

BANFF
INTERNATIONAL
STRING QUARTET
COMPETITION

April 24-30 1983



The Banff Centre
1933-1983



BANFF INTERNATIONAL STRING QUARTET COMPETITION

marking the 50th
anniversary of

The Banff Centre
School of
Fine Arts

April 24-30, 1983
Margaret Greenham Theatre
The Banff Centre
School of Fine Arts

WINNERS' CONCERT – MAY 1
(first and second place winners)

jury

Ede Banda
Andrew Dawes
Piero Farulli
Raphael Hillyer
Emanuel Hurwitz
Mischa Schneider

artistic directors

Thomas Rolston,
Director of Music,
The Banff Centre
Lorand Fenyves,
Faculty of Music,
University of Toronto
Zoltan Szekely,
Artist-in-Residence,
The Banff Centre

competition administrator

Kenneth S. Murphy
Assistant Director of Music,
The Banff Centre

president's message



The Banff Centre is this year celebrating its fiftieth anniversary. It began as a theatre school providing training and education for the many amateur theatre groups which had sprung up in Alberta communities in the early thirties, and it expanded into the visual arts and music, undergoing a transformation, as the years went by, into an advanced conservatory for the arts unique in Canada. In the early fifties courses in management studies were offered which have since then evolved into a School of Management offering training in traditional management areas and offering special programs in arts administration and in the management of the environment. Finally, over the years, The Centre has been a facility available to those who wished to create their own educational programmes and conferences, and as such has been host to hundreds of thousands of people throughout its half century.

In all of its endeavours The Centre has striven to meet the needs of the people it serves and to do so in programmes shaped by the highest standards. Nowhere is this more evident than in the field of music, where only first-rank participants are chosen to come to work with artists of the finest calibre from all over the world. It is therefore fitting that a musical event as significant as the Banff International String Quartet Competition be a part of our celebration of excellence in the past and of excellence to come.

We are grateful to Courvoisier and to the governments of Alberta and Canada for their generous support of the competition and to those many people who have worked hard to make it a success.

Welcome to a wonderful week of music.

A handwritten signature in black ink, appearing to read "Kane H. H. H.", written in a cursive style.

President

THE COURVOISIER AWARDS

First Prize *

\$12,000

Quartet of matched bows commissioned from Edmonton archetier Michael Vann

Second Prize

\$8,000

Third Prize

\$5,000

Fourth Prize

\$3,000

Fifth Prize

\$1,500

Special Prize

\$500

for the best performance of the imposed work, Harry Somers' *Movement for String Quartet*, commissioned for the competition with the aid of the Canada Council.

* In addition to these prizes, donated by Courvoisier, the first-place winners will be given a tour of major Canadian cities, arranged by The Banff Centre, in November. They will also be offered a tour of the U.S., arranged by General Arts Management of Toronto, in the spring of 1984, and have been invited to perform at the Olympic Arts Chamber Music Festival, part of the XXIII Olympic Games, in Los Angeles in June 1984. The first-place winners will also be offered a study residency at The Banff Centre for the summer of 1983 or 1984, or the winter of 1983/84.



the jury



Ede Banda



Andrew Dawes



Piero Farulli



Raphael Hillier



Emanuel Hurwitz



Mischa Schneider

EDE BANDA,

cellist

Budapest, Hungary

Faculty, Franz Liszt Academy

Since graduating from the Franz Liszt Academy in 1942, Mr. Banda has become internationally known as a cello soloist, and since 1953 as a member of the famous Tatrai Quartet.

Mr. Banda has been a member of the jury at several international cello competitions (Belgrade, Geneva, Prague, and Moscow) and the Munich String Quartet Competition (three times).

In 1958, in recognition of his contributions to the musical life of Hungary he received the Kossuth Prize. He has also been named a Merited Artist of the Hungarian People's Republic (1969) and Outstanding Artist of the Hungarian People's Republic (1973).

Mr. Banda has visited Canada on previous occasions as a coach with the National Youth Orchestra of Canada.

ANDREW DAWES,

violinist

Toronto, Canada

Faculty of Music, University of Toronto

A native Albertan, Mr. Dawes studied with Clayton Hare in Calgary and at The Banff Centre School of Fine Arts, and with Murray Adaskin in Saskatoon. In 1960 he went to Switzerland to study with Lorand Fenyves at the Geneva Conservatory, graduating in 1965 with the Prix de Virtuosité.

