



White Rock Concerts *Presents*

Trio Lyra



Friday, November 12, 1999

A Message from the Artistic Director

Plans and discussions are already well under way for the second millennium season, 2000-2001.

I though you might like to share some thoughts on how we go about putting together a new season of programmes.

First of all, you must realize that White Rock Concerts has assumed a significant place on the British Columbia concert scene. In the entire Province, we are one of only six concert societies outside of Metropolitan Vancouver that maintains regular programming for an audience of over 750 people. As a result, artists, managers, agents, from across Canada, the United States, and other nations abroad, besiege us with information about tours they would like to see happening! Sometimes we are the ones who initiate inquiries, and then find that other cities, even Vancouver, are also interested in the same artist or group. But whichever way it goes, in reality, the planning must be done very early, sometimes as far ahead as two years. The most significant factor in planning a season is balance of the programme. We would not want an entirely instrumental programme, nor one made up exclusively of vocal attractions. But balance is not only a question of the given season.....we try to make sure that each season relates to the previous year, and - in fact - that each season relates to the entire history of what we have presented at White Rock Concerts over the years since we first started in 1956. The second most significant factor in planning a season is the timing. We certainly want to space the events so that we have - as closely as possible - one concert a month during the prime months from October through April. There are other factors of balance, too. We try not to have all soloists, or all ensembles. We also try to have a mix of serious and lighter programming. We try to present at least one [if not more] Canadian attraction each season. And, we encourage the inclusion of short and effective Canadian works. Enough factors to complicate life? Indeed. Then add the final crucial matter - budget! The programme we select has to be affordable. But then, White Rock Concerts has operated for 44 seasons without ever incurring a deficit. And in the past five seasons we have operated entirely without any Provincial grant assistance, even though such funding has been available.

Of course, the main feature of White Rock Concerts is the wonderful convenience of a splendid concert series in our own community. But just in case you haven't recently compared prices with the Symphony, the Opera, The Recital series, or any of the other specialized downtown programmes, White Rock Concerts not only provides an eclectic mix of programming, it still remains the concert bargain of the century [and probably next century, too!]

George Zukerman
Artistic Director
White Rock Concerts

Trio Lyra

Suzanne Shulman, Flute
Mark Childs, Viola
Erica Goodman, Harp

Trio Lyra gratefully acknowledges the generous assistance of the Canada
Council Touring Office.

Represented by Robert Missen Artists, Toronto

Recordings on the Avalon, Arsis and Opening Day Recordings labels

Programme

Milton Barnes Harbord Street(1991)

Commissioned for Trio Lyra by the Kosower family, in honour of the 80th
birthday of their mother, Goldie

Parade-Waltzing-Ragtime-Memory-Pantomime-Saturday Night

Claude Debussy Sonate

Pastorale-Interlude-Final

Intermission

Ravel-Salzedo Sonatine

Modéré-Mouvement de minuet-Animé

Andrew P. MacDonald Pleiades Variations, Op. 45
(1998)

Commissioned by Trio Lyra with the assistance of the Laidlaw Foundation

I. Heliacal Rising II. To the Ships III. Merope IV. Maia V. Elektra
VI. Orion in Pursuit VII. Harvest Time: Heliacal Setting

Trio Lyra

The members of Trio Lyra began their long and fruitful collaboration in the 1978-79 season. From their first performance of the Debussy Sonate in 1978, they have enjoyed a mutual devotion to beauty and perfection in musical expression which is instantly communicated to their audiences. Trio Lyra's repertoire ranges from the Baroque to the best of today's composers. They have commissioned and premiered major new works from five of Canada's finest composers – Ben Steinberg, Srul Irving Glick, Milton Barnes, Harry Freedman and Andrew MacDonald. The nature of this combination of instruments has inspired a particularly rich selection of French repertoire, and Trio Lyra has been featured in all-French programs broadcast on the CBC French network. The 1994-95 season saw tours in Quebec, Ontario and the United States with broadcasts on both the French and English national CBC networks and on National Public Radio in the U.S., and in 1996 the trio appeared at the Sixth World Harp Congress in Seattle, Washington. Trio Lyra's debut CD, *Music of Ravel, Debussy and Fauré*, was released in September, 1997 on Opening Day Recordings, #ODR9309, and includes the world premiere recording of the Fauré-Salzedo Dolly, Op. 56. Their second CD, *Harbord Street*, #ODR9315, released in April 1999, includes world premiere recordings of four of their commissioned works. 1999 will also see concerts in Texas and at the Festival of the Sound in Parry Sound Ontario. November will find the trio touring in British Columbia and the Yukon, followed by concerts in the spring in Ontario and Michigan.

"But superb as the individuals of this group are...it is in their collectivity that they shine. The clarity of their musical thought and the depths and insights they bring to their readings are what make an evening in their company so exceptional. The musical dialogue between them is erudite, absorbing and moving." Hugh Fraser, *The Hamilton Spectator*

Suzanne Shulman, Flute

One of Canada's outstanding instrumentalists, Suzanne Shulman graduated from the Faculty of Music, University of Toronto. She has earned critical acclaim for solo recitals in New York's Carnegie Hall, London's Wigmore Hall and the Chopin Institute in Warsaw. Ms. Shulman has appeared as soloist with major Canadian and international orchestras, and is a frequent guest at chamber music festivals, most recently in Japan. She has performed with the Orford String Quartet, and also with the late Glenn Gould, with whom she collaborated on a variety of recording projects (available on the Sony Classical label). She has premiered works by Jean Coulthard, Christos Hatzis, Srul Irving Glick and Jacques Hetu, and is the flute soloist on all Classical Kids releases. Suzanne is currently performing with Juno award-winning pianist Valerie Tryon, the Festival of the Sound Ensemble, ChamberWORKS and Trio Lyra.

