

2 5 / 2 6 CONCERT SEASON

GARIBALDI TRIO

Sunday, March 29, 2025

Raven's Cry Theatre, Sechelt

This concert sponsored by Dr. Bland's Family Dentistry.



THE COAST RECITAL SOCIETY

| www.coastrecitalsociety.ca

The artists

Garibaldi Trio

The Garibaldi Trio was born in 2022, a collaboration initiated by the late Frances Heinsheimer Wainwright, then artistic director of the Coast Recital Society in Sechelt, BC. Marina Thibeault, viola; Jose Franch-Ballester, clarinet, and David Fung, piano, were all on faculty at the University of British Columbia, and Frances invited them to create a special recital program for Sechelt. Drawing on their deep musical friendship and shared love of the BC outdoors—particularly hikes around Mount Garibaldi—they named the trio after this iconic landscape.

The clarinet–viola–piano combination has a distinguished lineage, beginning with Mozart’s *“Kegelstatt” Trio* and continuing through works by Schumann and Widmann, Chang and Chatman. Composers are drawn to the distinctive colors and intimacy of this ensemble. The Garibaldi trio has made a significant contribution to a repertoire that showcases the remarkable richness and expressive range of this unique instrumental combination.

The Garibaldi’s first CRS concert in Sechelt in 2023 was warmly received and they returned in 2024. By then, Thibeault had relocated to Montreal to teach at McGill University. Despite living and working on opposite sides of the country, their collaboration continues to thrive—a partnership driven by artistic synergy and a shared commitment to meaningful repertoire.

The CRS has commissioned two new works for the

Garibaldi Trio; both are featured on this program—Stephen Chatman’s *Garibaldi Suite* and the world premiere of Dorothy Chang’s *Persistence*. This ongoing collaboration with the Coast Recital Society has advanced the Garibaldi’s artistic growth, expanded the chamber music repertoire, and reaffirmed their commitment to commissioning new works.

Marina Thibeault

Violist Marina Thibeault is renowned for her “rich and deep sound as well as her virtuosity and exceptional enthusiasm” (*The Strad*). Thibeault brings a focused intensity to the musical scene as a chamber musician, concert artist, and soloist. Through her practice, she continually questions the traditional role of the performer, seeking an approach that unites physical engagement, emotional depth, and artistic transcendence.

Always looking for ways to broaden appreciation and awareness of her instrument, Thibeault has been a featured soloists with orchestras in Europe and the Americas, including the Philharmonic Orchestra of the Northern Czech Republic and the Chamber Orchestra of Santiago as well as the Metropolitan Orchestra in Montreal, La Sinfonia de Toronto, and the Agora Symphony Orchestra. A devoted chamber musician, she has collaborated with members of the Guarneri and Cleveland Quartets as well as composers John Corigliano, Joan Tower, and Krzysztof Penderecki.



The artists (continued)

In 2023, Thibeault received the JUNO Award for Best Classical Album of the Year (Large Ensemble) for *Viola Borealis*, recorded with Orchestre de l'Agora under the direction of Nicolas Ellis. The album showcases her distinctive tonal palette through powerful, lyrically charged interpretations.

A graduate of McGill University and the Curtis Institute of Music and now Assistant Professor of Viola at McGill, she leads innovative pedagogical initiatives that connect performance, research, and community engagement, while mentoring the next generation of performers through an approach that balances technical rigor with artistic autonomy. Marina Thibeault's research interests include performance psychology, embodiment, and artistic resilience—interests she also nurtures through endurance sports and time spent in nature. Through her work, she seeks not only to push the boundaries of the viola, but a deeper, more human connection to music—one that invites reflection, vulnerability, and transformation.

Jose Franch-Ballester

The multi-award-winning Spanish clarinetist Jose Franch-Ballester is recognized as one of the leading classical soloists, chamber musicians, and music educators of our time. Acclaimed for his “technical wizardry and tireless enthusiasm” (*The New York Times*), he has forged an international career marked by artistic excellence and versatility.

A recipient of the Avery Fisher Career Grant and winner of both Young Concert Artists and Astral Artists auditions, Franch-Ballester has appeared as a soloist with the Orchestra of St. Luke's, BBC Concert Orchestra, Louisville Orchestra, London Sinfonia, Orquesta de Radio Televisión Española, Orquesta Nacional de México, and Orquesta de Valencia, among many others. He performs widely throughout Europe, Asia, the Americas, and Australia.