In 1965 Mr. Dawes and three other Canadians formed a quartet at the summer camp of the Jeunesses Musicales at Mount Orford, Quebec. Their coach there was Lorand Fenyves. The quartet was an instant success, and has since become one of Canada's best known musical ambassadors.

As leader of the Orford Quartet, now in residence at the University of Toronto, Mr. Dawes has performed in all parts of the U.S. and Europe, in the U.S.S.R., North Africa and the Caribbean. As soloist he has performed with all the major Canadian orchestras, with the Buffalo Philharmonic and L'Orchestre de la Suisse Romande.



PIERO FARULLI,

violinist
Florence, Italy
Faculty, Scuola di Fiesole, Florence

Mr. Farulli was violinist of the famous Quartetto Italiano for 30 years. He has also performed as guest artist with other renowned ensembles, including the Amadeus Quartet, the Alban Berg Quartet, and the Trio de Trieste.

In addition to the Scuola di Fiesole in his native Florence, Mr. Farulli teaches at the Accademia Chigiana in Siena (quartets) and the Mozarteum in Salzburg (viola) and is also founder of the Scuola Normale Superiore in Pisa. Previously, he taught for 20 years at the Luigi Cherubini State Conservatory in Florence, where he himself had been trained.

Mr. Farulli has been a member of the jury of competitions in Italy, Czechoslovakia, England and the U.S.S.R. For his contributions to the musical life of Italy he has received the gold medal of the President of the Republic.

RAPHAEL HILLYER,

violinist
New Haven, CT, U.S.A.
Faculty, Yale University

Mr. Hillyer received his earliest musical training in Berlin and Leningrad, where his teachers included the young Dimitri Shostakovich. He also studied at the Curtis Institute, Dartmouth College (B.A. *Phi Beta Kappa* in mathematics, Latin and Greek), and Harvard (M.A. in music and mathematics).

In 1946 Mr. Hillyer became one of the founding members of the Julliard Quartet, with which he played for 23 years.

Since 1969, he has pursued a career as soloist, ensemble player, and teacher. His enormous success in the discovery and training of young ensembles has earned him a reputation as one of the world's leading chamber music coaches. Mr. Hillyer has served on the juries for many viola and chamber music competitions.

EMANUEL HURWITZ,

violinist
London, England
Faculty, Royal Academy of Music

Mr. Hurwitz has been leader of several ensembles, including the Hurwitz String Quartet, the Melos Ensemble and the Aeolian String Quartet (the first quartet to record the complete Haydn cycle). He was also concertmaster of the English Chamber Orchestra for over 20 years, and of the Philharmonia Orchestra for two seasons.

Mr. Hurwitz has taught summer courses in England, Sweden and Italy, and was a member of the jury of the 1982 International String Quartet Competition in Portsmouth.

In 1978 Mr. Hurwitz was named a Commander of the British Empire for his outstanding services to chamber music.

MISCHA SCHNEIDER,

cellist
Buffalo, N.Y.
Faculty, Curtis Institute, Philadelphia

Born in Vilna in 1904, Mr. Schneider studied with Julius Klengel at the Leipzig Conservatory and with Diran Alexanian, assistant to Casals, in Paris. In 1929 he became a member of the Prisca Quartet in Cologne, and in 1930 he was invited to join the Budapest Quartet, then in its tenth year, and he remained with that renowned ensemble for 36 years. The quartet moved to the U.S. in 1938.

Mr. Schneider taught at Mills College in Oakland for 23 years and has been associated with the Marlboro Festival in Vermont as performer, teacher and administrator, for the last 21 years. Since 1971 he has been on the faculty of the Curtis Institute in Philadelphia. He also teaches for several weeks each year at the California Institute of the Arts.



choosing the contestants

The quartets participating in the first Banff International String Quartet Competition are already the winners of a difficult international competition — the preliminary auditions, on tape, to determine which of the applicants would be invited to Banff to perform for the distinguished international jury and compete for the \$30,000 in prize money.

