



# White Rock Concerts *Presents*

I Musici de Montreal



*Friday, November 24, 2000*

*Our Next Concert -*

***Janina Fialkowska***  
***Pianist***

*Friday, February 16, 2001*



*Surrey Symphony Society*

celebrates its 25th anniversary

with

***Symphony & Song***

featuring the

*Surrey Youth Orchestra*

and

*Intermediate Strings*

with special guests

*tenor Lance Clinker*

*soprano Viviana Passalacqua*



Sunday, December 10, 2000

2:30pm

Surrey Arts Centre Theatre

13750 88th Ave., Surrey

Adults \$12 Students \$9

Tickets available at Box Office  
(ph 501-5566)

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# Programme

**ANTONIN DVORAK (1841 – 1904)**

**Notturmo, Opus 40**

**JOSEPH HAYDN (1732 – 1809)**

**Cello Concerto in C Major**

1. Moderato 2. Adagio 3. Allegro molto

**JOSE EVANGELISTA (B. 1943)**

**Airs d'Espagne**

- |                           |                 |
|---------------------------|-----------------|
| 1. Calle de la Botica     | 6. Arada        |
| 2. Si de la nieve resbala | 7. Palomita     |
| 3. La alegría             | 8. Nana         |
| 4. Amante, amante         | 9. Charrada     |
| 5. Dansa                  | 10. Mui Fleiras |

## Intermission

**PIOTR ILITCH TCHAIKOVSKY (1840 – 1893)**

**Serenade for Strings, Opus 48**

1. Pezzo in forma di sonatina : Andante non troppo, Allegro
2. Valse : moderato
3. Elegia : Larghetto elegiaco
4. Finale Tema russo : Andante, Allegro con spirito

## Programme Notes

### **Antonin Dvorak** **Notturmo, Opus 40**

The Notturmo for string orchestra, unfortunately one of Dvorak's least known works, has quite a complicated history. It began its life as part of the slow movement of the unpublished String Quartet in E minor, composed sometime around 1870. In 1875, Dvorak transformed it into the slow movement of his String Quintet in G major, opus 77. However, he was still unsatisfied with it and replaced it with another slow movement soon afterwards. The Notturmo finally appeared in its present form as a work for string orchestra in 1883. At the same time though, the composer also issued it as a piano duet as well as a particularly effective piece for violin and piano.

The version for string orchestra is undoubtedly the finest of the various guises this Notturmo has assumed over its troubled life. In fact, it is surprising that the work has not been played and recorded more often, considering how tellingly Dvorak has written for string orchestra here. The opening, in particular, captures the intense nocturnal atmosphere of the piece, as the cold and dark octaves of the first four bars melt into a warm accompaniment of thirds and sixth under a seamless violin melody.

### **Joseph Haydn** **Cello Concerto in C Major**

Not so long ago, some authors still questioned the authenticity of Haydn's Cello Concerto in C major, presumably composed in 1783. The argument being that the supreme command of the cello writing had to be the work of a master cellist, such as Anton Kraft, one of the musicians of the orchestra to the court of Esterhazy, where Haydn worked for several years. Since then however, not only has the original manuscript, lost at the beginning of the 19th century, been found, confirming without a doubt the concerto's paternity, but another cello concerto score of Haydn's was discovered in 1961 by Oldrich Pulkert at the Prague National Museum. The latter concerto, in C major, seems to have been composed before 1765, so that almost 20 years separate the two works, to which the poorer orchestral part, mostly limited to an accompanist's role, bears witness. But the dynamism and tenderness of the themes largely compensate these shortcomings. On the other hand, Haydn shows an extraordinary knowledge of the cello's specific resources: double, triple and quadruple chords, position of the thumb and virtuosic fingering, variety of the bowing, exploitation of the full register, etc.

Antoine Ouellette, translation by Jean Prevost

### **Jose Evangelista**

This Spanish composer settled down in Montreal in 1970, studying composition with Bruce Mather and Andre Prevost. Since 1979, he is a professor at the

University of Montreal. He has received several awards and numerous commissions, among others, from the Kronos Quartet, the Societe de Musique Contemporaine du Quebec and the Canadian Broadcasting Corporation. His works have been performed all over the world. Since 1993, he is the composer in residence with the Montreal Symphony Orchestra.

### **Airs d'Espagne**

This piece consists of 15 folk melodies from Spain. They include worksongs, entertainment songs and religious songs. They come from a variety of regions and most of them are probably fairly old. The melodies are presented as such, or at most repeated, without formal developments or modulations. My purpose has been to emphasize the melodic character of his material. There is a systematic use of ornamentation and heterophony which nearly gives the impression of real polyphony, but with no counterpoint or chords. The Canadian Broadcasting Corporation in Winnipeg commissioned this piece.

