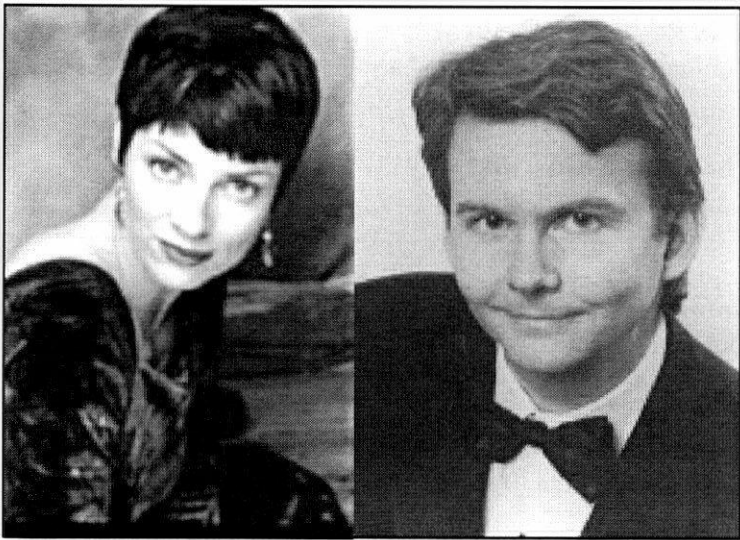


White Rock Concerts

Presents

Jean Stilwell & Robert Kortgaard



Friday, January 10, 2003

Programme

Arnold Schoenberg (1874 – 1951)

Galatea

Mahnung

Arie aus dem Spiegel von Arcadien

Alexander Zemlinsky (1871 – 1942)

Heilige Nacht

Robert Schumann (1810 – 1856)

Du bist wie eine Blume

Max Reger (1873 – 1916)

Traume am Kamin (solo piano)

Theo Mackeben (1897 – 1953)

Schlafe mein Geliebter

Anton Webern (1883 – 1945)

Tief von Fern

Franz Grothe (1908 – 1998)

Illusion (solo piano)

Friedrich Hollander (1896 – 1976)

Falling in Love Again

Intermission

Louis Louigny (1916 – 1991)

La Vie en Rose

Jean Lenoir (pseud.)

Parlez-moi d'amour

Reynaldo Hahn (1875 – 1947)

Si mes vers avaient des ailes

Francis Poulenc (1899 – 1963)

Hommage a Edith Piaf (solo piano)

Hotel

Claude Debussy (1862 – 1918)

Beau Soir

Kurt Weill (1900 – 1950)

J'attends un navire

Camille Ste.-Saens

Amour! viens aider

Georges Bizet (1838 – 1875)

Habanera

Seguidilla

(from the opera 'Carmen')

Programme Notes

In view of the last minute, fortuitous substitution, we were not able to obtain detailed notes on all of the programme. Ms. Stilwell and Mr. Kortgaard will both add comments from the stage.

Alexander Zemlinsky (1871 – 1942)

Heilige Nacht (Holy Night)

Be calm, holy night!

Dimly shines the moon.

Sweet is your kiss, O maiden,
during the calm night.

My friend, in the darkness of the night
how can I still be sad?

You are bright as the stars

My friend, the stars are fair,
and sadness is also sweet;

but for me, you are the loveliest
during the holy night.

Robert Schumann (1810 – 1856)

Du bist wie eine Blume

This song is based upon the most frequently set verse in the German language, the innocent, "You art like a flower", by Heinrich Hein, which reads as follows:

Du bist wie eine Blume
so hold und schön und rein;
ich schau' dich an, und Wehmut
schleicht mir ins Herz hinein.

You art like a flower,
So pleasing, and fair and pure;
I gaze on you, and sorrow
Steals into my heart.

Mir ist, als ob ich die Hände
aufs Haupt dir legen sollt',

It seems to me as if I my hands...
Upon your head must lay, (It seems to
my as if I should lay my hands upon
your head)

betend, daß Gott dich erhalte
so rein und schön und hold.

Praying that God may preserve you,
As pure and fair and pleasing (as now).

Max Reger (1873 – 1916)

Traume am Kamin (solo piano)

Only three composers are known to have written down the music they first prepared in their head: Bach, Mozart, and Reger. The writing bored Mozart, while Reger simply could not find the time to write the music down. During the long nights in trains, on his way to concerts and back home, he found time to compose in his head. He could promise his publishers a new work of so many bars, with specific instruments, for he knew this in advance of writing it down. Indeed, Reger is reported to have had conversations with people while writing his music.

Louis Louiguy (1916 – 1991)

La Vie en Rose

The peak of Edith Piaf's stardom spanned the immediate post-war decade 1945-1955. World renown came her way following her 1947 American tour and through such recordings as her own, monumental *La vie en rose* (she actually wrote the lyrics in 1945 which were later set to music by Louis Louiguy).

Reynaldo Hahn (1875 – 1947)

Si mes vers avaient des ailes (If my verses had wings)

The text is by Victor Hugo, set to music by Hahn:

My verses would flee, sweet and frail,

To your garden so fair,

If my verses had wings,

Like a bird.

They would fly, like sparks,

To your smiling hearth,

If my verses had wings,

Like the mind.

Pure and faithful, to your side

They'd hasten night and day,

If my verses had wings,

Like love!