Mark Childs, Viola

Well-known to Canadian audiences as solo violist of the Hamilton Philharmonic from 1976-1988, Mark Childs was also Artist-in-Residence at McMaster University (Hamilton) from 1978-1989. A graduate of the Curtis Institute of Music (Philadelphia), he has toured South America as solo violist with the McGill Chamber Orchestra, New Zealand with the McMaster String Quartet and Europe as solo violist of the Chamber Players of Toronto. He has appeared as soloist with orchestras in Canada, the U.S. and New Zealand, and has been heard in numerous concerts broadcast nationally by the C.B.C. Now a resident of Toronto, Mark is also violist with The Amati Quartet, and is in great demand as a teacher and coach.

Erica Goodman, Harp

Erica Goodman is internationally acclaimed as a harpist of incomparable musicality. A Toronto native, she is the daughter of the late violinist Hyman Goodman, concertmaster of the Toronto Symphony for 19 years. Already professional at age 14, Erica played regularly with the Toronto Symphony and began her career as a soloist and studio harpist. She has participated in countless radio and TV productions, commercials and film scores. She also was a concerto soloist with the Philadelphia Orchestra while studying at the famed Curtis Institute of Music. Erica has concertized and recorded extensively in Sweden and she has recently toured Japan, Israel, U.S.A., Poland and Holland. Winner of a Juno award for her BIS CD #649 and a Grand Prix du Disque for her BIS CD #149, Erica has a large number of CD's to her credit both as a soloist and a chamber musician.

Our Next Concert

String Ensemble

La Pieta

Friday, January 29, 2000



Milton Barnes – Harbord Street

After graduating from the Conducting School of the Vienna Academy of Music, Barnes led the St. Catherines and Niagara Falls (USA) Symphony Orchestras and Choruses, the Toronto Repertory Orchestra which broadcast and recorded extensively for CBC Radio/Television and the Toronto Dance Theatre (as composer/conductor), in addition to guest conducting. His compositions continue to receive praise internationally from musicians, audiences and critics. Nominated for a Juno award, Erica Goodman's recording of his "Divertimento for Harp and Strings" is one of the most frequently broadcast Canadian works.

"Harbord Street" evokes memories of downtown Toronto where Barnes grew up. This entertaining suite (drawn from his repertoire and re-created for Trio Lyra) was premiered on CBC Radio and has been additionally adapted as a triple concerto for Trio Lyra with string orchestra.

Claude Debussy (1862-1918) - Sonate

Occasionally in the history of music, a composer is struck with a burst of inventive and expressive genius which creates a unique new combination of instruments and sounds. Such were Beethoven's Septet, Schubert's "Trout" Quintet, Brahms' Trio for Violin, Horn and Piano, and Prokofiev's Quintet for Oboe, Violin, Viola, Clarinet and Double Bass.

In the Sonate for Flute, Viola and Harp of Debussy we have the "raison d'être" for Trio Lyra and several other such ensembles worldwide. Written in 1915, shortly before his death, the work swings in mood between biting irony, gaiety and melancholy. Surrounding the Interlude are a smooth Pastoral and a bucolic Finale which somehow give this mysterious sonata an autumnal atmosphere.

Maurice Ravel (1875-1937) - Sonatine

Carlos Salzedo (1885-1961)

The piano Sonatine of 1905 is a clear example of Ravel's Classical orientation. Being a brilliant colourist, Ravel made orchestral versions of several of his piano pieces, and was particularly pleased to hear Salzedo's transcription for flute, cello and harp on a French tour by Salzedo and his Trio. Carlos Salzedo was universally acknowledged as one of the greatest harp virtuosos ever, and was also a great teacher, arranger and composer. Fortunately for Trio Lyra, Salzedo formed a trio with flute and 'cello in the 20's, with whom he toured and concertised extensively, and for whom he made many of his finest arrangements. With the blessings of the Salzedo

estate, the members of Trio Lyra have had access to the handwritten manuscripts and notes that were left at the Curtis Institute of Music upon his death, and have restored and further transcribed his arrangements for trio with viola.

Andrew P. MacDonald – Pleiades Variations, Op. 45

Born in Guelph, Ontario, in 1958, Andrew P. MacDonald earned a Doctor of Musical Arts in composition at the University of Michigan, where he studied with William Bolcom. For the past decade his compositions have been winning prestigious prizes in Canada and abroad. His Violin Concerto (recorded on the BIS label) won the 1995 Juno Award for “best classical composition”, and his works have been performed in England, France, Norway, Germany, and the United States. Dr. MacDonald is also active as a concert guitarist, and is professor of composition and theory at Bishop’s University in Lennoxville, Quebec.

“Pleiades Variations, Op. 45”. Mr. MacDonald comments, “The Pleiades, also known as the “Seven Sisters”, is a tiny constellation prominent in the winter skies of the Northern Hemisphere. As an amateur astronomer I first viewed this beautiful galactic cluster in late autumn a few years ago and immediately knew there was a piece of music in it. A perfect opportunity to realize this inspiration arose with the commission from Trio Lyra. The formal design of the work is demarcated by seven sections, each of which is a variation on a simple seven-note theme of ascending fourths. Each variation is named after something relating to the folklore surrounding the Pleiades, and the variations are placed in three groups to form distinct movements”.

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