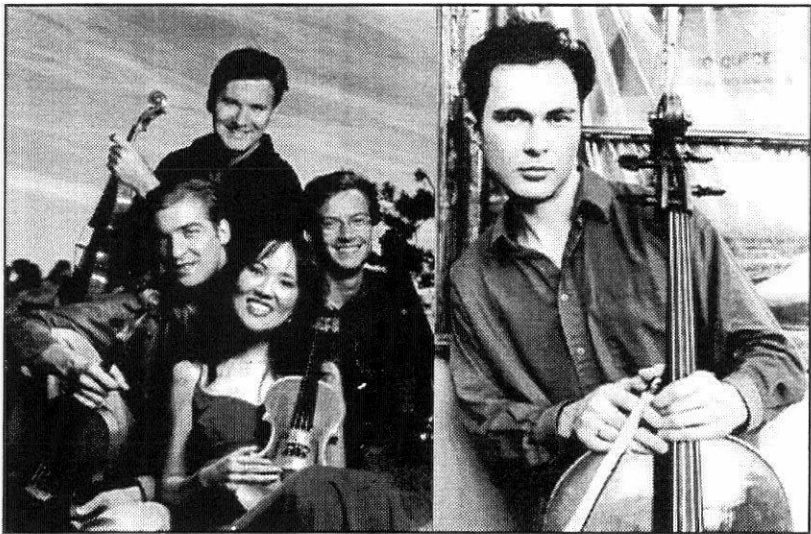


White Rock Concerts *Presents*

The Borealis Quartet
&
Yegor Dyachkov



Friday, November 15, 2002

BOREALIS QUARTET

As electrifying as the name they have chosen, the BOREALIS STRING QUARTET is already lighting up the skies of Canadian chamber music. The first resident professional string quartet on the University of British Columbia campus, the BOREALIS, has already established itself as a leading-edge young Canadian ensemble.

They have been engaged by the prestigious Vancouver Chamber Music Festival as one of three resident string quartets, and have also qualified for the finals of the Great Canadian Music Dream competition on CBC-TV, and have been featured on numerous important broadcasts. This concert is part of an ambitious new season with a thirty-two concert tour of B.C., Alberta and Ontario, as well as engagements for major chamber music presenters from Coast to Coast.

First violinist Patricia Shih recently filled in for an ailing Midori in the Prokofiev Concerto #2 with the Toronto Symphony. A student of the legendary Joseph Gingold, Ms. Shih has toured North America, Mexico, Europe and Asia in recital and has appeared with Symphony Orchestras on four continents.

Violinist Yuel Yawney has performed extensively in Canada, the USA and in the Czech Republic, where he completed his advanced training at the Prague Academy with Joseph Suk. Praised for "confident, smooth toned, and unobtrusive virtuosic playing" Yawney has performed extensively across Canada, the U.S.A. and the Czech Republic.

Violist Nikita Pogrebnoy has performed as soloist and principal viola of the Mozarteum Chamber Orchestra in his home city of St. Petersburg, Russia. He has also appeared as a member of the St. Petersburg State Symphony and the Mariinsky Theatre opera and ballet orchestra. In the United States, he was a member of the Portland [ME] and the Nashua Symphony Orchestras.

Cellist Joel Stobbe was a member of the Amati Ensemble and the Violarte String Quartet, and toured Germany, France and Italy with both ensembles. As soloist he appeared with the Neuberg Chamber Orchestra. Well known as a teacher as well as a performer, Mr. Stobbe graduated from the Leopold Mozart Konservatorium in Augsburg, Germany.

YEGOR DYACHKOV

Guest cellist Yegor Dyachkov has performed extensively throughout Europe, Latin America, Canada and the U.S. He gave his Lincoln Center debut in 2000, and has since made major guest appearances in Montreal, London, Geneva, Brussels and Boston.

Programme

Franz Josef Haydn (1732-1809)

String Quartet in B flat Major, Op. 76, No.4 (The Sunrise)

- I. Allegro con spirito
- II. Adagio
- III. Menuetto and Trio: Allegro
- IV. Finale: Allegro, ma non troppo

Maurice Ravel (1875-1937)

String Quartet

- I. Modere – Tres doux
- II. Assez vif-Tres rythme
- III. Tres lent
- IV. Agite

Intermission

Franz Schubert (1797-1828)

Quintet in C Major, Op. 163, D.956

- I. Allegro ma non troppo
- II. Adagio
- III. Scherzo: Presto
- IV. Trio: Andante sostenuto



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

Programme Notes

Franz Josef Haydn (1732-1809)

String Quartet in B flat Major, Op. 76, No.4 (The Sunrise)

Josef Haydn represented the antithesis of the popular image of the ever-starving, ever-struggling and never-recognized composer. His Kapellmeister position at Prince Esterházy's powerful and affluent court lasted for thirty years and gave Haydn good opportunity, lots of time for composing and ultimately a handsome pension. Haydn was celebrated and widely appreciated. Both Mozart and Beethoven admired him.

