



# **White Rock Concerts *Presents***

**The Manitoba Chamber Orchestra**



*Friday, April 4, 2003*

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

**Cette tournée est soutenue par le Conseil des Arts du Canada,  
qui permet aux auditoires canadiens de découvrir des artistes  
des autres régions et provinces.**



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## **Manitoba Chamber Orchestra**

### **Music Director and Conductor**

Roy Goodman

### **First Violins**

Karl Stobbe, concertmaster, Hiroko Kagawa, Mona Coarda, Boyd  
MacKenzie, Barbara Lengyel

### **Second Violins**

David Visentin, Kathryn Sigsworth, Jun Shao, Simon MacDonald, Laura  
Chenail

### **Violas**

Daniel Scholz, Richard Bauch, Suzanne McKegney, Barbara Hamilton

### **Cellos**

Yuri Hooker, Alex Adaman, Carolyn Nagelberg

### **Bass**

Paul Nagelberg

### **Horns**

Patricia Evans, Norman MacKay

### **Oboes**

Douglas Bairstow, William Bonness

## **Concert Etiquette**

For your enjoyment, and the enjoyment of others, please remember concert etiquette. Talking, coughing, leaning over the balcony railings, unwrapping cellophane-wrapped candies, and the wearing of strong perfume may disturb the artists as well as other audience members. Also, please turn off cell phones and please ensure that digital watches do not sound during performances.

## Programme

The Manitoba Chamber Orchestra  
Roy Goodman, Music Director and Conductor  
Karl Stobbe, Concertmaster

### **Sinfonia concertante for violin and viola (K364)**

Wolfgang Amadeus Mozart (1756-1791)

1. Allegro maestoso
2. Andante
3. Presto

*Mr. Stobbe & Mr. Scholz*

### **Such Sweet Sorrow**

John Estacio (b. 1966)

## Intermission

### **Red Leaves, for chamber orchestra**

John McCabe (b. 1939)

### **Symphony No.29 in A (K201)**

Wolfgang Amadeus Mozart

1. Allegro moderato
2. Andante
3. Menuetto
4. Allegro con spirito

# Programme Notes

## **Sinfonia Concertante for violin and viola (K364)**

**Wolfgang Amadeus Mozart (1756-1791)**

Although this great work is one of only two pieces labelled 'sinfonia concertante' by Mozart, it belongs, in fact, to a series of essays in this form, all composed about the time of his visit to Paris in 1779 and his return to Salzburg, via Mannheim, early the following year.

His brief stay in Mannheim, a town then famous for the splendour and virtuosity of its orchestra, compelled Mozart to give of his best, as many of the players in the Mannheim orchestra were accomplished soloists. The 'sinfonia concertante' - the symphony with concerto characteristics - was a natural product of the situation.

Mozart must have been impressed with the possibilities of this form, for in 1778 and 1779 he composed not only the two 'sinfonia concertante,' but also the flute and harp concerto, the E flat concerto for two pianos, and a substantial part of a triple concerto for violin, viola and cello.

K364 is the most substantial work in this group. The tonality gives us a clue to Mozart's lofty intent, for E flat was one of Mozart's sympathetic keys, and one in which he almost invariably wrote music of special significance - a point further underlined in the slow movement in C minor, another of Mozart's sympathetic keys. Even so, the scoring also has unusual warmth of colouring. Mozart loved the dark timbre of the viola and divided the orchestral violas so that the sound is much more sonorous than we might expect with 18th century music.

Mozart was wary of overloading the middle at the expense of brilliance; while the violinist scampers about less furiously than he might do in a solo concerto, the violist is instructed to tune up a semi-tone, to give extra brightness to his tone.

## **Such Sweet Sorrow**

**John Estacio (b. 1966)**

*The composer has written the following note:*

In many ways, I consider *Such Sweet Sorrow* to be a companion piece to a work I wrote over a decade ago, *Saudades*. Both pieces were written while my life was in a state of flux, with a change of living location, a new personal life, job, and a new group of people with whom I interacted socially. In retrospect, I can only assume that both works were composed to serve as security blankets while I ploughed through into a new life. This piece is a personal requiem for the life I left behind.