He's an active and committed chamber musician who appears regularly with the Chamber Music Society of Lincoln Center and serves as principal clarinet of the Santa Barbara-based Camerata Pacifica. He has collaborated with distinguished ensembles including the Pacifica, Dover, Miró, American, St. Lawrence, Jupiter, and Modigliani String Quartets.

Franch-Ballester has played a significant role in expanding the clarinet repertoire, commissioning and premiering works by composers such as Jake Heggie, Oscar Navarro, Paul Schoenfield, Clarice Assad, William Bolcom, George Tsontakis, and Huang Ruo.

He has served since 2017 as Associate Professor of Clarinet and Chamber Music at the University of British Columbia in Vancouver, Canada, and is a frequent guest artist at institutions worldwide.

His recordings appear on Deutsche Grammophon, Warner Music, Harmonia Mundi, and Itinerant Classics. Born in Moncofa, Spain, he studied at the Curtis Institute of Music and is a Backun Artist, performing on CG Carbon Clarinets.

David Fung

Praised for his “ravishing and simply gorgeous” performances by *The Washington Post*, pianist David Fung is widely recognized for interpretations that are elegant and refined, yet intensely poetic and uncommonly expressive. With a repertoire of more than seventy concertos, he regularly appears as soloist with leading orchestras worldwide, including Cleveland, the Los Angeles Philharmonic, San Francisco Symphony, Detroit Symphony, and Israel Philharmonic, working with conductors such as Marin Alsop and Gustavo Dudamel.

Fung has collaborated extensively with chamber orchestras including the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Saint Paul Chamber Orchestra, and the Baltimore, Los Angeles, Melbourne, and Israel Chamber Orchestras. His performances have taken him to many of the world's most distinguished venues as well as major halls throughout Asia.

As a recitalist, Fung is a frequent guest at prominent international festivals, including Aspen, Caramoor, Edinburgh International Festival, Ravinia, Hong Kong Arts Festival, and Tippet Rise. At his Edinburgh debut, *The Edinburgh Guide* described him as “impossibly virtuosic, prodigiously talented... who probably does ten more impossible things daily before breakfast.” He has collaborated with renowned chamber ensembles such as the Brentano, Dover, Jupiter, and Verona Quartets.

Fung has recorded more than a dozen albums on labels such as Steinway & Sons, Pentatone, Orchid, Genuin, Yarlung, and Naxos. His album *Transcendent Beethoven* was featured on Apple Music's *Best of Beethoven*, and his recordings of Mozart's piano sonatas have been praised for their boldness, dramatic insight, and expressive depth. A laureate of the Queen Elisabeth International Music Competition and the Arthur Rubinstein Piano International Masters Competition, Fung is a Steinway Artist.

The program & notes

WOLFGANG AMADEUS MOZART

January 27, 1757 - December 5, 1791

“Kegelstatt” Trio, K. 498

I Andante

II Menuetto

III Rondeaux: Allegretto

W.A. Mozart composed his “Kegelstatt” Trio—its nickname loosely translating to “Skittles Trio”—240 years ago in Vienna. It reflects his deep affection for both the clarinet and for intimate music-making among friends. According to an early anecdote, Mozart may have sketched parts of the trio while playing skittles (a popular bowling game), hence the title.

Mozart played the viola part. Anton Stadler, a virtuoso and Mozart’s close friend, played the clarinet. Franziska von Jacquin, one of Mozart’s students, played the keyboard. Stadler’s artistry in particular inspired Mozart to explore the clarinet’s lyrical warmth and expressive depth, qualities that would later culminate in the *Clarinet Quintet* and *Clarinet Concerto*.

Unusually, the trio opens with a poised Andante in E-flat major. The movement is characterized by conversational interplay among the three instruments. The clarinet sings with mellow elegance, the viola provides a burnished middle voice, and the piano offers both harmonic grounding and sparkling commentary.

The second movement is a graceful minuet, refined yet subtly playful. Its central Trio section introduces darker colours and richer textures, highlighting the viola’s expressive character. Throughout, Mozart delights in instrumental combinations—clarinet and viola blending seamlessly, piano weaving delicately between them.

The finale, a buoyant rondo, restores lightness and charm. Its recurring theme is cheerful and gently lilting. The movement sparkles with wit and rhythmic vitality, bringing the trio to a satisfying and elegant conclusion.

DOROTHY CHANG

1970-

“Persistence” for clarinet, viola, and piano (2025)

I Song, in Faded Sepia

II Overdrive

Dorothy Chang’s catalog includes over 80 compositions, including works for mixed Chinese and Western ensembles as well those involving staging, movement, theatre and dance. Since 2003 she has been a Professor of Music at the University of British Columbia in Vancouver.