### **Piotr Ilitch Tchaikovsky** **Serenade for Strings, opus 48**

This work is undeniably one of the finest string serenades of the 19th century, rivaled only by the Dvorak Serenade, opus 22. Tchaikovsky composed it during the winter of 1880-1881. He was then engaged in writing the "1812 Overture", commissioned for an historical exhibition in Moscow. His lack of enthusiasm for the Overture, even before its completion, may have been the impetus for his turning to the Serenade, which appears to be the product of some inner compulsion. Certainly conviction and passion run through the whole work, raising it to a level only equaled by the very best of Tchaikovsky's orchestral music. The Serenade is cast in four movements. The first movement begins with an urgent, intense introduction. This intensity also colours the ensuing main theme, but the music lightens for the delicate subordinate theme, before a return of the introduction rounds off the movement. A graceful Waltz follows, equal in beauty to anything from "Sleeping Beauty", "Swan Lake" or "The Nutcracker". Against it is set a sweetly sad Elegy, which begins and ends in a sort of reverie. A vivacious Finale rounds off the work, springing to life after the gentle valediction of its introduction.

Notes by Brian Black

I Musici thanks the Conseil des Arts et des Lettres du Quebec and the Canada Council for the Arts.

## Yuli Turovsky - Cellist and Conductor

Born in Moscow, Yuli Turovsky began playing cello at the age of seven. He graduated with the highest honors from the Tchaikovsky Conservatory and went on to achieve a doctorate in music. In 1969, he won the USSR *Cello Competition*.

Prior to his emigration from the Soviet Union in 1976, he toured with the Moscow Chamber Orchestra as soloist and orchestra member, under Rudolph Barshai.

Now a Canadian citizen residing in Montreal, Yuli Turovsky is active both as soloist and chamber musician. He founded Borodine Trio in 1977, with whom he performed until 1993, as well as the Turovsky Duo with his wife Eleonora. He has appeared as guest soloist with many major orchestras. Mr. Turovsky's discography counts over eighty highly acclaimed recordings.

In 1984, Yuli Turovsky founded I Musici de Montreal. Mr. Turovsky is also a professor in the University of Montreal's Music Faculty. He has been the Artistic Director of the Orford Arts Center from September 1995 to August 1999, where he established the International Competition for young soloists studying at the Arts Center.

### I Musici de Montreal

I Musici de Montreal's core of 15 artists, under the direction of cellist Yuli Turovsky, lends its musical talents to a wide spectrum of chamber music repertoire, from Baroque to 20th-century works. In addition to presenting concert series in Montreal and the surrounding metropolitan area, I Musici tours extensively each year in Canada, the United States, Europe, and Asia.

The Orchestra has recorded 37 compact discs, distributed in over 50 countries around the world. Among the many accolades bestowed on the Montreal chamber orchestra are a "Diapason d'or" for a recording of Shostakovich's *Symphony No. 14* in 1988, and a "Rosette" from the 1992 *Penguin Guide to Compact Discs and Cassettes* for Handel's *Concerti Grossi, Op. 6*, denoting a recording of "special illumination, magic that places it in a very special class." In December 1998, the Conseil quebecois de la musique awarded I Musici two Opus Prizes- "Recording of the Year" and "Best Recording, Contemporary music"- for its compact disc of works by Gorecki, Part and Schnittke. The Orchestra received the *Grand Prix 1998* from the Montreal Urban Community Arts Council for its outstanding contribution to the advancement of music throughout Montreal.

Under the inspired and ardent direction of Yuli Turovsky, I Musici has played the world's major concert halls: New York's Lincoln Center, Palais des

Beaux-Arts in Brussels, Tokyo's Kioi Hall, Toronto's Ford Center, Geneva's Victoria Hall and the Gewandhaus in Leipzig.

## I Musici de Montreal

Artistic Director and Conductor	Yuli Turovsky
Concertmaster	Elenora Turovsky
Violins	Denis Beliveau Sofia Gentile (on leave) Madeleine Messier Francoise Morin-Lyons Christian Prevost Catherine Sansfacon-Bolduc Julie Triquet Natalya Turovsky
Violas	Anne Beaudry Suzanne Careau Jacques Proulx
Cellos	Alain Aubut Timothy Bruce Halliday
Doublebass	Costantino Greco
Executive Manager	Louise Laplante
Artists Courtesy of Latituede/45 Arts Promotion Inc.	



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