The preliminary auditions were adjudicated by the competition's three artistic directors — Thomas Rolston, artistic director of music at The Banff Centre School of Fine Arts; Zoltan Szekely, artist-in-residence at The Banff Centre; and Lorand Fenyves, professor of violin and chamber music at the University of Toronto. All three are eminently qualified to judge the performances of string quartets. Rolston was leader of the University of Alberta String Quartet for 10 years. Fenyves, a founding member of the Israel String Quartet, has headed the Academy of String Quartets at The Banff Centre since its inception in 1972. Szekely, leader of the famous Hungarian String Quartet during its entire 35-year existence (to 1972) is a near legendary figure in the string quartet world.

Although over 100 serious inquiries about the competition were received from young quartets in all parts of the world, following an intensive two-year promotional campaign in 10 languages, only 21 groups actually applied for the competition. It has been suggested that the amount of repertoire required (about three hours of music) intimidated less experienced quartets. In terms of the amount of listening that needed to be done, the job of the artistic directors was not a strenuous one. However, making the final choice of contestants was very difficult, as all of the applicants were of international competition calibre. It had been decided to limit the number of contestants in order to give all the competing quartets time to perform a substantial amount of music for the jury.

In the selection process, the three artistic directors were supplied with unidentified copies of the applicants' tapes. They listened to them separately and "graded" the quartets, according to a uniform marking system, without any consultation with each other. When the results were tabulated the three adjudicators, working independently, were found to have picked the same group of quartets to enter the competition.

The three artistic directors now turn over the adjudication of the selected quartets to the distinguished international jury.

A word on the competition procedure

With a relatively small number of quartets to be heard, each group will have an opportunity to perform about 90 minutes of music for the jury before the first eliminations are made. This will be done after the April 28 sessions, which will be devoted to performances of the "imposed" piece.

As in most competitions, the jury members and competitors are not allowed to communicate during the competition. In addition, in the Banff competition, any jury member who has ever coached one of the competing quartets is excused from judging that group's performances.

When the eliminations have been made, the remaining quartets will play again on Friday and Saturday. After the last competition session on Saturday night, the jury will retire to make their final decision, and when they return, the audience and competitors will be called back to the theatre for the presentation of the awards.

On Sunday night the winners of the first and second prize will give a concert at The Banff Centre, and on Tuesday, May 3, the first-place winner will perform at the Guelph Spring Festival in Guelph, Ontario. Next November, the winning quartet will return to Canada to give concerts in some of the major musical centres in both the east and the west.



Lorand Fenyves



Thomas Rolston



Zoltan Szekely



the ten quartets BRODSKY STRING QUARTET

Michael Thomas, violin
Ian Belton, violin
Paul Cassidy, viola
Jacqueline Thomas, cello



Although all its members are still in their early twenties, the Brodsky Quartet has been in existence for eleven years.

Michael and Jacqueline Thomas and Ian Belton were born in Middlesbrough and studied at the Royal Northern College of Music in Manchester. Paul Cassidy was born in Ireland and studied at the Royal College of Music in London. Individually and as a group, the members of the Brodsky Quartet have won many prizes including the Yehudi Menuhin Prize at the 1979 Portsmouth International Competition and the prize for contemporary music at the 1981 Evian Competition. They have come to Bariff with the assistance of the British Council.

The quartet takes its name from the Russian violinist Adolf Brodsky, who gave the first performance of the Tchaikovsky concerto and was principal of the Royal Manchester College of Music and leader of the Brodsky Quartet from 1895.

Competition Repertoire: Haydn: *Op. 20 No. 4 (D)*, Mozart: *K. 464 (A)*, Mendelssohn: *Op. 13 (a)*, Schubert: *Op. 161 (D, 887) (G)*, Bartok: *No. 5*, Lutoslawski: *Quartet*.

COLORADO QUARTET

Julie Rosenfeld, violin
Deborah Redding, violin
Francesca Martin, viola
Sharon Prater, cello



The Colorado Quartet acknowledges the assistance of the Arthur Foundation.

Originally formed as a graduate quartet-in-residence at the University of Colorado, the Colorado Quartet is now at the Juilliard School in New York where its members are teaching assistants to the Juilliard Quartet.

