jazz method. During his time in Gibsons, he wrote the trilogy for choir and orchestra entitled Peace. I wrote the lyrics for the first and last parts, and Elizabeth MacKay wrote the central part. She is older than me, and very poetic. We wrote these poems when we were in our teens. The piece premiered in Czechoslovakia, with the Brno Children's Choir.

I realize I have been hesitating about writing for this program. It is because, despite the fact that I lived in his presence, I knew to not distract him when he was composing, as he needed to be focused. I knew it took time to write a piece and seemed to progress in much the same way as when one is trying to learn a new piece of music; line by line.

— Claudia Stewart • Prince Rupert, BC • October, 2017

In Memory of an Inspiring Friend



When I was in my early teens, my parents owned an apartment house at 16th and Granville; it now houses the Consulate General of China. I would bash away at the piano in our dining room, wanting desperately to be another Bartók or Stravinsky. One day, there was a knock at our dining room door – I thought that it was someone complaining about the noise. I saw a man in his fifties standing there, smoking a pipe. He introduced himself as Klyne Headley. It turns out that he had moved into the apartment directly above our dining room, and had heard me playing, and was interested in what I was composing. This started many years of informal get-togethers. He would share his stories, scores and recordings with me, and give me feedback on my compositions. The people around me didn't understand the music that I was trying to create, but Klyne did. He was a generous, warm man and I loved his compositions and my time with him. He only lived in

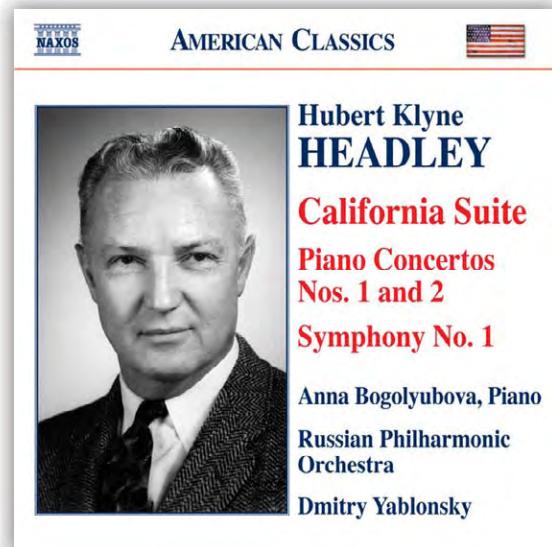
the apartment upstairs for a short time, but I continued to visit him and his wife Connie until the end of his life. I never ceased to be inspired by him — he was a great man and a wonderful musician.

— Robert Buckley • Vancouver, BC • November, 2017

Robert Buckley is an award-winning composer, arranger, performer, producer, recording artist and conductor. He composed This Is My Home for the Canada Pavilion at the World Expo – a song that has been performed at every Canada Day since and has become a Canadian tradition. In the concert world, he has composed and conducted for major symphony orchestras, and his symphonic wind band compositions have been performed worldwide. Mr. Buckley is an Associate Composer of the Canadian Music Centre.

How Hubert Klyne Headley's NAXOS Recording Came To Be

I was pleased to hear that some of Dr. Hubert Klyne Headley's scores and archival materials have been donated to the Canadian Music Centre. You are also probably aware that a number of his scores, particularly the orchestral scores, are located at the library of the University of California, Santa Barbara, where Dr. Headley had taught for some years, including the year during which I was a student of his in the university music department. The way I had become involved in getting a recording of four of his orchestral works published by NAXOS, was that some years back his son, Klyne Headley Jr., had come across a tribute to him I had placed on my website. Klyne Headley Jr. contacted me and subsequently visited me in Santa Rosa, CA, where Dr. Headley's wife, Constance, had lived for a time.



Later I met Klyne Headley Jr. and Constance both in Santa Barbara, and Constance conveyed to me several of Dr. Headley's scores. I enlisted the help of the Headley family members, whose donations for a recording plus my own donation allowed us to have the NAXOS recording made. For that recording, I went through the scores meticulously and even made a few corrections according to notations which Dr. Headley himself had placed on the scores. It was in this manner that the recording was completed, and we were all very gratified that Klyne Jr. was able to hear the recording, a copy of which was especially sent from Russia at my request before the actual disk was available, in the last few days of his life. It was a great pleasure to him and eased his passing.

