



**White Rock  
Concerts  
*Presents***

**Jasper Wood, violin  
David Riley, Piano**



*Friday, October 13, 2006*

**Jasper Wood** was born into a musical family of six brothers and sisters in Moncton, New Brunswick and gave his first public performance at the age of five. Since then he has captured the hearts of music lovers everywhere with his “thrilling virtuosity” (The Strad) and his “sweet tunefulness edged in melancholy” (Washington Post).

Mr. Wood made his solo orchestral debut in 1987 with Symphony Nova Scotia. Since then he has established a flourishing reputation through his frequent performances with many of North America’s top orchestras, including Montreal, Toronto, Buffalo, Winnipeg, Victoria, Newfoundland, Bay Atlantic, and the Canadian Chamber Orchestra to list a few. He continues to impress with his dazzling recitals and chamber music concerts which have taken him all over the world.

Mr. Wood holds a master of music degree from the Cleveland Institute of Music. He has won numerous prizes and awards in the United States, Canada, and Europe. He can be heard frequently on National Public Radio in the United States, and CBC/SRC Radio in Canada. His most recent CD was released in May 2006 with pianist David Riley on the Endeavour Classics label and contains the violin/piano works of Bela Bartok, and *Contrasts* for violin, piano and clarinet with the principle clarinetist of the Philadelphia Orchestra Ricardo Morales.

Mr. Wood has been awarded both the Sylva Gelber Award and the Virginia Parker Prize, two of the most distinguished prizes awarded by the Canada Council for the Arts. He performs on a 1700 “Taft” Stradivarius violin on loan by an anonymous donor and the Canada Council for the Arts.

Jasper Wood is a professor of violin at the University of British Columbia. For more information on Mr. Wood please visit his website at [www.jasperwood.net](http://www.jasperwood.net).

**David Riley** has performed the world over. He has given recitals at many of North America’s most prestigious venues such as the National Art Gallery in Washington D.C., Weill Hall at Carnegie Hall, and Merkin Hall with the New York Philharmonic Chamber Players. Mr. Riley has been featured on radio broadcasts throughout North America including CBC National Radio, NPR Performance Today, and WQXR and WNYC in New York City. He is currently Professor and Director of Accompanying and Chamber Music at the University of Oregon in Eugene. Along with violinist Jasper Wood, Mr. Riley received the 2004 East Coast Music Award “Best Classical Recording” for a CD of works for violin and piano of Igor Stravinsky. Reviewers have stated, “A beautiful recording of lush and nimble Stravinsky, a first-class product and a strong recommendation.” (Gramophone), “absolutely exquisite accounts of these works” (Ottawa Citizen), “This one gets the full five stars” (CBC Sound Advice).