Deborah Redding and Sharon Prater are from Colorado, where they received their Bachelor of Music degree at the University of Colorado. Both have also earned Master's degrees at Juilliard. Julie Rosenfeld is from Los Angeles where she received her Bachelor of Music at the University of Southern California. She has also studied at the Curtis Institute and Yale University, where she received her Master's degree. Also from Los Angeles, Francesca Martin is a graduate of the California Institute of the Arts. She was a member of the Pacifica Quartet (winner of the 1981 Coleman Chamber Music Competition) before joining the Colorado Quartet (which had won the Coleman award in 1980).

Competition Repertoire: Haydn: *Op. 76 No. 3 (C)*, Beethoven: *Op. 18 No. 5 (A)*, Brahms: *Op. 67 No. 3 (B Flat)*, Dvorak: *Op. 105 (A Flat)*, Webern: *Five Movements, Op. 5*, Britten: *Op. 36 No. 2*.

DA VINCI QUARTET

Jerilyn Jorgensen, violin
Renée Tegel, violin
Matthew Michelic, viola
Katharine Knight, cello



The Da Vinci Quartet is based in Colorado Springs, Colorado, where its members are artists-in-residence at the University of Colorado. Previously they were teaching assistants to the Fine Arts Quartet, under whose aegis they were formed, at the University of Wisconsin-Milwaukee. In 1981 the quartet was awarded a fellowship to participate in the Aspen Music Festival.

Jerilyn Jorgensen is a graduate of the Eastman School of Music and the Juilliard School. Renée Tegel and Matthew Michelic are both graduates of the University of Wisconsin-Milwaukee, and Katharine Knight earned degrees at both the Peabody Conservatory in Baltimore and the New England Conservatory in Boston.

Competition Repertoire: Haydn: *Op. 20 No. 4 (D)*, Mozart: *K. 465 (C)*, Beethoven: *Op. 59 No. 3 (C)*, Mendelssohn: *Op. 44 No. 2 (e)*, Ravel: *Quartet in F*, Bartok: *No. 2*.

EDER QUARTET

Pal Eder, violin
Erika Toth, violin
Zoltan Toth, viola
Gyorgy Eder, cello



Photo: Harry Benson Johnson

The Eder Quartet was formed in 1973 by graduates of the Liszt Academy in Budapest. They have won prizes at the Evian and Munich competitions (1976/77) and have toured Europe, Australia and New Zealand. They record on both the Hungaroton and Telefunken labels.

Pal Eder and Gyorgy Eder are brothers; Erika Toth is married to Pal Eder. The brothers, along with Zoltan Toth, are the founding members of the quartet; Erika Toth joined it in 1978.

For the past four months the quartet have been participants in the winter music program at The Banff Centre.

Competition Repertoire: Mozart: *K. 575 (D)*, Haydn: *Op. 76 No. 5 (D)*, Beethoven: *Op. 95 (f)*, Brahms: *Op. 51 No. 2 (a)*, Ravel: *Quartet in F*, Bartok: *No. 5*.



HAGEN QUARTET

Lukas Hagen, violin
Annette Bik, violin
Veronika Hagen, viola
Clemens Hagen, cello



HARRINGTON QUARTET

John Sumerlin, violin
David Edge, violin
Ted Allred, viola
Matthew Lad, cello



With an average age of 19½ years, and one member not yet 17, the Hagen Quartet members are the youngest musicians in the competition. However, they are veteran performers and competition contestants, having played in Austria, Germany, Switzerland and England. They have won several national competitions and, most recently, the 1982 Portsmouth International Competition. Each of the quartet members has also won prizes in solo competition in Austria and Czechoslovakia, including the Vienna Philharmonic Special Award, earned by both Lukas and Clemens.

The Hagens, brothers and sister, were born in Salzburg, where their father is principal violist of the Salzburg Mozarteum Orchestra. Annette Bik, born in Venezuela, has received all her musical education, from the age of six, in Austria. All four are students at the Mozarteum.

Competition Repertoire: Haydn: *Op. 64 No. 5 (D)*, Mozart: *K. 589 (B)*, Beethoven: *Op. 59 No. 2 (e)*, Brahms: *Op. 51 No. 1 (c)*, Kodaly: *Op. 10*, H.E., Apostel: *Op. 7 (1935)*.

The Harrington Quartet is in residence at West Texas State University in Amarillo. Its members are also section leaders in the Amarillo Symphony Orchestra.

