

White Rock Concerts *Presents*

THE EUROPEAN UNION
CHAMBER ORCHESTRA

(Under the patronage of H.M. Queen Sofia of Spain)



Lavard Skou Larsen, Director

Friday, October 24, 1997

The European Union Chamber Orchestra
(Under the patronage of H.M. Queen Sofia of Spain)

Lavard Skou Larsen, Director

The orchestra:

Violin

Lavard Skou Larsen - director *Denmark*

Jérôme Akoka *France*

Katrien de Bièvre *Belgium*

Anna Biggin *United Kingdom*

Claire Dolby *United Kingdom*

Per Drougge *Sweden*

Ulrike König *Germany*

Tony Nys *Belgium*

Anna Zimmerebner *Austria*

Viola

Beatrice Genndek *France*

Ruben Sanderse *Netherlands*

Martin Schaller *Germany*

'Cello

Celia Pond *United Kingdom*

Alexander Scherf *Germany*

Double Bass

Stefano Schiavolin *Italy*

Oboe

Jésus Garrigues *Spain*

Julia de Leuw *Netherlands*

Horns

Mark Paine *United Kingdom*

Antony Catterick *United Kingdom*

THE EUROPEAN UNION CHAMBER ORCHESTRA

gratefully acknowledges funding from Directorate General X of the European Commission and from the British Council and the support of the European Parliament for its 1997 tour of Canada.

Control and Communications Centre:
EUROPEAN UNION CHAMBER ORCHESTRA
Fermain House,
Colyton, Devon, EX13 6LU United Kingdom
Ambrose Miller, Director General

The European Union Chamber Orchestra

Lavard Skou Larsen, Director

- PROGRAMME -

Wolfgang Amadeus Mozart (1756-1791) Cassation in G, K. 63

Marcia - Allegro - Andante - Minuet - Adagio - Minuet II - Finale (Allegro assai)

Franz Schubert (1797-1828) Rondo for violin and strings

Lavard Skou Larsen, soloist

- INTERMISSION -

Sir Edward Elgar (1857-1934) Serenade for strings, Op 20

Allegro piacevole - Larghetto - Allegretto

Joseph Haydn (1732-1809) Symphony #26, in d minor
("Lamentazione")

Allegro assai, con spirito - Adagio - Minuet

Béla Bartók, (1891-1945) Rumanian Dances

Jocu cu Bătă (Allegro Moderato)

Brăul (Allegro)

Pe Loc (Moderato)

Poarga Românească (Allegro)

Măruneți (Allegro Vivace)

- PROGRAMME NOTES -

Wolfgang Amadeus Mozart (1756-1791)

Cassation in G, K. 63

Marcia - Allegro - Andante - Minuet - Adagio - Minuet II - Finale (Allegro assai)

Before the so-called Classic period, the terms "Divertimento" "Serenade" "Notturmo" (Nocturne) and "Cassation" were generally used to designate music of a light, entertaining character, referring more to the function of the music, rather than to its form or instrumentation. This sort of music served many social purposes, both indoors and outdoors, but it is not usually possible to distinguish between them on purely musical grounds. Mozart's works, - even when light, retain an intimacy and poignancy.

The term "Cassation" is derived from the German "Gasse", meaning a street, thus indicating an outdoor musical function. The design of this particular work is unusual in that it has seven movements, the first being a March in which the players in an earlier setting may well have arrived on the scene of the performance. It was common practice to have two Minuets, but the addition of a second slow movement is very original. Indeed, the material of the first andante - muted upper strings over a pizzicato accompaniment - is starkly contrasted by the Adagio which has an expansive violin solo, throughout. The two allegro movements are similarly well delineated in rhythmic impulses and - if the two Minuets are apparently straightforward - their Trios emerge like tiny jewels.

Franz Schubert (1797-1828)

Rondo for violin and strings

Schubert once complained: "who can do anything more after Beethoven?" Fortunately, Beethoven was just a contemporary, while Mozart and Haydn were his actual influences, so history can allow Schubert to demonstrate his individual genius. Even his earliest works are marked by two features - a new sonority as a result of his rich harmonic intensity, and a new type of melody that eschews the tension of Beethoven or even late Haydn. It is simply beautiful melody as an end in itself.

The Rondo opens with an Adagio which leads directly to an Allegro Guisto, a fast and lively section. Supported by the string orchestra, the solo violin enjoys seemingly unending melody, sometimes delicate, sometimes poignant. There are brief moments of fiery virtuosity for the soloist and the work ends with a triumphant passage for soloist and orchestra in tandem.

Sir Edward Elgar (1857-1934)

Serenade for strings, Op 20

Allegro piacevole - Larghetto - Allegretto

Edward Elgar did not receive any formal musical education, but rather assimilated knowledge of string music from his father's violin playing, of wind music from his own playing of the bassoon, and of organ and church music from time spent in Worcester Cathedral, where his father was organist.

A proposal to send him to Leipzig for training was never realized, and Elgar began his working life as a solicitor. His marriage in 1889 is said to coincide with the

flowering of his compositional skills, due in great part to his wife's unswerving belief in his genius.

The Serenade for strings belongs to this happy period of his creativity. Surprisingly, it was first turned down by publishers in the mistaken belief that nobody would want to play it! The work is characterized by exuberant leaps of melody mixed with chromatic nervousness. The slow movement has all of the sensuousness of Elgar's later (and better known) works. The finale is lighter in mood, and closes with a brilliant, major mode reminder of the restlessness of the first movement.

