



White Rock Concerts *Presents*

**Angèle Dubeau
and
La Pietà**



Friday, January 28, 2000

**ANGÈLE DUBEAU and
LA PIETÀ**

**Musicians of LA PIETÀ
Musiciennes de LA PIETÀ**

Violin I

Angèle Dubeau
Noémie Racine
Ariane Lajoie

Violin II

Élise Lavoie
Pascale Beaudry
Pascale Gagnon

Viola/Alto

Jutta P. Sédillot
Véronique Potvin

Cello/Violoncelle

Thérèse Motard
Carole Bogonez

Bass/Contrabasse

Annie Vanasse

Piano/Harpsichord/Clavecin

Louise-Andrée Baril



The Canada Council
for the Arts | Le Conseil des Arts
du Canada

This tour is supported by the Canada Council for the Arts which enables Canadian audiences to discover artists from other regions and provinces.

Cette tournée est soutenue par le Conseil des Arts du Canada, qui permet aux auditoires canadiens de découvrir des artistes des autres régions et province.

Programme Notes

Antonio Vivaldi [1678-1741] Sinfonia for strings in G major

[r.v.146]

Allegro-Andante Vivace -Allegro

Vivaldi wrote literally hundreds of concertos and sinfonias for various combinations of instruments, but his favourite ensemble was the string orchestra. Vivaldi has been called the “most original and influential Italian composer of his generation”. He was indeed a great pioneer of orchestral music, contributing in countless ways to the development of musical style, violin technique, and orchestration.

Jean-Philippe Rameau [1683-1764] Sixième Concert

La Poule, [The Chicken]-Minuets-L'Enharmonique, The Egyptian

Church organist at Avignon, Clermont Ferrand and Paris, musician to reigning Kings, Rameau composed operas, church music, cantatas, chamber music and works for the harpsichord. The “six concertos de monsieur Rameau” were transcribed - probably by Rameau himself - from the immense body of works that he created during his long life. What Vivaldi achieved for Italian music was paralleled by Rameau's vast accomplishments further North in France.

Guiseppe Tartini [1692-1770] The Devils' Trill

Affettuoso-Allegro-Andante-Allegro assai

[Orchestrated by Louise Andrée Baril]

Tartini wrote his Devil's Trill when he was just 20 years old. The piece was originally a sonata for violin accompanied by keyboard and a bass instrument in the “continuo”. It was obviously pure chamber music, and as such lends itself wonderfully to the concertante dialogue, which emerges in this orchestral version.

Ottorino Respighi [1879-1936] Set of Ancient Airs and Dances

[Suite #1]

“The Count Orlando”-Galliard-Villanella-Masquerade

[Orchestrated by Louise Andrée Baril]

From the composer of the famous Fountains of Rome comes this charming suite of ancient airs and dances. Throughout his life Respighi was fascinated by the rich musical heritage of Italy, and strove to bring it up to date with a highly personalized palette of varied and shimmering textures. This suite, dates from 1917 and was the first of three sets which Respighi compiled from a collection of sixteenth and seventeenth century lute pieces. Each piece is based on a work by a different 17th century composer. Of particular interest is the fact that second movement was written by Vincezo Galilei, father of the famous scientist!

Harry Somers [1925-1999] Little Suite for String Orchestra

Prelude and Fugue-Andante-Finale

Canada mourned the loss of one its greatest and most original musical voices with the death last year of Harry Somers. Born in Toronto, Somers studied in Paris with Darius Milhaud, and on his return to Canada wrote an immense number of works for orchestra, chorus, soloists, as well as for theatre movies and, latterly for Television. For many years Harry Somers was associated with the flourishing National Film Board of Canada.

Claude Champagne [1891-1965] Village Dance

There is no doubt that the works and personality of Claude Champagne left a profound mark on three decades of musical history in Canada. His influence as a Professor of theory and composition established him as one of the most significant musical leaders of his time, contributing widely to the training of many of Canada's finest composers. A year before his death in 1965, the Conservatory of Québec organized a retrospective of Champagne's symphonic works to coincide with the inauguration of the Salle Claude-Champagne, named after him at the École Vincent D'Indy.

Isaac Albéniz [1860-1909] Tango, Op. 64, No. 2

[Orchestrated by Louise Andrée Baril]

The Spanish composer and pianist Albéniz was the single musician most instrumental in developing a unique musical idiom for his country in the latter part of the 19th century. This Tango is taken from a set of Spanish piano works first published in 1890. Unlike the traditional South American Tango, which had its origins in the Habanera of Cuba, Albéniz's Tango displays a strong Flamenco and Gypsy influence.

Dimitri Shostakovich [1906-1975] Spanish Dance

From Hungary to Andalusia, - a vision of Spanish Gypsies through the eyes of a Russian composer!