My own connection with Dr. Headley as a teacher was an especially emotional one, because of the enthusiasm and deep love of music with which he inspired his students, many of whom including myself were invited to his home on a number of occasions. After the NAXOS recording was completed, I also arranged for a concert of several of his chamber works at Sonoma State University in Rohnert Park, California, gathering the players from among skilled students and local musicians. In addition, a local music radio station was given a copy of the recording and aired it in connection with the aforementioned concert.

— Stanley V. McDaniel • Santa Rosa, California • October, 2017

Program

Vignettes for Ballet

(Canadian Premiere)

I. The Pool

II. Puppets

III. Cups of Jade

IV. The Spring Wind

Roger Cole, oboe; Corey Hamm, piano

Septet for Woodwinds and Strings

I. Adagio - Andante

II. Allegro non troppo

III. Adagio - Andante

IV. Risoluto

*Mark McGregor, flute; Roger Cole, oboe; Liam Hockley, clarinet; Sophie Dansereau, bassoon;
Joan Blackman, violin; Tegen Davidge, viola; Stefan Hintersteininger, cello*



Two Archival Recordings

from Along the Wind

A Song Cycle in Six Parts for Tenor and Piano

Poetry by Chard Powers Smith • Music by Hubert Klyne Headley

V. The Poem That Tears Can Write

Carl Zytowski, tenor; Desmond Kincaid, piano

recorded c.1953

Improvisation in C Major

Hubert Klyne Headley, piano

recording date unknown

Quintet for Clarinet, Strings, and Piano

(Canadian Premiere)

I. Passacaglia

II. Five Rhythms

*Liam Hockley, clarinet; Joan Blackman, violin; Tegen Davidge, viola;
Stefan Hintersteininger, cello; Corey Hamm, piano*

Vignettes for Ballet

Composed 1950 in Santa Barbara, CA.

Duration: 13:00

According to the composer's notes, Hubert Klyne Headley's *Vignettes for Ballet* "are based upon four ancient Chinese poems composed between the second and the thirteenth centuries, and attempt to express in music the whimsy, humour, emotion, and philosophy of the delightful Chinese poems."

The *Vignettes for Ballet* is one of Headley's most light-hearted and popular works, having received several documented performances throughout the years (although the date and location of the premiere is uncertain). The work seems to have existed in some form as early as 1947, when it was reported to have been performed by the composer in one of his many solo piano recitals.

Septet for Woodwinds and Strings

Composed 1952/53 in Santa Barbara, CA.

Duration: 22:00

Hubert Klyne Headley's *Septet for Woodwinds and Strings* was composed during what was evidently a blaze of inspiration between December 29th, 1952 and January 17th, 1953. According to dates on the composer's manuscript pencil score (a fair copy does not survive, if one was ever made), the individual movements were apparently written very quickly, each within only two or three days.

The performance parts contain numerous small changes and improvements, also in pencil, no doubt made by the composer himself during rehearsals. An excellent recording made at the time shows how these changes, mostly small improvements to articulation and phrasing, but also including minor amendments to orchestration, were incorporated in the rehearsal process.

The *Septet* received its first performance on April 19th, 1953, at the Lobero Theatre in Santa Barbara, as part of a series of local concerts Headley had organized during his tenure at UC Santa Barbara. The program on this occasion was almost entirely dedicated to Headley's music, and featured no fewer than six of his works, save for two selections by Maurice Ravel, to whom the ten-year-old composer had apparently once been introduced.

Performing the *Septet* was an all-star ensemble made up of some of the finest American and European orchestral and chamber players of the day, including Arthur Gleghorn, flute; Joseph Rizzo, oboe; Edmund Chassman, clarinet; Charles Gould, bassoon; Joachim Chassman, violin; Zoltan Kurthy, viola; and Michel Penha, cello.

According to Headley's meticulously-kept scrapbooks, a second performance was given on February 2nd, 1962, by the Vancouver Virtuosi (an ensemble consisting mainly of leading Vancouver Symphony players) at the Vancouver Public Library Auditorium, in a series coordinated by the Vancouver Chamber Music Society.

