



White Rock Concerts *Presents*

Ian Parker



Friday, February 25, 2000

White Rock Concerts

2000 - 2001

Five Memorable Concerts For the Start of the New Millennium

I Musici de Montreal

Under the artistic direction of Yuli Turovsky, this group has been named by critics as one of the finest chamber ensembles in the world.



Schubert Ensemble of London

Britain's leading chamber group, specializing in music for piano and strings, performs the Trout Quintet



Jack Glatzer, *Violinist*

The virtuosity and the era of Paganini is recreated in the hands of this remarkable soloist.



Nathaniel Dett Chorale

The only chamber choir in North America dedicated to the performance of Afrocentric music of all styles – classical, jazz, spiritual, folk, and blues.



Pianist to be announced

Concerts at the White Rock Baptist Church (140th St. and 16th Avenue)

Fridays at 8:00 p.m. Dates to be announced

Memberships for the full season: Adults \$50 Seniors \$42 Students \$10

Call 535-6692 or 538-2187 for information

Programme

Sonata Op. 25, No. 5 in F sharp minor

Muzio Clementi

[1752-1832]

- I Allegro con espressione
- II Lento e patetico
- III Presto

Nocturne Op. 62, No. 1 in B major

Frederic Chopin

[1810-1849]

Memories in an Ancient Garden

Alexina Louie

Sonata No. 31 in A flat major Op. 110

Ludwig van Beethoven

[1770-1827]

- I Moderato cantabile molto espressivo
- II Allegro Molto
- III Adagio ma non troppo - Fuga - Allegro ma non troppo
- IV L'istesso tempo - Fuga - Meno Allegro

Intermission

Sonata No. 3 in F minor Op. 5

Johannes Brahms

[1833-1897]

- I Allegro maestoso
- II Andante espressivo
- III Scherzo - Allegro energico
- IV Intermezzo
- V Finale - Allegro moderato ma rubato

Programme Notes

Sonata Op. 25, No. 5 in F sharp minor **Muzio Clementi [1752-1832]**

Born in Rome in 1752 and died at Evesham, Worestershire, at age 80, Clementi was a many sided man. At fourteen, as a prodigy pianist, he was taken to England for a thorough musical education. He quickly gained a European reputation. Later in life, he abandoned performing and successfully took to piano manufacturing in London.

Beethoven thought highly of him as a composer of piano sonatas, learnt much from them as a composer, and as a teacher prescribed his works for the daily practice of his students. Scholars regard him as the first genuine composer for the pianoforte, as opposed to those before him who wrote with the influence of the harpsichord in mind.

Nocturne Op. 62, No. 1 in B major **Frederic Chopin [1810-1849]**

Chopin was born outside of Warsaw in 1810 and died in Paris at age 39. His father was a bookkeeper and then a teacher. The boy Chopin showed early genius, performing in public for the first time at age nine.

He truly is the only of the world's great composers who made a specialty of composing for the piano. The bulk of his music, 169 works in all, is for that instrument, and the balance uses it. No other composer has contributed so much to the piano literature. No other composer has been so influential in developing modern piano technique and style. He obtained colour effects, sonorities, and dynamics which no one before him had realized. Indeed, Chopin, was one of the first composers to write music with only the piano in mind, instead of trying to translate other kinds of music for the piano. Beethoven was frequently orchestral in his piano works, and Schubert often vocal. Chopin was always pianistic.

The nocturne for piano did not originate with Chopin. He acquired the form from the Irish born composer John Field [1782-1837], who wrote his first piano nocturne in 1814 and introduced some of them at a Paris concert in 1832, which Chopin attended. Less than a year later, Chopin wrote his first three nocturnes.

Memories in an Ancient Garden **Alexina Louie**

Alexina Louie is a Vancouver composer with an international reputation. She composed the opening music for Expo 86 in Vancouver, "The Ringing Earth". She also wrote the fanfares played at the opening of the new National Gallery in Ottawa and "Scenes from a Jade Terrace", which opened the new Canadian Embassy in Tokyo. "Memories from an Ancient Garden" is the third movement from that composition. It is an intensely internalized movement, instructing the pianist to play in a rubato style, "as if intoxicated by the scent of a thousand blossoms". It is a rather haunting movement, which, in its last measures instructs the pianist to reach inside the piano with the right hand to dampen the strings creating varied overtones as different resonating points are touched.

Sonata No. 31 in A flat major Op. 110 **Ludwig van Beethoven [1770–1827]**

Beethoven's birthplace at 20 Bonngasses in Bonn, is a museum to which the music lovers of the world come as to a shrine. Here is kept his piano, which is roped off to keep the visitors from touching it. The temptation to touch piano keys once played upon by Beethoven is something, which few can resist. One woman hurriedly played the first eight notes of the Fifth symphony, then turned to the scowling guard. "I suppose" she said "everybody just wants to play on Beethoven's piano." The caretaker answered, "not everybody, only last week we had a visitor who refused to put his hand on the instrument. He said that he wasn't worthy of it. His name was Paderewski."