Persistence is written in two movements that serve as contrasting portraits of perseverance. The first movement explores the persistence of time and memory, drawing on fragmented echoes of Gershwin’s *Our Love is Here to Stay*. It imagines the musical equivalent of a faded photograph: only blurred contours and muted colours of the original theme remain when recalling a forgotten melody from long ago. Small fragments are repeated in varying forms, like multiple attempts to grasp a distant memory just slightly out of reach—music infused with a sensuous, seductive quality

In the second movement, “Overdrive”, the persistence is one of dogged determination, grit and tenacity. With strong percussive attacks and machine-like rhythmic drive, this movement reflects the toil and human effort in a constant pursuit of something perpetually beyond reach.

Persistence was commissioned by the Coast Recital Society for the Garibaldi Trio. We are delighted to present its premiere on this program.

INTERMISSION

STEPHEN CHATMAN

1950-

“Garibaldi Suite” (2023)

I Flourish

II Rising Light

III Spree

IV Sultry Night

V Frenzy

Stephen Chatman is one of Canada’s most prominent composers. He’s received several Western Canadian Music Awards, three BMI Awards and three JUNO nominations.

In 2012, Dr. Chatman was appointed to the Order of Canada and in 2019, he was appointed a Fellow in the Royal Conservatory of Music. His works have been performed throughout North America and Europe. He is Professor Emeritus at the University of British Columbia.

The program & notes (continued)

The *Garibaldi Suite* was inspired by the extraordinary musical talents of Jose Franch-Ballester, Marina Thibeault, and David Fung. The introductory “Flourish” is based on rapid chromatic scales. “Rising Light”, an intensely lyrical, optimistic expression, reflects its title. The third movement, “Spree”, is based on scurrying diatonic scales in both contrary and parallel motion which offer spirited rhythmic and contrapuntal interest. The slow, bluesy “Sultry Night”, featuring an improvisatory-like dialogue between the clarinet and viola, suggests romance. The virtuosic finale, “Frenzy”, exhibits virtuosic passages in all three instruments and builds to a resounding climax.

The *Garibaldi Suite* was commissioned by the Coast Recital Society” for the Garibaldi Trio and was premiered on this series in 2023.

DUKE ELLINGTON

“Three for Duke”

(arr. Yuri Kuriyama (b. 1998) and Jose Franch- Ballester/ Trio Garibaldi) (2025)

I On the Sunny Side of the Street

II The Star-Crossed Lovers

III Kinda Dukish / Rockin’ in Rhythm

All members of the Garibaldi Trio share a special regard for the music of the legendary Duke Ellington—music that reflects the hints of jazz, blues, and ragtime heard in some of the other works on the program.

Three for Duke draws from the music of Duke Ellington, arranged for the Garibaldi Trio by clarinetist/composer/arranger Yuri Kuriyama. The arrangement came out of

an ongoing artistic collaboration between Kuriyama and Franch-Ballester, Yuri’s clarinet teacher at the University of British Columbia. Together, they sought to bring a new color and stylistic contrast to the rest of the recording. It’s an homage not only to Ellington himself, but to the vibrant world of musicians who shaped his sound.

Rather than serving as literal transcriptions, these arrangements are inspired by Ellington’s melodies, harmonies, and improvisational language, reimagined and expanded to suit the expressive possibilities of this chamber trio.

The opening movement, “On the Sunny Side of the Street”, places the clarinet firmly in the spotlight. Here, the instrument echoes the lyrical flexibility and vocal inflection of Ellington’s great saxophonist Johnny Hodges through expressive bends, glissandi, and jazz-inflected colors that stretch beyond traditional classical technique.

The second movement, “The Star-Crossed Lovers”, offers a striking contrast: It’s tender, introspective, and deeply lyrical. The viola assumes the leading voice, singing with warmth and intimacy, while the clarinet and piano provide a gentle, atmospheric backdrop. This movement highlights the emotional depth and timeless elegance of Ellington’s writing.

The suite concludes with “Kinda Duke-ish / Rockin’ in Rhythm”, a joyful and rhythmically charged finale. Beginning with a piano-driven nod to Ellington’s unmistakable style, the movement builds toward the exuberant swing of “Rockin’ in Rhythm”—a vibrant, groove-filled celebration that brings the work to an energetic and communal close.

Program notes by Denise Ball.



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