Of the *Septet*'s musical material, Headley writes that "this small chamber work is a 'keyhole impression' of a four-volume Symphonic Cycle *Prelude to Man* built around a great tome by Chard

Powers Smith. Here is presented in verse the pageant of the modern story of Genesis.” Chard Powers Smith (1894-1977), a New England poet and writer, is not very well-known today, but his work was the source of tremendous inspiration to Hubert Klyne Headley, and the creative spark for some of his very finest music. Besides *Prelude to Man* (which is in essence Headley’s second symphony), he also set a selection of poems from Smith’s collection *Along the Wind* into a thrilling song-cycle of the same title for tenor and piano.

Quintet for Clarinet, Strings and Piano

Composed 1957 in Seattle, WA.

Duration: 27:00

Hubert Klyne Headley’s largest and most ambitious chamber work, the *Quintet for Clarinet, Strings and Piano*, received its first (and only known) performance on May 15th, 1957, as the finale of a six-concert chamber music series held by Seattle’s Cornish School of the Allied Arts (where Klyne was on faculty for a time) that year. The program on this date also included works by Beethoven (the *String Trio, op. 9 no. 1*) and Chausson (*Poème*). The *Quintet* was dedicated to Olive Kerry, heiress to a Washington State lumber empire, and an important early benefactor of the Cornish School.

The ensemble on that occasion was made up of notable musicians from the Seattle area, including both Cornish faculty and Seattle Symphony members: Helen Louise Oles, piano; Ronald Phillips, clarinet; Byrd Elliot, violin; William Bailey, viola; and Phyllis King, cello. As with the Septet, a fine recording of that first performance has survived.

A dark-hued, solemn and intensely lyrical masterpiece, the piece is at times reminiscent of the late romanticism of Johannes Brahms, but also of Dmitri Shostakovich, who shares Headley’s birth year, and whose own *Piano Quintet* had appeared several years earlier in 1940. Given certain similarities in the mood and in the ensemble writing, one cannot help but wonder if Headley had somehow encountered Shostakovich’s *Quintet* prior to composing his own. It is possible; at least two American commercial recordings of that work already existed by the early 1950s.

Headley’s autograph score of the *Quintet*, if it survives at all, was not included in the substantial collection that was donated to the Canadian Music Centre’s Vancouver library in 2016. The instrumental parts, including the performers’ annotations and amendments from the Seattle performance, are the only sources that apparently remain. For the present performance, the score was reconstructed from these parts, with a significant effort made towards correcting numerous inconsistencies in articulations and dynamic markings.

Along the Wind

**A Song Cycle in Six Parts for Tenor and Piano
Poems by Chard Powers Smith • Music by Hubert Klyne Headley**

Composed c.1952 in Santa Barbara, CA.

Total duration: 21:00

[V.]

The poem that tears can write is only this:
She was my love, and thirty, and she died.
Yet if she has no meaning left beside
My grief, what mockery desiring is!
And hope that mirrors through the blemishes
Of fact and sense a light they can not hide,
And wind and waves — great things unsatisfied —
Are seashells singing false eternities.

Out of the cold and dark the old void longed
The stars to being, and the cooling earth
Yearned hill and flower and soul and song to birth.
The will created and shall not be wronged.
My love whose love transcended man's desires
Lives on to tempering in nobler fires.

— Chard Powers Smith; from *Along the Wind*, Yale University Press, 1925

All program notes by Stefan Hintersteininger (Vancouver, BC, 2016/17) unless otherwise indicated.

Joan Blackman Violin

Joan Blackman, former Associate Concertmaster of the Vancouver Symphony, enjoys a vibrant and varied musical life. She has performed and recorded as soloist with the Vancouver Symphony, Victoria Symphony, CBC Radio Orchestra, Turning Point Ensemble and the Banff Festival Orchestra, and has played chamber music with premier groups such as the Penderecki String Quartet and the Purcell String Quartet. She has performed chamber music on Music in the Morning, Music Fest Vancouver , the Pender Harbour Music Society Concert Series, various concert series throughout BC, The Jeffrey Concerts in London, Ont., and the American String Project, which brings together concertmasters and soloists throughout North America. Joan has appeared at numerous summer festivals including the Hornby Island Festival, the Pender Harbour Chamber Music Festival, and the Victoria Summer Music Festival. Ms. Blackman is also the Artistic Director of Vancouver's Vetta Chamber Music Society, a longstanding and well respected Vancouver series that celebrates its 30th anniversary this season.