The 32 piano sonatas of Beethoven represent the cornerstone of piano sonata literature. They brought a new concept of writing for the piano, orchestral, with enriched harmonic and dynamic resources. They realized a freedom of musical thinking and, most important of all, they brought to piano music a new flood of emotion.

The Sonata on tonight's program, Op. 110, is the most popular of Beethoven's later Sonatas. It has an unabashedly melodic opening melody that tenderly sings out two full-fledged tunes, a unique phenomenon among the sonatas.

Intermission

Sonata No. 3 in F minor Op. 5 **Johannes Brahms [1833-1897]**

Brahms is often described as the successor in symphonic music to Beethoven. These two also share another common bond – that of an unhappy childhood. The Brahms family lived in abject poverty in a tenement in Hamburg. Young Johannes often went hungry. Even in school he found little peace – he disliked his studies and detested his teachers. Hardly a propitious beginning for the development of a world famous composer.

But Brahms did display a gift for music at a young age. This was nurtured by his early teachers and later, of course, by Robert and Clara Schumann. Indeed, after Robert's committal to an asylum and his subsequent death, Brahms was to love Clara for over forty years. Though they never married, Brahms relied on Clara's counsel and musical judgment, which he respected profoundly.

Brahms wrote three piano Sonatas, all of them the works of youth. The Sonata in F minor [Op. 5], was written when he was twenty.

Ian Parker

Ian Parker's list of accomplishments is remarkable. He has played at Carnegie Hall, appeared as soloist with major orchestras, given recitals the world over, and won over 90 competitions – all before the age of 21.

He was born in Vancouver in 1978, beginning his studies with his father, the noted pianist Edward J. Parker. He has since studied with Henri-Paul Siseac at U.B.C., Marek Jablonski at the Banff Centre, and was admitted to Julliard in the fall of 1996, to study with Dr. Yoheved Kaplinsky. In July 1998 he was awarded the Sylvia Gerber Foundation Prize, which is given annually to the most talented Canadian Artist under the age of thirty.

His recent engagements have included performances with the Vancouver Symphony, Seattle Philharmonic, Montreal Symphony and at Lincoln Center in New York.

Programme notes by Rick Gambrel

Meet your Executive Committee

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A Message from the President

The other day, there was a pleasant reminder from the TRIO LYRA who gave us such a delightful evening back in November. It is quite customary that the audience pays its compliments to the artists. Well, with the TRIO LYRA we have the opposite situation. They have written to us! Let me quote from their letter:

“... just to say how very impressed we were with your entire organization at our recent concert in White Rock. The individuals at the church were helpful and enthusiastic. You have built an educated audience that is a pleasure to play for. . .”

So, White Rock Concert's reputation as an important (and friendly) place to perform on a western tour is being spread far and wide.

As promised at the last concert, our plans for the 2000-2001 season are just about finalized. Only one concert is not yet ready to announce. We are still negotiating in order to bring you the finest pianist that our budget will allow. The following attractions are confirmed:

1. I MUSICI OF MONTREAL - Under the direction of cellist Yuli Turovsky, this established chamber orchestra includes in its repertoire such wonderful works as the Tchaikovsky and Dvorak Serenades for Strings. You are in for a delightful evening of lush string music.
2. THE SCHUBERT ENSEMBLE OF LONDON - Established as one of Europe's leading chamber groups, specializing in music for piano and strings, they have toured extensively. We are fortunate to be able to bring them to you next season. Their programme will feature Schubert's celebrated quintet for piano and strings, "The Trout".
3. THE NATHANIEL DETT CHORALE - has been described by critics as an important new force in choral music. They are North America's only chamber choir dedicated to the performance of Afrocentric music of all styles - classical, jazz, spiritual, folk and blues . . . another first for Canada. Based in Toronto, they were recently invited to sing in celebration of Archbishop Desmond Tutu's visit to Canada.
4. Violinist JACK GLATZER's astonishing virtuosity remains one of the continent's best kept musical secrets. He is celebrated throughout Europe as an authority on the music of the 19th century violin wizard, Nicolo Paganini. Glatzer performs regularly at major European Festivals and is looking forward to including White rock in his 2000 - 2001 itinerary.

The fifth program will be a pianist and, as you can imagine, there is a huge choice. Watch for the announcement at the next concert.

As we have already announced, there will be no increase in subscription rates for next season. We are proud to be able to bring you such a wonderful mixture of programmes at such an extraordinarily low price. We are taking renewals at the concert tonight. Do not leave it for too long. As you know we are almost sold out.

Erika Benedik
President, White Rock Concerts

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