

White Rock Concerts *Presents*

Janina Fialkowska

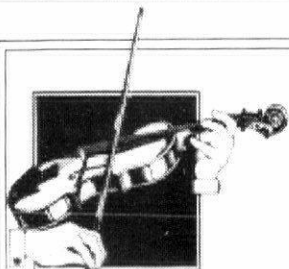


Friday, February 16, 2001

Our Next Concert -

Jack Glatzer

Friday, March 9, 2001



White Rock Concerts

2001 - 2002 Season

Details to be announced at the next Concert.

*Renewals will be accepted at the
March 9th Concert.*

Remember to Renew Early to avoid dissapointment.

We expect another sold-out season.

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Programme

J.S. BACH

Partita No. 1 in B-flat major, BWV. 825

A. MOZART

Sonata in A minor, K. 310

1. Allegro Maestoso
2. Andante Cantabile
3. Presto

L. VON BEETHOVEN

Sonata in F major. Op. 10, no. 200

1. Allegro
2. Allegretto
3. Presto

Intermission

JOHN BURGE

Everything Waits for the Lilacs*

R. SCHUMANN

**Faschingsschwank aus Wien
(Carnival Prank From Vienna), op. 16**

MENDELSOHN / LISZT

**Fantasy on Shakespeare's
A Midsummer Night's Dream**

*Canadian work commissioned by Piano Six



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

Programme Notes

Johann Sebastian Bach (1685-1750)

For listeners more familiar with the serious Bach of the Well-tempered Clavier or the pious Bach of the St. Matthew Passion, the joyously unbuttoned music of the partitas will come as a delightful surprise. This is Bach with his dancing shoes on. The partita was a popular baroque musical form based on a suite of stylized dance inspired movements of differing national origins, all written in the same key. Published in 1726, the Partita no. 1 in B flat is the first of six such dance suites that Bach wrote during his early years in Leipzig. Despite their light-hearted agenda, the partitas are significant, often large-scale musical statements studded with high-energy brilliance and drama. Although probably not originally intended for public performance, the partitas immense appeal have made them a popular feature of concert programs today.

Wolfgang Amadeus Mozart (1756-1791)

Mozart wrote the Piano Sonata in A minor in 1778 while job hunting in Paris. The trip was a disaster: after several months, no interesting employment offers had come his way, money was running low, and his mother, who had come along as chaperone, suddenly fell ill and died. Whether this explains the music's mood of bleak anguish is hard to say. What is clear, though, is that the 22-year old composer emerged from the Paris crucible with a new, hard-won musical maturity. In the A-minor Sonata, he ventures far beyond the elegant charm of the aristocratic drawing room, imbuing the music with greater scope and drama than anything he had written for keyboard up to that point. Today, this sonata is widely regarded as not only one of Mozart's finest, but one of the supreme keyboard works to come out of the eighteenth century.

Ludwig von Beethoven (1770-1827)

Beethoven penned the Piano Sonata in F major, the second of three published in 1798, a few short years after coming to Vienna to study composition with Haydn. From the very beginning, the uncouth young genius had the Viennese nobility eating out of his hand, compelling their admiration with his blazing keyboard skills and his disturbingly original compositions. Beethoven was at his most innovative and engaging when writing for the piano. He was especially fascinated by the challenge of sonata form, and throughout the course of his life he took the sonata in directions old Haydn had never dreamt of. Although the grace and mischievous charm of the F major Sonata is enjoyable on its own terms, this music also serves as a poignant reminder that Beethoven was not always the irascible, tormented soul he came to be in later life.

John Burge (b. 1961)

Everything Waits for the Lilacs was written especially for Piano Six in 1996 by John Burge, one of Canada's leading composers. The title of the piece was inspired by the Margaret Avison poem Thaws, from her Sunblue collection. In this atmospheric miniature for piano, the composer evokes the longing for Spring that only an endless, bitter Canadian winter can induce. As the music unfolds, we sense that magical moment which comes with the burgeoning of the lilacs, when the snowbound soul vibrates in communion with the stirring of the earth, and Winter at long last releases her icy grip on all she touches.

Robert Schumann (1810-1856)

Nowhere is the Romantic generation's fascination with extravagant fantasy more vividly expressed than in Schumann's Faschingsschwank aus Wien (Carnival Prank from Vienna). Schumann began work on the piece while on a visit to the Hapsburg capital, during which he took part in the carnival celebrations (Fasching) that mark the end of the Lenten season. In 1839, he decided to set those sights and sounds to music. The result was a five movement musical fresco that moves through episodes of raucous revelry (allegro), touching melancholy (romanze), lighthearted teasing (scherzino), and nocturnal passion (intermezzo), and finishes in a whirlwind of exuberance. The "prank" to which the title refers is a musical one and Schumann's own. Thumbing his nose at the repressive Hapsburg regime, he wove strains of the French revolutionary hymn La Marseillaise, which had been banned throughout the empire, into the opening movement of the piece.