Joan is also an active teacher. Though she has a small private class, many of her students have gone on to be professional musicians. She has also taught at the University of British Columbia, Kwantlen College, the Symphony Orchestra Academy of the Pacific, Vancouver Academy of Music, and the VSO School of Music. Joan adjudicates at festivals throughout BC.

Roger Cole Oboe

Roger Cole was appointed Principal Oboist of the Vancouver Symphony by Maestro Kazuyoshi Akiyama in 1976. At age 22 he was the youngest principal player of the VSO. Today he is the oldest principal player. From 1976-2008 he was also the principal oboist of the CBC Radio Orchestra. Mr. Cole received his early musical training in Seattle, Washington and went on to become a scholarship student at Yale University and The Juilliard School where he studied with the renowned American oboist, Robert Bloom. Mr. Cole has participated in the summer music festivals of Aspen, Tanglewood, and Marlboro. He has recently taught, conducted and performed at the Marrowstone Music Festival (Bellingham, Wa.) and the PRISMA Music Festival (Powell River, BC).

He performs regularly in solo and chamber music recitals and has appeared as soloist with the VSO and the CBC Vancouver Orchestra many times. He has recorded a CD for CBC Records with his VSO colleague, pianist Linda Lee Thomas entitled "The Expressive Oboe". Mr. Cole teaches at the University of British Columbia, the Vancouver Academy of Music and the VSO School of Music He has given master class across N. America and in Asia. He also has an active oboe studio at his home in N. Vancouver. In June 2003 Mr. Cole was named Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Under his guidance the VYSO has flourished and is considered one of the finest Youth Orchestras in Canada. The VYSO has performed many times along side the VSO under Maestro Bramwell Tovey. From 1998-2012 he was the principal oboist of the Carmel Bach Festival in California.

Sophie Dansereau Bassoon

Born in Sorel-Tracy, Sophie Dansereau obtained the “Prix avec Grande Distinction à l’unanimité” in bassoon and chamber music from the Conservatoire de Musique du Québec as well as a Masters of Music from Yale University. Her main teachers are Richard Gagnon, Frank Morelli, Christopher Millard and Stéphane Lévesque.

Contrabassoonist and assistant principal bassoonist of the Vancouver Symphony and principal bassoonist of the CBC Radio Orchestra, Sophie has performed with the Auckland Philharmonic (New Zealand), the New World Symphony, the National Art Centre and l’Orchestre Symphonique de Québec, as well as several major music festivals around the world. She has worked on several occasions with the finest conductors, such as Bramwell Tovey, Seiji Ozawa, Robert Spano, Michael Tilson Thomas, Pinchas Zukerman, Alain Trudel, Yannick Nézet-Séguin, and Charles Dutoit. Sophie has been awarded many prizes in major national and international competitions and was featured as a soloist on many occasions with the APO and the VSO. A sought after bassoonist in chamber music, she is a member of the Admare Quintet. Sophie, who had received the Governor General Medal for Academic Merit in 1992, has also served on the faculty of the University of British Columbia. She is now teaching at the Vancouver Academy of Music and is the instructor for the woodwind section.

Tegen Davidge Viola

Called “classical music’s secret weapon”, Tegen Davidge is a musician who, both on and off the stage, strives to awaken a renewed passion for the arts. She currently resides in Vancouver, British Columbia, where she is a member of the Vancouver Symphony Orchestra. She has performed solo and chamber music in renowned venues throughout Canada, the United States, China, and Europe. This has included solo performances with the Shanghai Opera Orchestra, the Youth Orchestra of the Americas, the Cleveland Institute of Music (CIM) Orchestra, and the Medicine Hat College Academy Orchestra. She was recognized as the best viola performer both at the 2006 Kingsville and 2010 Corpus Christi Competitions, as well as the winner of the String Category Prize at the 2008 Canadian National Music Festival. She has performed with esteemed artists such as Roger Tapping, Jeffrey Irvine, Paul Kantor, Melissa Kraut, Seth Knopp, Michael Kannen, Maria Lambros, Bonnie Hampton, Violaine Melancon, Nathasha Brofsky, Katherine Murdock, Nicholas Mann, and Peter Frankl.