The first is introduced in the opening measures, a simple melody that expands over the ensuing 29 measures. The lower strings play the second melody while a solo violin elaborates rhapsodically. The two themes are then developed, at times with serenity and calm, at times with impassioned restlessness.

The middle of the piece features solos for cello, viola and violin, solos that draw the piece to its climactic statement, a fiery juxtaposition of both the thematic ideas. The intensity gradually abates and is followed by a brief passage that has some of the

players performing out of sync with each other. The piece concludes with the solo violin and cello performing the opening theme in unison.

*Such Sweet Sorrow* was a CBC Radio Two commission for the MCO.

### ***Red Leaves, for chamber orchestra***

**John McCabe**

John McCabe's dual career as composer and virtuoso pianist has established him as one of the leading British musicians of his generation. McCabe has written that "the idea for *Red Leaves*, in essence a miniature tone poem, occurred several years before the opportunity of writing it arose - it was during a journey to New England, in autumn, when the leaf colours were especially beautiful. Both the harmonic 'colouring' and the descending string phrase heard after the brief introduction derives from this experience."

*Red Leaves* is scored for two oboes, two horns and strings. The wind instruments, except for a few solos, are treated as pairs throughout. McCabe goes on to say that there is a deliberately allusive element in this work, in that the opening oboe theme recalls the style of the great American nature poets, such as Copland and Barber, while chromatic sensibility of the harmony form part of a similar European tradition exemplified by, in particular, Delius and Szymanowski.

### **Symphony No.29 in A (K201)**

**Wolfgang Amadeus Mozart**

This A major symphony and its predecessor in G minor are among the earliest of Mozart's symphonies in the repertoires of major orchestras. The overall excellence of this work has long been recognized, especially the agitated and serious character of the first and last movements, the use of sonata form in three of the four movements, the strongly contrasted character of the Andante (a movement of noble serenity) and the symphonic, (which reappears at the start of the Finale) and a group of forward-moving eighth notes leading to a second octave drop, and so on in a rising sequence. The entire section is then repeated an octave higher (full orchestra) and in canon between violins and lower strings.

The compact development section is alive and busy with scale passages, repeated notes and syncopations. Both sections are repeated, bringing the movement to a jubilant close with a coda based on the opening idea.

The Andante and Minuet exhibit the prominent use of dotted and double dotted rhythms common in baroque music and convey a sense of nobility.

The Andante, with muted strings, is one of the most eloquent that Mozart wrote. Despite its fully worked out sonata form, the Finale has the character of the chase complete with hunting horn calls and fanfares. At the end of his exposition, development and coda, Mozart gives the violins a rapid ascending scale, indicating the movement's formal structure. In this symphony, written when Mozart was 18 years of age, the Anglo-Austrian authority Hans Keller states that, "the music is masterly where it is most profound: talent and genius have found each other."

# The Manitoba Chamber Orchestra

The Manitoba Chamber Orchestra is under the direction of its third Music Director and Conductor, Roy Goodman.

The Manitoba Chamber Orchestra is free to explore the section of the repertoire rarely touched by large symphony orchestras. Growing from that first season of just three concerts in 1972, the MCO presents eight concerts (four CBC Stereo co-presentations) annually at Westminster United Church. Since co-presentations with CBC Stereo began in 1984, Canadians across the country (3.7 million annually) have enjoyed the Orchestra in numerous CBC Stereo broadcasts.

In 1990, the Manitoba Chamber Orchestra was presented with a SOCAN Award of Merit for 'the imaginative programming of contemporary Canadian music,' due in no small part to the fact that the MCO premieres up to six new compositions each season.

