



# White Rock Concerts *Presents*

THE WINTER WINDS



*Friday, January 14, 2005*

## Programme

George Philip Telemann  
[1681-1767]

Quartet in d minor from  
"Tafelmusik 1733"

*Andante - Allegro - Siciliano - Finale, Presto [with a gentle interlude]*

a wonderful feast of wind writing from the ever prolific pen of Telemann - Europe's most popular composer of his time. This quartet may have been written as background to a banquet [the original function of "Tafelmusik"] but it stands elegantly on its own musical feet.

Theodophilus Laillet  
[1839-1892]

Terzetto, Op. 22 for oboe,  
bassoon and piano

*Introduction - Andante maestoso - Rondo*

This is an operatic "spoof" written by the Principal oboe player of the Paris Opera Comique. There is even a full scale ballet in the final movement! The oboe is both coloratura and prima ballerina. The bassoon must be a combination of Caruso and Baryshnikov, while the piano is a full Opera orchestra of over 75 players.

Sergei Prokofiev  
[1891-1953]

Sonata for flute and piano  
in D Major, Op. 94

*Moderato - Scherzo - Andante - Allegro con brio*

The flute Sonata is one of the great 20<sup>th</sup> century works written for a solo wind instrument. It was so well received in its early performances, that violinist David Oistrakh persuaded Prokofiev to transcribe the work for him - a reversal of the usual situation where wind players tend to seek out string sonatas for effective transcriptions! One up for the wind battalion!

## Intermission

Gaetano Donizetti  
[1797-1848]

Trio for flute bassoon and piano

*Larghetto - Allegro*

Primarily an Operatic composer, Donizetti indulged, from time to time, in chamber music, allowing his solo instruments so sing out from their private operatic stages! Donizetti's brother was a well known Military Band conductor and this work was probably written, as his brother's request, for leading wind players of the day.

Heitor Villa-Lobos  
[1881-1959]

Bachianas Brazilieras # 6 for flute  
and bassoon [1938]

*Aria [Chôro] - Fantasia*

Of the twelve Bachianas Brazilieras works that Villa Lobos created during the 20s and 30s, this one for flute and bassoon is perhaps the least well known. Like all of Villa Lobos' output, it is full of wonderful peasant outcries, with each instrument indulging in phantasmal cadenzas and brilliant virtuoso display. Like each of the other Bachianas Brazilieras, Villa Lobos has skillfully combined the counterpoint of Bach with the hot blooded passion of South America.

Vittorio Rietti  
[1898-199?]

Sonata, 1924, for flute, oboe  
bassoon and piano

*Allegretto - Adagio doloroso - Vivace ed energico*

A grand tongue-in-cheek tour-de-force for wind instruments turned loose by a brilliant composer who saw every potential of three soloists in conjunction with the piano.

## PROGRAMME NOTES

### **George Phillip Telemann**

**[1681 – 1767]**

Georg Philipp Telemann was among the most distinguished composers of his time, a rival to his friend Johann Sebastian Bach in reputation and the certain preference of the Leipzig authorities for the position of Cantor at the St Thomas Choir School, where Bach was eventually appointed in 1723.

Telemann had, in 1721, taken the position of Cantor of the Johanneum in Hamburg, with musical responsibility for the five principal churches of the city. His negotiations with Leipzig a year later proved the means to secure better conditions in Hamburg, where he remained until his death in 1767. He was succeeded there by his godson Carl Philipp Emanuel Bach, the second son of Johann Sebastian.

As a composer Telemann was prolific, providing an enormous body of work, both sacred and secular. This included 1043 church cantatas and 46 settings of the Passions, one for each of the years he was in Hamburg. Four years Bach's senior, he outlived him by seventeen years, so that by the time of his death Haydn was 35 and Mozart was eleven.

Telemann's *Musique de table* was published in 1733, a collection of music divided into three *Productions*, each one containing an overture with a suite for seven instruments, a quartet, a concerto for seven instruments, a trio, a solo and a conclusion for seven instruments, and advertised as offering a variety of instrumentation.