Tegen is an artist who strives to promote positive change within society. She spent the summer of 2013 volunteering as an intern with Sistema Scotland, a program that aims to rebuild communities by teaching children teamwork and discipline through the study of orchestral music. From September 2012 until May 2014, she was a faculty member at Opportunity Music Project, a non-profit organization that gives free music lessons to New York City children from low economic backgrounds. In the October of 2013, Tegen spearheaded the “Price of Life NYC” movement at the Juilliard School, which aimed to raise awareness about human trafficking and educate students about how they can use their art to fight for justice. This movement culminated in her initiation of the “Behind Closed Doors” concert series, a fundraising concert to benefit International Justice Mission, in which 17 Juilliard artists and alumni participated. Tegen began studying the violin at the age of seven, before taking up the viola at age 14. She received her Bachelor of Music degree from the

Cleveland Institute of Music, and recently graduated with her Masters' degree from the Juilliard School. Her major teachers have included Michael van der Sloot, Jeffrey Irvine, Hsin-Yun Huang, and Heidi Castleman.

Corey Hamm Piano

Pianist Corey Hamm is establishing a unique musical profile performing widely in North America and in Asia as both a soloist and as a chamber musician. His CD of Frederic Rzewski's hour-long solo piano epic *The People United Will Never Be Defeated!* won Spotify's Best Classical Recording 2014, and Best Classical Recording at the 2014 Western Canadian Music Awards. Further recording plans include the complete works for piano by Henri Dutilleux, and a CD of solo works written for him by Canadian composers. Corey Hamm has commissioned, premiered and recorded over 200 works by composers from all over the world. His most extensive collection of commissioned works includes over 60 pieces for PEP (Piano and Erhu Project). Some of these works are already released on two volumes of PEP CDs with two more to come in 2017 and 2018.

He has also commissioned dozens of works for The Nu:BC Collective and for Hammerhead Consort. As a founding member of Hammerhead Consort, he received the 1993 Sir Ernest Macmillan Memorial Foundation Chamber Music Award, and was winner of the 1992 National Chamber Music Competition. In recent years, Corey Hamm has, recorded and toured one of the great piano works of the last decades, Frederic Rzewski's monumental *The People United Will Never Be Defeated!* (Redshift TK431). He is planning further concerts of this masterpiece, notably for Rzewski's 80th birthday in 2018. Dr. Hamm is an award-winning Associate Professor of Piano at the University of British Columbia in Vancouver. He is on the Piano Faculty of the Summer Institute for Contemporary Performance Practice (SICPP) at NEC in Boston. His beloved teachers include Lydia Artymiw, Marek Jablonski, Stéphane Lemelin, Ernesto Lejano, and Thelma Johannes O'Neill.

Stefan Hintersteininger Cello

Stefan Hintersteininger is a Vancouver-based cellist, librarian, educator, composer and arranger, equally at home in a vast range of different musical styles. Stefan is a regular extra player with the Vancouver Symphony Orchestra, and a member of Erato Ensemble, Vancouver Inter-Cultural Orchestra, and a founding member of Vancouver's cutting-edge improvising new music sextet, Ethos Collective. A new music specialist, Stefan has worked extensively with Vancouver New Music, Turning Point Ensemble and City Opera Vancouver, as well as in commercial recording studios and as guest principal cellist with the Vancouver Island and Prince George Symphonies. Stefan is increasingly becoming known as a composer, having written works for many of Vancouver's foremost ensembles. His Concerto for Soprano Saxophone received its world premiere performances in June, 2017, with soloist Julia Nolan and the West Coast Symphony Orchestra. Further performances are planned for the WCSO's 2018 Balkan tour.