Before returning to his native Texas to join the faculty at West Texas State University in 1978, John Sumerlin had been a member of several major orchestras, including the American Symphony Orchestra, under Stokowski, and the Cincinnati Symphony, and a member of the faculty at Dalhousie University of Halifax. David Edge is a graduate of both Indiana University and Northwestern University. Also a Northwestern graduate, Matthew Lad is a former member of the San Antonio Symphony and the Chicago String Ensemble. Ted Allred is a Juilliard graduate and, like David Edge, a former member of the Montreal Symphony.

The Harrington Quartet has coached with members of the Juilliard Quartet and Guarneri Quartet.

Competition Repertoire: Mozart: *K. 575 (D)*, Beethoven: *Op. 18 No. 3 (D)* and *Op. 59 No. 3 (C)*, Mendelssohn: *Op. 13 (a)*, Bartok: *No. 2*, Berg: *Op. 3*.



The Seriff Center
1983-1983

LYDIAN STRING QUARTET

Wilma Smith, violin
Judith Eissenberg, violin
Mary Ruth Ray, viola
Rhonda Rider, cello



The Lydian Quartet is in its third year as quartet-in-residence at Brandeis University, Waltham, Massachusetts. Last May the quartet won three of the five prizes at the international competition in Evian, France, including the second grand prize. Following the competition the quartet toured France under the auspices of the French government.

Wilma Smith was born in Fiji and studied at the University of Auckland, New Zealand, and the New England Conservatory, Boston. Both Judith Eissenberg and Mary Ruth Ray were scholarship students at the State University of New York in Purchase. Judith Eissenberg also earned a master's degree from Yale University, as did Rhonda Rider, who received her B.M. from the Oberlin Conservatory.

Competition Repertoire: Haydn: *Op. 76 No. 5 (D)*, Mozart: *K. 465 (C)*, Beethoven: *Op. 135 (F)*, Brahms: *Op. 51 No. 1 (c)*, Bartok: *No. 3*, Betsy Jolas: *Quatuor III (9 Etudes)*.

MANCHESTER QUARTET

Hyun-Woo Kim, violin
Holly Hamilton, violin
Lynne Edelson Levine, viola
Glenn Garlick, cello



The Manchester Quartet was formed in 1981 by four members of the National Symphony in Washington, D.C. It performs in many concert series in the Washington area, and broadcasts on several local radio stations. It was one of five quartets chosen as semi-finalists in the 31st International Music Competition in Munich last year. The quartet is coached by Mstislav Rostropovich and by Marc Johnson of the Vermeer Quartet.

Hyun-Woo Kim is a graduate of the Juilliard School (B.M. and M.M.); Holly Hamilton studied at both the University of Missouri (B.M.) and Yale University (M.M.); Lynne Edelson Levine is a graduate of the Curtis Institute, and Glenn Garlick has a B.M. from the Eastman School of Music and an M.M. from the Catholic University in Washington.

Competition Repertoire: Haydn: *Op. 76 No. 5 (D)*, Mozart: *K. 465 (C)*, Beethoven: *Op. 59 No. 3 (C)*, Dvorak: *Op. 96 (F)*, Ravel: *Quartet in F*, Ginastera: *Op. 26 (No. 2)*.



MENDELSSOHN QUARTET

Laurie Smukler, violin
Nicholas Mann, violin
Ira Weller, viola
Marcy Rosen, cello



The Mendelssohn Quartet was formed in 1979, and within two years had made a New York debut and won the Young Artists International Auditions. During the current concert season the quartet will give over 40 concerts in all parts of the U.S., including one at Kennedy Center in Washington next month.

The members of the quartet are graduates of the Juilliard School (Mann, Smukler, Weller), the Cleveland Institute (Smukler) and the Curtis Institute (Rosen). All have performed as soloists with major orchestras, including the Philadelphia Orchestra, Cleveland Orchestra, and St. Louis Symphony. Among the series in which they have appeared individually are "Music from Marlboro", and the "Mostly Mozart" Music Festival at Lincoln Center.

Competition Repertoire: Haydn: *Op. 33 No. 1 (b)*, Mozart: *K. 575 (D)*, Beethoven: *Op. 95 (f)*, Mendelssohn: *Op. 44 No. 1 (D)*, Ravel: *Quartet in F*, Bartok: *No. 3*.