The only real misfortune in Haydn's life was a bad marriage to a cantankerous lady who was totally insensitive to his love of music and his sense of humour. Rumour has it that his wife frequently cut and rolled up his latest manuscripts to utilize them as hair curlers! Had he not been a faithful Catholic, he would most probably not have carried this burden for a full forty years.

Musically, Haydn was born into an age of new beginnings. The Bach sons and numerous members of the so-called "Mannheim School" were dabbling with a new concept, which would later become known as the "classical sonata form". The idea of creating contrasting material within a single movement, and then modifying it, transforming and otherwise manipulating it, before returning it to its original simplicity represented radical change.

Haydn absorbed these fresh ideas with eagerness and passion. During his fifty creative years, he single handedly elevated the sonata form - and along with it the genres of both the Symphony and the String Quartet - from modest and often awkward beginnings to mature perfection.

In the "Sunrise" quartet the opening is most remarkable. Instead of the usual 8 bar phrases which were the norm in music of that period, Haydn used two 6 bar phrases and one of 9 bars. They seem to float along, without resolution, and evoke the vague misty morning mood out of which the first violin emerges. Later on when the spell is broken, the music emerges into its full daylight clarity.

In this opening movement and in the following slow movement, Haydn is already reaching out to the threshold of romanticism. In contrast, the last two movements, take the listener back once again to the light-hearted, 18th century elegance of dance tunes. But even there, beware of the syncopated trio portion of the Minuet, with the obstinate viola and 'cello and the lovely downhill ride in the finale.

Maurice Ravel (1875-1937)

String Quartet

The string quartet repertoire of the late 19th century contains great contributions from composers such as Brahms, Hugo Wolf, Borodin, Tchaikovsky, Smetana and

Dvorak. But in France, while Franck, Saint Saens, Lalo and d'Indy each tried his hand at quartet writing, only Debussy's quartet from 1893 stands as a great masterpiece.

It was against this background that Ravel daringly began work on his string quartet in 1902, fully aware of the profound influence that Debussy already had on his creativity. Maybe, precisely because of this, Ravel chose to dedicate the new work to his teacher, Gabriel Fauré. As it turned out, after the quartet's sensational premiere in 1904 it was Fauré who criticised the piece and called the Finale "a failure", while Debussy assuaged Ravel's own reservations about the quartet, saying: "In the name of the gods of music, and in mine, don't touch anything that you have written in your quartet."

Ravel's work today remains the "other" great impressionistic string quartet, and stands on an equal plane with Debussy's masterpiece.

The architecture of Ravel's quartet is essentially conservative. The opening movement is written basically in Sonata form. A Scherzo, showing an interesting combination of 3/4 and 6/8 time, is followed by a rhapsodic slow movement. The Finale is a loosely knit Rondo whose driving force is a strong 5/8 metre.

Two components give this string quartet its unique quality. One is the choice of thematic material. Ravel uses utterly simple two bar phrases in very basic rhythmic patterns. These little "units" re-appear throughout the work in many permutations. The second intriguing component comes from Ravel's colourful tonal language. His commitment to the diatonic system is very loose, and our sense of tonality is obscured, not just by a little bit of a pentatonic scale here and the use of the tritone there, but more so by a new-found tendency towards polytonality.

The childlike play with simple fragments, combined with the elegant creation of iridescent sounds, reflects much of Ravel's own personality. Despite the fact that this is absolute music, the listener is tempted to think of the simplest and at the same time most sophisticated toy of all: the kaleidoscope.

Franz Schubert (1797-1828) **Quintet in C Major, Op. 163, D.956**

Franz Schubert is probably one of the most tragic figures in musical history. His short life [even shorter than Mozart's] was a series of failures and frustrations, brought on by his own personal insecurity and shyness. The tireless production of music, some forgotten but most on the highest level of artistic achievement, was his sole escape. Informal gatherings at which he performed for his close friends were his social outlet and only source of musical and human encouragement

Schubert's three mature string quartets range from Mozartian elegance to high drama. It is easy to understand why the composer chose to add a second 'cello in the Quintet, his final great chamber work for strings. He had explored all the sound possibilities of four instruments, and needed to expand the scope in order to achieve an almost orchestral sound.

This masterwork was probably written during the last year of his life and he may never have heard it performed. It didn't appear in print for more than twenty years after his death.

Schubert once wrote, "When I tried to sing of love, it turned into pain, and when I longed to sing of pain, a love song emerged! This is how love and pain are destroying me." The Quintet clearly illustrates this utterly romantic torment.

In the first movement, the opening chords set a brooding mood which later turns into one of those painfully beautiful long melodies so typical of Schubert. It is no surprise that the two 'celli are the first to sing this wonderful duet. And the listener is ever eager to hear it passed on all of the other instruments.