In March of 1995, the Manitoba Chamber Orchestra released its first compact disc on Sweden's BIS label; *Canadian Music for Chamber Orchestra* (CD 698) contains works by Andrew MacDonald, Michael Matthews and Sophie-Carmen Eckhardt-Gramatté. It is the first time a North American orchestra has been recorded on the prestigious label and the disc is distributed internationally in over 45 countries. Since this time further recordings have been released.

Whether 'at home' in Winnipeg, on the road, or on the air, the Manitoba Chamber Orchestra continues to explore that 'new dimension' in its art.

## Roy Goodman

An invitation to conduct the Finnish Radio Symphony Orchestra in 1985 was the catalyst for Roy Goodman's flourishing career as an international conductor. Within a few years Goodman, with the Hanover Band, had recorded for CD, the first ever performances on historic instruments of the complete symphonies by Beethoven, Cherubini, Schubert, Schumann and Weber, as well as 60 symphonies by Haydn. He has conducted well over 100 CDs ranging from Monteverdi's sacred vocal music to orchestral and choral works by Mozart, Mendelssohn and Berwald and important baroque works by Purcell, Corelli, Handel and Bach. He now holds the posts of Principal Conductor of the Manitoba Chamber Orchestra in Winnipeg and Musical Director of the European Union Baroque Orchestra. Born in 1951, Goodman became internationally famous in 1963 as the boy treble soloist in Allegri's *Miserere* with the choir of King's College Cambridge. When he completed his studies at the Royal College of Music in London in 1970 he was already well qualified as conductor, teacher, organist, violinist and musicologist. He is both Fellow of the Royal College of Organists and Associate of the Royal College of Music. He spent several years as a music teacher and as Director of Early Music Studies at the Royal Academy of Music in London.

From 1975-1985 much of Goodman's career was spent as a violinist, working as concertmaster or soloist with numerous esteemed conductors. He is well known for his work as director and founder of the Brandenburg Consort and the Parley of Instruments.

## A Message From the President

Music is the wine that fills the cup of silence.

**Robert Fripp**

If you shoot at mimes, should you use a silencer?

**Steven Wright (1955 -)**

Regrettably, our hall will go silent for another season in a few hours from now. But what a glorious season it has been, and what a glorious finale we present you this evening.

At our last concert, over the period of about one hour and fifteen minutes, we accepted over five hundred renewals for next season. This remarkable response to our program for next season leads your board to believe that we will sell-out this month - an amazing six months before the season begins!

We will, of course accept your renewals tonight, and for a limited time thereafter – until April 30<sup>th</sup>. At that time we will process new subscriptions from our waiting list. Any remaining subscriptions will then be publicly sold.

We are a volunteer organization that elects its Board each spring. You, as members, are welcome to attend our annual meeting – watch the newspaper for date and time.

White Rock Concerts was referred to this past fall by Eric Friesen and Andrew Raeburn (at the Canadian Arts Presenters Organization Convention) as one of the three great success stories in classical music in North America – along with the Ottawa Chamber Music Festival and the San Francisco Symphony. This is a tribute to what a small group of passionate volunteers, your Board, can do. It is also in no small measure due to the fact that you are one of the greatest audiences in North America.

So, it is with mixed feelings that your Board says so long for another season - full of joy from the wonderful music past and yet to come, but wishing that the music could continue all summer.

Let's all make a date to meet here again on October the 17<sup>th</sup> with James Campbell and Da Camera to continue the success story, and, of course, the music.

**Rick Gambrel**

**President White Rock Concerts**

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TICKETS AND INFORMATION: 604-531-8855 and 604-596-2435  
Student and Senior Rates Available

Tapestry Music, 1345 Johnston Road, White Rock, 604-538-0906  
Long & McQuade (Ward Music), 305 - 6339 - 200th Street, Langley, 604-530-8704  
Keith Ridge Men's Apparel, Semiahmoo Mall, White Rock, 604-531-2811  
Country Mailbox Stationery, 12905 - 16th Ave, Ocean Park, 604-536-2333  
from choir members and at the door, if available