Claude Debussy (1862 – 1918)

Beau Soir (Beautiful Evening)

Claude Debussy's *Beau soir* (Beautiful Evening), is one of his youthful works. With poetic texts taken from a collection entitled *Les aveux* (Confessions) by Paul Bourget, a personal friend, Debussy depicts the poet's desire to be happy and enjoy life on a gorgeous evening, even though death is inevitable.

Programme notes by R. Gambrel

JEAN STILWELL

The Canadian mezzo-soprano, Jean Stilwell, hailed on three continents for her complex portrayal of Georges Bizet's *Carmen*, is at the forefront of this generation's mezzo-sopranos. In Keith Warner's daring production for Minnesota Opera and Opera Ontario, Ms. Stilwell was praised for her "riveting" performance of the title role and for her "mesmerizing stage presence and dangerous sounding, husky mezzo... vocally rich and powerful". In addition to her triumphs as Bizet's femme fatale, the tall, striking Toronto-born mezzo is in great demand for a unique array of operatic roles including the title part in Handel's *Xerxes*, Penelope in Monteverdi's *Il Ritorno d'Ulisse in Patria*, Charlotte in Massenet's *Werther*, Mere Marie in Poulenc's *Les Dialogues des Carmelites*, Lucretia in Britten's *The Rape of Lucretia*, Maddalena in Verdi's *Rigoletto*, and Eboli in *Don Carlos*.

In addition to opera, Jean Stilwell is known for a wide variety of concert repertoire ranging from Handel's *Messiah*, Mahler's *Symphony of a Thousand* and Wagner's *Wesendonck Lieder* to Schoenberg's *Cabaret Songs*, Berio's *Folksongs* and R. Murray Schafer's *Adieu*. As a concert artist she has performed with leading international orchestras from Finland and Japan to the United States and her native Canada; and under the baton of such distinguished conductors as Mario Bernardi, Sergiu Commissiona, Sir Andrew Davis, Helmut Rilling, Jukka-Pekka Saraste and Bramwell Tovey. Some of Jean Stilwell's previous recordings include Luciano Berio's *Folksongs* with Raffi Armenian and the Canadian Chamber Ensemble and Harry Somers' *Five Songs for Dark Voice* with Alex Pauk and the Esprit Orchestra. She is also featured on the historic Millennium Opera Gala which was recorded 'live' at Roy Thomson Hall on December 31, 1999.

ROBERT KORTGAARD

Born in Regina, Saskatchewan, pianist Robert Kortgaard obtained both his Bachelor's and Master's degrees from the Juilliard School in New York City. Since graduation, he has performed throughout Canada, China, the Czech Republic, England, Finland, Indonesia, Italy, Portugal and the United States, primarily as a recitalist and chamber musician. Robert Kortgaard collaborates and records with some of Canada's finest musicians, including violinists Martin Beaver, Mark Fewer, Moshe Hammer, Jacques Israelievitch and Catherine Manoukian; cellists Bryan Epperson, Amanda Forsyth, Shauna Rolston and Thomas Wiebe, and flutists Susan Hoepfner and Marina Piccinini. In recent years he has worked increasingly with many of Canada's most outstanding singers, including sopranos Valdine Anderson, Measha Bruggersosman, Joanne Kolomyjec and Wendy Nielsen; mezzo-sopranos Linda Maguire and Jean Stilwell; as well as cabaret specialist Patricia O'Callaghan.

A Message From the President

This is a story about a musical surprise. And no, I am not talking about Haydn's Symphony No. 94 in "G".

As I was relaxing at home on New Years Eve Day, I received a telephone call from our Artistic Director – "Rick, Susan Platts is sick and can't perform on the 10th." To make a long story short, after a series of phone calls, both local and transcontinental, and emails, and a hastily arranged telephone meeting of the Board, we had arranged to bring tonight's esteemed artists out in time to enjoy the now even more appropriate, New Years Eve champagne.

Thankfully, this sort of thing, the cancellation of an artist at a late date, happens rarely. But, as they say, the show must go on. It is a testament to the dedication and hard work of our Board and our Artistic Director that these decisions could be made "on the fly" and that so much work (holding a Board meeting, arranging artists' flight and hotels, arranging to have a piano delivered, mailing out over 525 letters notifying of the change, getting press material out, and compiling a whole new program for tonight) could get done so quickly.

More importantly, the fact that we were able to secure the services of such world-renowned artists as Jean Stilwell and Robert Kortgaard, and on such very short notice, speaks volumes about the reputation of White Rock Concerts. We are an important player in the classical music scene in Canada, both because of our reputation for presenting quality artists and our reputation for having a sold-out house of knowledgeable members. This certainly makes it easier to attract fine artists under such "exciting" circumstances.

I would like to give thanks to some who rose above and beyond the call of duty in this matter. Of, course our invaluable Artistic Director, George Zukerman lead the way. Joan Marsh hastily arranged the piano. Emerson and Eileen Reid came through yet again with 525 addressed envelopes. Board members Martha Gambrel and Paula Shore, along with one of our younger members, Rose Gambrel (age 11) had to contend with stuffing 525 envelopes and affixing 525 stamps and mailing 525 letters. All of the Board members were available on the phone and had to make some fast decisions to put this evening in place.

Most of all, this shows what a well-oiled team can do, and I am proud to be their spokesman.

Please sit back and enjoy this wonderful concert.

Rick Gambrel President, White Rock Concerts

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Our Next Concert:
Gryphon Trio

Friday,
February 7, 2003