## *Programme*

**Tommaso Antonio Vitali**      **Chaconne in G minor**  
[1663-1745]

**Igor Stravinsky**              **Suite Italienne**  
[1882- 1971]

*(after Pulcinella, transcribed by Samuel Dushkin)*

1. Introduzione
2. Serenata
3. Tarantella
4. Gavotta con due Varizioni
5. Scherzino
6. Minuetto - Finale

**Oskar Morawetz**              **Duo for violin and piano**  
[b. 1917 ]

## *Intermission*

**Cesar Franck**                  **Sonata in A major, M. 8**  
[1822-1890]

1. Allegretto ben moderato
2. Allegro
3. Recitativo - Fantasia: Ben moderato - molto lento
4. Allegretto poco mosso

## *Programme Notes*

### **Tommaso Antonio Vitali -Chaconne for violin & continuo in G minor**

It is not clear exactly how this demonic and exacting series of bravura variations came to be attributed to Italian Baroque composer Tommaso Antonio Vitali (1663-1745). There can be no doubt at all that Vitali had no hand whatever in the writing of this Chaconne, since scholars have found nothing even remotely similar to it within Vitali's catalog of authenticated works. Moreover, any suggestion that this might be a lost Vitali composition can be similarly dismissed, for there are not even any demonstrable stylistic affinities between the Chaconne and other pieces that have been reliably ascribed to Vitali, in particular a series of 12 sonatas for violin and keyboard. The Chaconne first came to the attention of violinists when it was published as Vitali's work in a collection of pieces edited by the virtuoso and close friend of Mendelssohn, Ferdinand David, and issued in 1867. What is known is that the stern and majestic G minor theme was extensively revised and made progressively more difficult in each successive variation, transforming it into a gripping tour de force of staggering technical difficulty. For this reason, it was selected as the opening work on the bill when Jascha Heifetz presented his debut recital at Carnegie Hall, and indeed, one could hardly imagine a more impressive curtain-raiser. It is just as unclear whether David wrote the Chaconne himself or possibly assembled it from a variety of motifs by obscure figures of the high Italian Baroque. But this convoluted puzzle doesn't end there. Another violin virtuoso, Frenchman Léopold Charlier, produced an alternative - and if possible, even more taxing - edition in 1911. Charlier not only enhanced the technical demands of the violin part, but also made significant improvements and added new harmonizations to the piano part, whilst reordering the sequence of the variations so that they become progressively more complex as this astounding piece unfolds. by Michael Jameson

### **Igor Stravinsky [1882- 1975] Suite Italienne, for violin & piano (after Pulcinella, transcribed with Samuel Dushkin)**

Stravinsky's Suite italienne for violin and piano is an arrangement of several movements from his Pergolesi ballet Pulcinella (1919 - 1920). In Pulcinella, Stravinsky had taken works by the early eighteenth-century Italian composer Giambattista Pergolesi and effectively rewritten them by cutting, altering, and transforming the music into his own style. The result was, in Stravinsky's words, "the epiphany through which the whole of my late work became possible." Pulcinella was, in other words, Stravinsky's first work in

which style in and of itself was the primary compositional determinant. The charm of Pergolesi's melodies and the piquant flavor of Stravinsky's rewriting makes his *Suite italienne* one of his most enjoyable works and certainly the most popular of his works for violin and piano.

### **Oskar Morawetz (b. 1917 ) Duo for violin and piano**

Oskar Morawetz, born in Svetla nad Sazavou in Czechoslovakia January 17, 1917, studied piano and theory in Prague and, following the Nazi takeover of his country in 1938, studied in Vienna and Paris, always staying one step ahead of the invading Nazis. He developed at an early age an ability to sight-read orchestral scores and at 19 was recommended by George Szell for the assistant conductor's post with the Prague Opera. In 1940, he left Europe for Canada and since that time, he has established himself as one of Canada's most frequently performed composers. His orchestral compositions have been programmed in North and South America, Europe, Australia and Asia by nearly 120 orchestras and by such outstanding conductors as Zubin Mehta, Seiji Ozawa, Rafael Kubelik, Kurt Masur, Gunther Herbig, Andrew Davis, Sir Adrian Boult, Sir Charles Mackerras, William Steinberg and many prominent Canadian conductors. Morawetz's numerous chamber music compositions have been performed by pianists Glenn Gould, Rudolf Firkusny and Anton Kuerti, Metropolitan Opera singers Jon Vickers, Maureen Forrester, Victor Braun, Louis Quilico, Judith Forst, and by many principal wind players of the best orchestras in the U.S.A. and Canada who have commissioned and premiered his works. His style absorbs, in his own distinctly personal way, several trends of the 20th century, but he was never attracted to serial music or the latest avant-garde styles as chance or electronic music. Musicologists and critics usually stress the melodic and rhythmic vitality of his music, sincerity of expression, his sense for building up powerful, dramatic climaxes, and his colourful and imaginative orchestration. In 1984, the Canadian Broadcasting Corporation issued an anthology of his music on seven records. In 2002, Centrediscs featured Morawetz in its series *Canadian Composers Portraits*, a documentary and music CD set on the pioneering composers to Canadian music.

## Cesar Franck [1822-1890] Sonata for violin & piano in A major M8

Aside from the Symphony in D minor, which has become a staple of the concert hall, the Violin Sonata (1886) is Franck's best-known work, and rightly so: It is a superb synthesis of Franck's own uniquely rich harmonic language and thematic cyclicism and the Viennese Classical tradition that he came to hold so dear in the later stages of his career.