Béla Bartók [1881-1945] Rumanian Folk Dances

Jocul cu bâta-Brâul-Pe Loc-Buciumeana-Poarga româneasca-Maruntel 1-Maruntel 2
[Stick Dance, Shawl Dance, 'On the spot' Dance, Horn Dance, Rumanian
Polka, Quick Dance 1, Quick Dance 2]

These seven dances range in mood from melancholy to high-spirited. Bartók spent much of his life criss-crossing Hungary and neighbouring countries, with an old Edison phonograph, in search of peasant music which he recorded and transcribed into various suites of folk music. He collected the Transylvanian melodies of the Rumanian Folk Dance suite in 1906, published them in a piano version in 1915 and finally arranged for various orchestral combinations in 1917.

Henri Vieuxtemps [1820-1881] Souvenir of America

In 1845, nearly 100 years before such composers as Aaron Copland, the Belgian violin virtuoso, Henri Vieuxtemps also based a work on a classic American folk tune. On returning from a major concert tour of the USA, he published this work which consists of three variations on "Yankee Doodle". The variations are, respectively, a traditional Russian Dance (!), a polka and an American Country-Dance.

Vittorio Monti [1868-1922] Czárdás

[Orchestrated by Louise Andrée Baril]

The world of the Gypsies beckons to us in the poignant and fiery strains of this marvellous Czárdás. Curiously, Monti is not from the world of the Czárdás, but was in fact an Italian violinist who played with one of the great Paris Orchestras and later conducted a music hall orchestra. Prompted by her close acquaintance with the musicians of La Pietà, Louise Andrée Baril decided in this orchestration to share the principal melody amongst the leaders of each section in the orchestra.

ANGÈLE DUBEAU

ANGÈLE DUBEAU, O.C. is in the forefront of major Quebec Violinists on the international scene. She has thrilled audiences from London to Tokyo with her dazzling performances. She has received the ADSIQ award for Classical Recording of the Year [the Quebec equivalent of the Juno Award] in 1990, 1993, 1994, 1995, and 1997. Angele Dubeau plays the Des Rosiers Stradavarius crafted in 1733.

ANGÈLE DUBEAU and LA PIETÀ

The ensemble LA PIETÀ is the brainchild of ANGÈLE DUBEAU, who is also the group's artistic director and concertmaster. Founded in collaboration with Analekta recordings and made up of top musicians from the country's finest conservatories and universities, the ensemble LA PIETÀ is devoted to recording works from the vast repertoire for string orchestra. This ensemble is composed entirely of women, mirroring the orchestra of the orphanage La Pietà in Venice during Vivaldi's time. LA PIETÀ, with the aid of businesswomen, joins forces with organizations striving to help women face the challenges of our modern and rapidly changing world.

LA PIETÀ DISCOGRAPHY

Vivaldi Per Archi ANALEKTA

Lullabies and Forbidden Games ANALEKTA

Let's Dance ANALEKTA

CD's will be for sale in the lobby at intermission and after the concert.

A Message from the Artistic Director

Your committee has just met to discuss programme selections for the 2000-2001 season. You will be hearing preliminary announcements tonight, and, with luck, a full announcement and a brochure will be ready at the Ian Parker concert in February.

Once the artists are selected, then there's the loaded question about repertoire: who decides what the artists are going to play? It's loaded because whichever way I answer is going to be wrong in somebody's eyes. If I say that I tell the artists what they should play, then I am guilty of denying the performer his own artistic choice. If I answer that it is entirely up to the artist to decide what he plays, then I have failed to reflect the needs and interests of the audience which we are here to serve. There is always somebody who is going to have a favourite composer, which he will welcome on the programme.

Most certainly it is a matter of artistic integrity. Our role must always be to suggest the type of programme we are looking forward to hearing. Therefore, if it seems that an artist is offering a completely inaccessible programme, or one that might appear tedious or uninteresting, we simply won't invite that artist. That is our basic protection against programming that is unsuitable, even offensive. But once selected, the artist must have the chance to create his or her own programme. They know best, after all, what they can play to greatest effect, and what will work in performance for them.

But that doesn't mean that we are entirely without input. You may have noticed that recently we have begun programming for specific repertoire, Last season, we presented the Schubert Octet and Beethoven Septet. This current season we have just enjoyed the magnificent Mendelssohn String Octet. Next year [I can reveal one hint of what is in the works] we are looking to the Schubert Ensemble of London for a performance of the glorious "Trout" Quintet. So even if you haven't yet heard of the ensemble or the solo performer, you may recognize the work that is featured. In this way, the final selection is always going to be based on an unbeatable combination of great repertoire and superb performers.

George Zukerman
Artistic Director White Rock Concerts

Meet your Executive Committee

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Our Next Concert -

Ian Parker *The next
rising star from Canada's
great piano family*

**Friday,
Feb. 25, 2000**