Joseph Haydn (1732-1809)

Symphony #26, in d minor
("Lamentazione")

Allegro assai, con spirito - Adagio - Minuet

"My Prince was satisfied with all my works, I was praised as head of an orchestra, I could experiment, observe what heightened the effect and what weakened it, and so could improve, expand and take risks. I was cut off from the world, there was no one near me to torment me or make me doubt myself, and so I had to become original." This much quoted statement of Haydn clearly describes in one declaration his situation, his attitude and his talent.

Haydn was not the first symphonist, but still deserves the popular title "father of the Symphony." He wrote over 100 symphonies during a period of about 35 years, and inspired his contemporaries and many successors. This particular Symphony was written in 1768, and was very popular throughout Austria and Germany.

In the first movement, Haydn uses an old setting of the Passion, and the chant is played by the first oboe. The name "Lamentazione" refers to the Georgian Chorale melody which is used as the basis for the second movement, and is heard in the first oboe and the second violins. The last movement - quite unexpectedly - is a minuet, with a contrasting Trio section in the key of D Major.

Béla Bartók, (1891-1945)

Rumanian Dances

Jocu cu Bătă (Allegro Moderato) - Brâul (Allegro) - Pe Loc (Moderato)

Poarga Românească (Allegro) - Măruneți (Allegro Vivace)

Perhaps more than any other 20th century composer, Bartok allowed his compositions to rely on natural musicianship and creative imagination. He tried to absorb a native folk-heritage into his music and while middle period works reveal a development of style from a late romantic to a more radical idiom, later works like these dances, show a return to traditional forms of expression.

As a musicologist, Bartok wanted to preserve the musical culture of Eastern Europe, and his numerous arrangements of songs served to transform his music from being just an imitation of his forbear, Liszt, into passionate and earthy expression. The Rumanian Dances date from 1915, and were originally for piano, and then orchestrated in 1917 in both string and full orchestral versions. A lone solo violin, singing a simple tune is contrasted with the massed strings, which are made to sound rough and un-refined, reflecting the spirit of a wandering gypsy band.

The European Union Chamber Orchestra

Founded in 1980, the versatile European Union Chamber Orchestra presents more than 70 concerts world-wide each season, and is constantly on tour to distant points of the globe.

Members of the orchestra come from ten of the member states of the European Union including Britain, Germany, Holland, Belgium, France, Spain, Denmark, Sweden, Italy and Austria.

Recent tours have included Israel, Jordan, Egypt, Syria, Cyprus, Mexico, Japan, Cuba, Jamaica, Guatemala, as well as regular visits to most major European concert halls.

Tonight's concert is part of the first Canadian tour by the prestigious pan-European ensemble. It has been organized jointly by Robert Missen Artists Management of Toronto, and the well known West Coast musician and Impresario George Zukerman of Vancouver.

The orchestra is equally at home in the Concertgebouw in Amsterdam as in the Palacio de Belles Artes in Mexico City, or the Palais des Beaux Arts in Brussels.

Guest soloists who have appeared with the EUCO include Lord Yehudi Menuhin, James Galway, Igor Oistrakh, Boris Belkin, Pierre Amoyal, Misha Maisky, Tamas Vasary and Mikhail Rudy.

Leader of the EUCO and its principal soloist is Lavard Skou Larsen. Born in Brazil, Larsen is well known throughout Europe as concert-master, soloist and chamber musician with the Salzburg Trio, Larsen is also Professor of violin at the Mozarteum Academy, as well as regular soloist at numerous important European music Festivals.

True to the orchestra's globe-trotting image, in the middle of the Canadian tour, the EUROPEAN UNION CHAMBER ORCHESTRA flew from Fredericton to Mexico, and over the Canadian Thanksgiving Holiday they performed four concerts in Mexico City before returning to Ottawa to complete their Canadian tour.

The 1997 Canadian tour has been made possible by generous grants from the Directorate General X of the European Commission and the British Council and with the support and encouragement of the European Parliament. The European Commission Ambassador to Canada, John R. Beck is a member of the orchestra's Diplomatic Committee of Honour and was instrumental in encouraging the orchestra to undertake the current tour.

Community Rebate plan

Our friends at Tapestry Music (15531 24th Ave.,) have instituted a "Community Rebate plan" under which 3% of every purchase of music, CDs, music accessories will be credited to White Rock Concerts for use towards school concerts and other educational objectives associated with music in White Rock and South Surrey.

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Early Music ensemble

ANONYMUS

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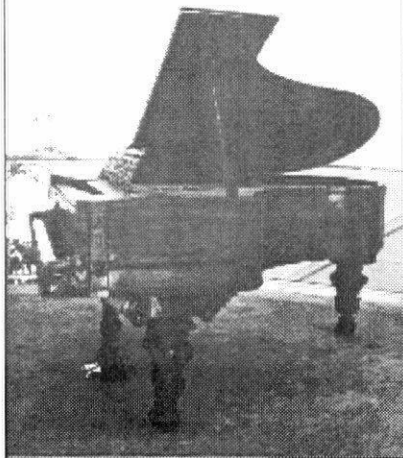
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