Felix Mendelssohn (1809-1847) Franz Liszt (1811-1886)

Long remembered mainly for his glittering virtuoso career, which made him the nineteenth century equivalent of a rock star, Franz Liszt is now recognized as a pioneering composer. He is also admired as a peerless transcriber and champion of other composers' music. Throughout his lifetime, he made countless transcriptions of music from many genres - including operas, symphonies, art songs, and organ chorales and performed them tirelessly on his European concert tours. In so doing, he made it possible for far-flung audiences of the day to enjoy important works they would not have heard otherwise. One of his most popular transcriptions is the Midsummer Night's Dream Fantasy, his irresistible adaptation of Mendelssohn's sparkling stage music written in 1842 for Shakespeare's comedy of the same name.

Janina Fialkowska

A protegee of the legendary Artur Rubinstein, Janina Fialkowska is regarded as one of the leading pianists of her generation. She is celebrated for her commanding and eloquent interpretations of the Classical and Romantic repertoires and routinely wins accolades for her performances with the world's great orchestras. In 1990, Ms. Fialkowska was chosen to give the world premiere of Liszt's recently discovered Third Piano Concerto with the Chicago Symphony. In 1998, she was awarded a prix Opus ("recital of the year, Quebec") by the Conseil quebécois de la musique. Her many acclaimed recordings as soloist, which garnered Juno Award nominations in 1997 and 1998, feature the music of Chopin, Liszt, Moszkowski, Paderewski, and Szymanowski. She has also partnered baritone Daniel Lichti in two warmly received albums of lieder by Schubert, Brahms, and Schumann. Janina Fialkowska is the founder of Piano Six and, more recently, the Wolfville International Piano Festival, a summer event dedicated to nurturing and showcasing young Canadian musicians.

A superb pianist with rare poetic feeling and lyrical elegance.

Chicago Tribune

Spectacular technique ...the most demonic challenges were as child's play.

The New York Times

SPECIAL NOTICE

Tonight's soloist, Janina Fialkowska, is giving a Master - class tomorrow morning at Northwood United Church, 8855 - 156 Street, Surrey, from 10:00 a.m. to noon. She will be listening to, and commenting on, the work of five Surrey area students playing music by Chopin, Haydn and Rachmaninoff. The Master - class has been organized by the B.C. registered Music Teacher's Association. Tickets are available at the door.

Meet your Executive Committee

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The Piano Six Project

It originated as Janina Fialkowska's brainchild. Together with her distinguished colleagues; Jon Kimura Parker, Angela Hewitt, Marc-André Hamelin, Angela Cheng, and André Laplante, our guest artist, tonight - Ms. Fialkowska launched an innovative touring partnership that sees them perform in dozens of out-of-the-way communities each season. Each artist sets aside a ten-day period each season for these special concerts at substantially reduced fees. For example, Ms. Fialkowska is playing this year in Lillooet, 100 Mile House, Wainwright, and Pinawa.

Ms. Fialkowska and her colleagues were motivated by concerns over the hardships faced by music presenters and educators in communities outside Canada's major cities. Faced with drastic cuts in funding to the arts and education, and escalating concert tour costs, many small Canadian communities, which once enjoyed thriving concert activity, now find live performances of classical music a thing of the past. At the same time -and often as a direct result - Music education programs are disappearing in an alarming number of rural school districts.

In response to this debilitating trend, Janina Fialkowska decided to do something. She turned for help to her five colleagues, and together they created Piano Six. Aided by Jane Colwell of Colwell Arts Management, and with start-up funds from the J.W. McConnell Family Foundation, in 1994 they launched this ambitious ten-year program.

The great thing about The Piano Six programme is that it may encourage some communities which have lost their regular concert programmes to think about starting up again. But also, it offers a unique opportunity for music students and teachers in outlying areas to enjoy lessons, coaching and encouragement from some of the world's greatest piano artists. For more information about Piano Six, please access their website at <http://www.pianosix.com>.

PIANO SIX

Please consider supporting PIANO SIX by making a financial contribution to this on-going project. So many communities just like yours are waiting to hear this wonderful music. Your gift can make it happen!

YES! I want to help others share the magic of PIANO SIX!

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Please make cheques payable to The Piano Six Foundation. All gifts will be
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