The Sonata was composed as a wedding present for the famous Belgian violinist Eugene Ysaÿe, who performed it at his matrimonial celebrations. The work's popularity is suggested by the variety of arrangements that were eventually made, including versions for flute, cello, viola, and even tuba.

The Sonata begins not with a fiery quick movement, but rather with a poetic Allegretto moderato in 9/8 time. After a tentative opening gesture, the music builds to a compelling fortissimo climax. As the violin rejoins the discourse, the drama ebbs to a dolcissimo reprise of the opening. Another climax, this time moving toward the tonic A major, follows, and the movement ends with a brief codetta.

The tender relief of the first movement's conclusion is extremely short-lived, however, as a low sixteenth note rumbling in the piano soon overflows into a full-blooded Allegro. The syncopated main tune is taken over by the violin, and things settle down just long enough for a quasi lento interlude and some fragmented episodic reconstructions of the movement's three main motivic strands. A recapitulation, with suitable harmonic reorganization of the material, follows, and the coda, initially misterioso but increasingly tumultuous, provides an electrifying finish.

The third movement, Recitativo-Fantasia, is in many ways the most immediately striking in the Sonata. The piano makes an introductory gesture that draws on the same rising-third gesture that provided the first movement's main theme, to which the violin responds unaccompanied. The tranquil, almost other-worldly middle section introduces the two striving themes, with characteristic triplet-rhythm accompaniment, that will return in glorious attire in the Finale.

The total defeat that seems to mark the conclusion of the third movement is immediately dispelled by the happy opening of the Finale. Although the initial melody, is original to the last movement, the first of the two melodies from the central section of the third movement also makes a return. After an appropriate mingling of these ideas, a tremendous buildup climaxes in the passionate fortissimo return of the second of the two third-movement themes and is immediately repeated a whole step higher. As the dam bursts the opening canonic theme returns once more to bring the work to a cheerful close. (Notes by Blair Johnston)

## A Message From the Artistic Director

A little over fifty years ago, on a rainy day in late April 1956, I drove from Vancouver on the King George Highway towards the US border, turned right on 152<sup>nd</sup> St., and found a ramshackle office building just off the intersection on 152 and North Bluff.

There was no pedestrian overpass or gas station or Peace Portal to mark the turn off to “downtown” White Rock. The corner of 16<sup>th</sup> and 152<sup>nd</sup> was a four way stop. Semiahmoo Mall didn’t exist. Central Plaza was an open field with some offices and stores along 152<sup>nd</sup> St. Peace Arch Hospital was just beginning construction of its central main building. City Hall hadn’t yet been built. Five Corners only had three paved roads leading downward.

It was my second trip to White Rock [why did it always rain when I headed South?] and at this informal gathering, I met with pioneer White Rock residents, including the late Elizabeth Keeling, and Dorothy and Warren Slaughter, and there we formed the first White Rock “Overture” Concert Society. Indeed, it was quite an Overture!

In tandem with the city, White Rock Concerts’ newly organized concert series was just beginning a fifty year pattern of unprecedented growth.

The first concert was held in the old Semiahmoo High School. I wish I could remember who performed the opening event - was it the male quartet, The Chanticleers? The ensemble of four harpists, touring under the catchy name of “The Angelairens” or was it the duo-piano team [pianos and all] of Stecher and Horowitz? Maybe there is somebody in today’s audience who recalls that opening night.

In any case, it is interesting to note that the early concerts - at least at the beginning of this long fifty year climb - were mainly visiting artists on tour from the neighbouring USA. Gradually, though, we began to focus on the availability and the performing needs of Canadian soloists and ensembles. Over the years that followed, we found that it was possible to build our programme around a majority of Canadian performers. In fact, I attribute much of the success of White Rock Concerts to the fact that we have become a platform for our own leading artists, culminating this season with tonight’s concert by Jasper Wood and the 50<sup>th</sup> year gala celebration concert by Ben Heppner in January.

It has been quite a journey, and I am both gratified and honoured to have been a part of all of it. Join me, this season, as we celebrate half a century of fantastic music making in White Rock.

Sincerely,

George Zukerman  
Artistic Director

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