VERMILION STRING QUARTET

Mary Kathryn Parker, violin
Melinda Moncure, violin
Richard Marshall, viola
Rolf Gilstein, cello



The Vermilion String Quartet acknowledges the assistance of the Northern Illinois University Foundation.

The Vermilion Quartet is in residence at Northern Illinois University as teaching assistants to the Vermeer Quartet, with whom they studied last summer at the Sixth International Academy of String Quartets in Aldeburgh, England. The members of the Vermilion Quartet met as students at The Banff Centre, where they have participated in both the summer and winter sessions. Before coming to Banff, the members had studied at the University of Cincinnati (Parker and Gilstein), Ohio State University and Brooklyn College (Marshall), the Peabody Conservatory and the University of North Carolina (Moncure) and the University of Victoria (Gilstein).

Last summer the Vermilion Quartet were guest artists at the Stratford Music Festival in Stratford, Ontario.

Competition Repertoire: Haydn: *Op. 77 No. 2 (F)*, Beethoven: *Op. 18 No. 5 (A)* and *Op. 132 (a)*, Debussy (g), Bartok: *No. 2* and *No. 5*.



Michael Vann Bowmaker

Michael Vann of Edmonton, who has made the quartet of bows which are part of the first prize in the Banff International String Quartet Competition, was trained in the French tradition of bowmaking by William Salchow of New York. Salchow, one of the leading American archeters, studied his craft for five years in Mirecourt on a Fulbright scholarship. Vann studied with Salchow in 1980 on a Canada Council grant.

Although he has been making bows for only eight years, Vann has already begun to acquire an international reputation, and some of the world's greatest artists have purchased Vann bows for their own use, among them violinists Eugene Fodor, Sidney Harth and Ruggiero Ricci, and cellist Pierre Fournier. Gabriel Magyar, cellist of the Hungarian String Quartet for 16 years, and now a regular visitor to Banff as a chamber music coach, recently purchased a Vann bow. Among the Canadian artists using Vann bows are Steven Staryk, concert-master of the Toronto Symphony, and six members of the Edmonton Symphony Orchestra.

The bows commissioned from Vann by Courvoisier for the Banff competition are made from pernambucco, the rare Brazilian wood used in all high quality bows. The frogs are made of ebony and all the trim is in silver. An unusual feature of the Banff bows is the eye, the ornament in the frog, which is usually in mother-of-pearl. In this set the eye is silver, into which Vann has carved the famous Courvoisier trademark, the Napoleon silhouette.



Harry Somers

Composer

The Banff International String Quartet Competition features a newly commissioned work by Canadian composer Harry Somers.



Movement for String Quartet is his fourth work in this form, and his second commissioned quartet. His first quartet is among his earliest published works, dating from 1943, when the composer was 18 years of age. The second is dated 1950, and the third was commissioned in 1959 by the Vancouver Festival Society for the Hungarian String Quartet. This is also Somers' second work to be commissioned as the "imposed" piece for an international competition. The first was in 1967 when his aria *Kuyas*, in the Cree language, was sung by contestants at the Montreal International Competition. This later became part of the opera, *Louis Riel*. He is currently completing another commission, music for the Stratford Festival production of Shakespeare's *Macbeth*.

Except for three short stays in Europe (Paris 1949 and 1960, and Rome 1969-71), Somers has spent all of his life in Toronto, but has become one of the few Canadian composers to attain international recognition. Principal teachers in his early years were pianists Reginald Godden and Weldon Kilburn, and composer John Weinzweig. He has received commissions from leading Canadian musicians and organizations as well as the Serge Koussevitzky Music Foundation in the Library of Congress, Yehudi Menuhin (with the Canada Council and the Guelph Spring Festival), and the Pittsburgh Wind Symphony. He is probably best known for his opera *Louis Riel* which was commissioned by the Canadian Opera Company during Canada's 1967 centennial celebrations. The opera has been performed in Toronto, Ottawa and Montreal and at the Kennedy Center in Washington, D.C. His compositions have been recorded by such artists and groups as the Montreal Symphony, the Toronto Symphony, the National Arts Centre Orchestra, Yehudi Menuhin, the Louisville Orchestra, Maureen Forrester, the Toronto Mendelssohn Choir, Steven Staryk and the Elmer Iseler's Festival Singers. Recordings are on CBC, RCA, Capital and Columbia labels.