Stefan Hintersteininger studied cello at Western Washington University with Dr. John Friesen, at the University of British Columbia with Eric Wilson, and undertook graduate studies at DePaul University in Chicago with CSO member Katinka Kleijn. As an educator, he joined the cello faculty of the Vancouver Academy of Music in 2015. Having also completed a Master's Degree in Library

Studies at UBC in 2009, Stefan presently holds the position of BC Head Librarian at the Canadian Music Centre in Vancouver.

Liam Hockley Clarinet

Canadian clarinetist Liam Hockley is a versatile musician, equally at home in the standard classical canon as in new music, jazz, and improvisation. He is currently a candidate for the Doctor of Musical Arts degree in clarinet performance at the University of British Columbia and maintains an active freelance schedule in Vancouver. In addition to the classical canon, Hockley's repertoire encompasses major works from the twentieth and twenty-first centuries, and his advocacy for new repertoire leads him to regular collaborations with Canadian and international composers on innovative new works. Hockley has been the recipient of numerous prizes and awards including an interpretation prize at the Stockhausen-Konzert und -Kurse Kürten in 2015. Hockley holds a Master's degree from the University of British Columbia, and received his Bachelor's degree with distinction from the University of Victoria. His teachers have included François Houle, Cris Inguanti, Patricia Kostek, Earl Thomas, and Christian Gossart.

Mark McGregor Flute

Mark McGregor, DMA, is presently the principal flute of Victoria's Aventa Ensemble, the Ottawa-based Ensemble 1534, and a founding member of Vancouver's Tiresias Duo with pianist Rachel Iwaasa. Dr. McGregor has also performed as a member of the Vancouver Symphony Orchestra, the Vancouver Opera Orchestra, the National Arts Centre Orchestra, and as guest principal flute of the Victoria Symphony and Vancouver Island Symphony Orchestra. He has performed as a soloist and chamber musician across North America, Europe, Australia, and Israel, with notable appearances at Festival Montréal-Nouvelles Musique, Music Gallery (Toronto), Vancouver New Music Festival, New Works Calgary, Athelas New Music Festival (Copenhagen), and the Internationale A•DEvantgarde-Festival (Munich).

An outspoken advocate of new music, Mark has given the premiere performances of numerous works, many written especially for him, including Anna Höstman's flute concerto Trace the Gold Sun with the Victoria Symphony, Turmalin for solo flute by the Danish composer Anders Nordentoft, and two new works, Mercy & Mankind and Sesto Libro di Gesualdo, by the acclaimed British composer Michael Finnissy. In 2010/11 he presented new flute concertos with the Aventa Ensemble by Piotr Grella-Mozejko (for Aventa's national tour to Montreal, Toronto and Edmonton) and James Beckwith Maxwell. A dedicated educator, Dr. McGregor has served on faculty at the UBC Summer Music Institute and the Western Canadian Amateur Musicians Society Summer Camp, and as an instructor of Baroque Performance Practice at the University of British Columbia. His own tuition includes studies with Samuel Baron, Denis Bluteau, Camille Churchfield, Margaret Crawford, Paul M. Douglas, Aurele Nicolet, and Kathleen Rudolph, as well as Baroque studies with Lisa Beznosiuk, Sonja Boon, and Wilbert Hazelzet. He holds a Concours de Musique from the Conservatoire de Musique de Montréal, a Master of Music degree from the University of Sydney (Australia), and a Doctor of Musical Arts from the University of British Columbia.

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Peter Allen	Nicholas Fairbank	Don Macdonald	Evgeny Shcherbakov
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Edward Arteaga	Douglas Finch	Miklos Massey	Chris Sivak
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Sergio Barroso	Craig Galbraith	Robert George	Douglas Gwynn Smith
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Hal Beckett	Stephen R. Gibson	Lisa Cay Miller	Paul Steenhuisen
Marcel Bergmann	Yvonne Gillespie	Jared Miller	Tobin Stokes
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Keon Birney	Iman Habibi	Jocelyn Morlock	Scott Andrew Taylor
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Liova Bueno	Headley*	Michael Park	Barry Truax
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Christopher Butterfield	Hintersteininger	Anita Perry	Leslie Uyeda
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