### **Sergey Prokofiev**

**[1891-1953]**

Sergey Prokofiev, precocious as a child, entered the St. Petersburg Conservatory in 1904, by which time he had already written a great deal of music. At the Conservatory he shocked the more conservative director, Glazunov, but learned much from an older fellow-student, the composer Myaskovsky. After the Revolution he was given permission to travel abroad and he remained intermittently out of Russia, in America and then in Paris, until his final return to Russia in 1936. At home, though in touch again with the root of his inspiration, he found himself out of favour with the authorities and in 1948

the subject of particular and direct censure. His death in 1953, on the same day as Stalin, deprived him of the enjoyment of the subsequent relaxation in musical censorship that then took place. In style Prokofiev is ironic, writing in a musical language that is often acerbic

### **Gaetano Donizetti** **[1797-1848]**

A native of Bergamo, Donizetti was, for nearly a decade after the early death of Bellini in 1835, the leading composer of Italian opera. He had his first success with *Zoraida di Granata* in 1822. There followed a series of nearly sixty more operas and removal to Paris, where Rossini had been induced to settle to his profit. His final illness confined him to a hospital in France for some 17 months, before his return to Bergamo, where he died in 1848. Donizetti was not exclusively a composer of opera, but wrote music of all kinds, songs, chamber music, piano music and a quantity of music for the church.

### **Heitor Villa-Lobos** **[1887-1959]**

Villa-Lobos came to occupy a leading position in the musical life of his native Brazil, a country the varying musical traditions of which he absorbed as a young man by extensive and adventurous travel throughout the region. After a period in Paris, he returned home in 1930, eventually winning official recognition and making a significant contribution to Brazilian music education. His varied compositions include stage-works, choral and instrumental compositions, chamber music, songs and piano music. His instrumental works include a series of *Bachianas brasileiras* and *Chôros*, the latter called after the traditional street-music of Rio de Janeiro.

### **Lorna McGhee, flute**

Formerly co-principal flutist of the BBC Symphony and a member of the prestigious St. Martin's in the field recording orchestra, Lorna McGhee has appeared as guest soloist with the London Symphony, BBC Scottish Symphony, Manitoba Chamber Orchestra, Scottish Chamber Orchestra and Oregon Bach Festival Orchestra. She currently teaches at the University of British Columbia.

### **Roger Cole, oboe**

Principal oboe of the Vancouver Symphony and the CBC Vancouver Orchestra. Roger Cole is also the recently appointed Conductor of the Vancouver Youth Orchestra. Mr. Cole also teaches at the University of British Columbia and the Vancouver Academy of Music and is recognized as an inspirational musician and one of Canada's leading oboe virtuoso soloists.

### **George Zukerman, bassoon**

Our Artistic Director, bassoonist GEORGE ZUKERMAN is recognized widely as one of the very few internationally acclaimed virtuoso bassoon soloists on the world touring circuit. For nearly fifty years he has championed the bassoon as soloist, and during the rise of his career he single handedly elevated his instrument from penal servitude in the back ranks of the orchestra, to its present honoured role as soloist. He has been hailed world-wide as "The High Priest of the Bassoon"

### **Rena Sharon, piano**

Distinguished Vancouver pianist Rena Sharon performs both internationally and at home, as chamber music partner with countless touring celebrities, including Stephen Isserlis, Richard Margison, Gary Hoffman and Kevin MacMillan [for whom she played at White Rock Concerts]. In tonight's concert she delights in collaborating with equally well known Vancouver artists. Ms. Sharon is on the piano faculty of UBC, and is the Artistic Director of the Whistler Young Artist Chamber Music Festival, as well as frequent lecturer for CBC Radio

## PRESIDENT'S MESSAGE

Happy New Year! On behalf of the entire Board of White Rock Concerts, I wish you all happiness and prosperity for the coming year.

Tonight we continue our new tradition of featuring a wind concert each winter, featuring the stars of the wind instruments. And tonight we highlight our esteemed artistic director on bassoon, the justly internationally renowned flautist Lorna McGhee and Vancouver treasure Roger Cole on Oboe along with the wonderful pianist Rena Sharon.

We hope to continue this tradition in years to come, bringing you the world's best wind players as a feature of each coming season. And yes, plans are well afoot for the next season, and indeed, starting for the season after that. There will be exciting news about our future plans at the coming concerts this season.

As for this season, we have three more concerts remaining, the Vlach String Quartet on February 11<sup>th</sup>, the Jerusalem Trio on March 11<sup>th</sup>, and Pianist Pascal Roge, on April Fools Day (no joke!).

As always, we are sold-out and would ask you not to be shy about sitting close to your neighbor so that we all can find a comfortable seat. And please remember, that we cannot open the church doors before 7:15 p.m., so please, in this cold weather, don't arrive too early!

The following quote is not apropos of anything with respect to this concert but I just had to share it with you:

The prelude to Tristan and Isolde sounded as if a bomb had fallen into a large music factory and had thrown all the notes into confusion.

[**The Tribune**, *Berlin*, 1871]

Rick Gambrel  
President, White Rock Concerts



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*How can we help you?*

*Our Next Concert:*

*The Vlach String Quartet*



*Friday, February 11, 2005*