The usual practice in a competition is for the contestants to learn the "imposed" piece on arrival. All quartets coming to Banff, however, received the music for the 15-minute Somers' work simultaneously on March 18, thanks to the cooperation of Canadian embassies and consulates in the United States and Europe, and The Banff Centre's representatives in London and New York.



The Banff Centre School of Fine Arts

The founding division of The Banff Centre, the School of Fine Arts, started modestly in 1933 with the establishment of a three-week experimental theatre program funded by the University of Alberta extension department and the Carnegie Foundation.

Today, The Banff Centre School of Fine Arts provides year-round professional training to aspiring artists in all disciplines: music, singing, opera, drama, dance, musical theatre, writing, theatre crafts and design, arts journalism, electronic and film media, music theatre, and the visual arts, ceramics, fibre, painting, print-making, sculpture, and intermedia.

Summer programs are predominantly short, intensive and highly specialized, providing students with concentrated exposure to a faculty of international standard. An important feature of summer programs is the opportunity for students to perform and exhibit under professional conditions in the annual Banff Festival of the Arts.

Winter programs have developed in specific response to a series of searching analyses of the demand for post-graduate training in music, theatre, electronic media, visual arts, and writing. Instruction and professional opportunities are structured to a very high degree around the individual needs of the participants; all have extensive personal contact with an illustrious faculty, and organize their study, performance, and exhibition programs in close consultation with the resident faculty.

Paul D. Fleck
President

Neil M. Armstrong
Vice President
Director, School of Fine Arts

The Banff Centre
Box 1020
Banff, Alberta, Canada T0L 0C0





127 Legislature Building, Edmonton, Alberta, Canada T5K 2B6 403 / 427-2291

March, 1983

It was a pleasure to learn from the School of Fine Arts the announcement of the International String Quartet competition to be held April 24 - 30, 1983.

I am impressed with the calibre of the international representation which the competition has attracted, and with the distinguished jury which will select the winners. I am also pleased to note that one of the quartets invited from the United States was originally formed at The Banff Centre.

I wish to commend The Banff Centre and the members of the School of Fine Arts for undertaking a significant event in the cultural life of Alberta this year. This 50th Anniversary project will further enhance the international stature of The Banff Centre and the advanced music programs of the School of Fine Arts.

Dick Johnston
Minister of Advanced Education



cbc at the competition

CBC Radio is devoting two hours a day to coverage of the Banff International String Quartet Competition on the *Arts National* program. In addition to the regular Monday to Friday program (9 pm to 11 pm on the stereo-FM network) there will be special weekend editions of *Arts National* on Saturday, April 30 (8 pm to 10 pm) and Sunday, May 1 (9 pm to 11 pm), pre-empting regular programming in order to cover the final competition sessions.

In Banff, to cover the event, are *Arts National* executive producer Keith Horner, producers Philip Coulter and Neil Croy, and host Ian Alexander. The *Arts National* team will work with a CBC Calgary crew consisting of Duncan McKerchar, executive producer of Radio Arts and Music; producer Rick Phillips; and technicians Harold Kilanski, Don Pennington, and Derek Kemp, assisted by CBC Edmonton technician Bob Ulmer.

Also, Ginger Da Silva and Pierre Labelle of Radio-Canada International will be at The Banff Centre to prepare a documentary on the 50th anniversary of the School of Fine Arts, for international distribution on disc.

acknowledgements

We wish to thank the following for making this competition possible through their financial assistance:

The Government of Alberta
Advanced Education
Hon. Dick Johnston, Minister

The Government of Canada
Department of Communications
Hon. Francis Fox, Minister

Courvoisier International

We also acknowledge with thanks the valuable cooperation of the following:

The Canadian Broadcasting Corporation
English and French Networks
Radio-Canada International

The Canada Council

CP Air

The Embassies of Canada in Washington, Vienna and Warsaw, and the Consulates of Canada in Boston, Chicago, Dallas, Philadelphia and San Francisco.



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The Banff Centre
1933-1983

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School of
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