The following two-movements reflect the same struggle with beautiful flowing melodies that are cruelly interrupted by melancholy despair. A much lighter dance-like mood seems to prevail in the closing Allegretto. However, even here there are dark moments, and the ending in stark unison without the comforting harmony of an expected C Major chord, is a sobering experience.

[Notes by Erika Bennedik]

The Season Ahead

Friday, January 10, 2003
Soprano Susan Platts

Friday, February 7, 2003
The Gryphon Trio

Friday, March 7, 2003
George Zukerman

Friday, April 4, 2003
Manitoba Chamber Orchestra.

Our Next Concert: Susan Platts



***Friday,
January 10, 2003***

A Message From the Artistic Director

Tonight we are greeting the BOREALIS QUARTET with Yegor Dyachkov. Last month we opened the season with ANDREW DAWES and JANE COOP. The contrast is striking. In one month we have circumscribed our musical world from noble established artistry to youthful emerging brilliance. At this concert you will be meeting some of the star Canadian players of the next half-generation.

Join us as we step across this threshold of a musical journey, and prove - that through music there is no such thing as a generation gap, just a long thread of influence and absorption, all in the service of the greatest music ever written.

Let me tell you a little about the BOREALIS QUARTET. They are "in residence" at UBC. But this is not a student ensemble. The BOREALIS is a leading edge young professional quartet, which has the good fortune of living and working on the University campus.

Andy Dawes is their musical mentor. The University is their "patron" - in the same way that the Prince of Esterhazy was patron for Franz Joseph Haydn. Don't forget, Mr. Dawes was for many years the principal violin of the Orford Quartet and of the Tokyo Quartet. As head of strings at UBC, it was his determined goal to see a new quartet reaching for that rarefied firmament at the peak of chamber music excellence.

And then, because Andy and I play together in OCTAGON, all of a sudden I found myself involved in the equation. The Quartet needed management to begin to forge their place on Canada's musical stage. With the clear understanding that I would help them for a limited time, I agreed to join in the "Borealis Adventure".

And adventure it has been, for them, for me, and certainly for White Rock Concerts and the many other concert presenting groups who will be enjoying the BOREALIS during their first year of active touring.

In less than a year they have scheduled over 40 concerts in BC, Alberta, Manitoba, Ontario and New York, appeared with guests artists such as James Campbell, Robert Silverman, Phillippe Magnan and Yegor Dyachkov, emerged as semi finalists in the currently running CBC "Dream Music Competition" & been invited to take part in a Canada Council sponsored Atlantic Debut series, participated in the distinguished Vancouver Chamber Music Festival, appeared on numerous Radio and TV broadcasts both for CBC and Radio Canada, and joined the roster of Richard Paul Artists Management.

Bravo BOREALIS! Onward and upward! I wish them immense success on their stellar path. Tonight's concert should give you a hint of what concert audiences across Canada, the USA - and eventually worldwide - will soon enjoy.

George Zukerman, O.C., O.B.C.



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Mozart

Nissa Brevis K. 192

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Raphael Wagner, Soprano
Melanie Adams, Mezzo-Soprano
Phil Grant, Tenor
Andrew Greenwood, Baritone

With guest orchestra:

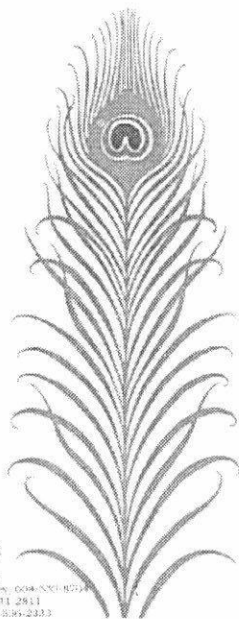
The Semiahmoo Strings

Johan Sguwersheimer, Conductor

Sunday, November 17, 2002

at 2:30 p.m.

Good Shepherd Church
2250 - 150th Street, South Surrey



TICKETS AND INFORMATION: 604-531-8855

Ticket Price: \$10-70 (General Seating)
Tapscry Music: 1545 Johnston Road, White Rock, 604-538-0900
Long & McQuade (Ward Music): 305 - 6399 - 2600 Street, Langley, 604-870-8200
Keith Ridge Men's Apparel: 3630-144th Street, Surrey
Country Shadwin Stationery: 12305 - 146th Ave./Street, Surrey, 604-531-2811
Country Shadwin Stationery: 12305 - 146th Ave./Street, Surrey, 604-531-2811
Both show members and of the choir, if available.

In partnership with the **White Rock Rotary Club** we shall present **Handel's Messiah**
a Rotary fund raiser, on **Saturday December 14, 2002** at 8:00 pm, at the
Hell Centre for Performing Arts, 6250 - 144th Street, Surrey.
Ticket Information: For info, call 604-531-8855 and the Hell Centre Boxoffice 604-807-4300
Reserved Seating: Dress Circle \$30., Box Seats (Street price), Adult \$22., and Sen./Stud. \$17.
Tickets at the Hell Centre Boxoffice, from White Rock Rotary Club members and Handel Society Choir members.