

# White Rock Concerts Presents

## A FEW MORE [The Cassenti Players] WINTER WINDS 2007

*Featuring*

Guy Few, trumpet, Francois Houle, clarinet, George Zukerman, bassoon



and the Borealis String Quartet and Jane Hayes, piano  
assisted by

Wilmer Fawcett, double bass  
Graham Boyle, percussion

*Friday, February 9, 2007*

## Who are "A Few More?"

In the 1960's I had the pleasure of forming a unique chamber ensemble which we called the "Cassenti Players". We were BC's representative chamber group at Expo 67, where we premiered Murray Adaskin's catchy "Cassenti Concertante". In a way, we were "generic" chamber music.

Always featuring the less often heard wind instruments, we created whatever combinations we wished, so that we were able to present a vast repertoire of rarely heard gems for all sorts of different instrumental combinations. We did so, until well into the 90's. The ensemble was as small as a trio, as large as a double Octet!

One ensemble that we seldom found available at the right time and in the right place, was the wind combination of clarinet, bassoon and trumpet for which there exists a remarkable and varied repertoire by some eminent and skillful composers.

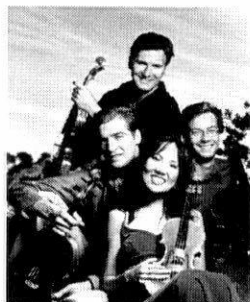
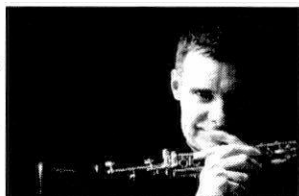
So, our 2007 resurrection of the "Cassenti Players" began life as a trio with Guy Few, Francois Houle and myself. And then it grew....and grew and grew. That's when we started looking for a new name. As a salute to our visitor from eastern Canada and a parallel recognition of the expanding nature of the group, we came up with "A Few More" - but in fact the ensemble you hear tonight remains an enlarged version of the Cassenti Players. Indeed, who are the "few more?" For me, it has been a wonderful chance to invite musical friends to join the basic Cassenti Trio. You'll know many of them - members of the Borealis String Quartet, pianist Jane Hayes, bassist Wilmer Fawcett and Graham Boyle, percussion.

As to the composers you will hear on the "Few More" concert - you will enjoy a mix of Prokofiev, Martinu, Casella, Glinka and Revueltas..., and maybe one or two others as the urge grips us. Perhaps they are not all household names, but we invite you on a luxuriant journey through uncharted, but no less beautiful musical landscapes.



**Guy Few, trumpet** - *Virtuoso Canadian Guy Few is one of the few soloists on his instrument achieving a major national and international career.*

**Francois Houle, clarinet**  
- *based in Vancouver has elevated the clarinet to a new plateau with his lyrical interpretations of major chamber works and concertos for the instrument.*



**The Borealis Quartet** - *String Quartet in residence at UBC, the Borealis has now branched out into the maelstrom of national and international touring. Indeed, the Borealis has established a significant international presence in the exalted world of chamber music. In "A Few More" they play as soloists in various instrumental groupings.*

**Wilmer Fawcett, bass** - *well known for his long career as Principal bass of the CBC Radio Orchestra, he is also member of Viveza and has appeared with Octagon and other distinguished chamber ensembles on tour*





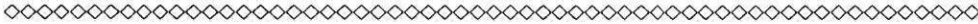
**Jane Hayes, piano** - a charter member of the Vancouver "Turning Point" ensemble she teaches at Kwantlen College and is heard frequently throughout Canada in chamber ensembles and as collaborator with many touring artists.

**Graham Boyle, percussion** - is one of Vancouver's most versatile percussionists. He has spent over 30 years performing in every musical genre, from Operatic and Symphonic to pop and classic jazz.



**Myself?** *Alas too much seems to be said about [and by] me! Somehow or other, in the course of dedicating my career to proving that the bassoon has a soul, I seem to have been honoured with that intriguing sobriquet - "The High Priest of the bassoon". I'll try not to make the concert too much like a sermon.*

gZ



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# A FEW MORE

Guest Artist, **Guy Few, trumpet** [#]

## The Cassenti Players:

Francois Houle, clarinet  
George Zukerman, bassoon  
Patricia Shih, Violin \*  
Yuel Yawney, Violin \*#

Nikita Podgrovnov, viola \*#  
She-Lin Chen, cello \*#  
Wilmer Fawcett, Bass  
Jane Hayes, piano

Graham Boyle, percussion

\* members of the Borealis Quartet,

# appearing courtesy of Richard Paul Artists, Toronto

## *Programme*

**Johann Heinrich Schmelzer [1623?-1680]** Sonata for clarino [trumpet]  
2 violins, bassoon and continuo

*Moderato-Adagio-Presto-Vivace*

Mr. Few, Mr. Zukerman., Ms Shih, Mr. Yawney, Mr. Fawcett, Ms Hayes

**Serge Prokofiev [1891-1953]** Overture on Hebrew Themes, Op. 34 [1919]

Mr. Houle, The Borealis Quartet, Ms. Hayes

**Bohislav Martinu [1890- 1959]** La Revue de Cuisine

*Prologue, Tango, Charleston, Finale*

Mr. Few, Ms. Shih, Mr Houle, Mr. Zukerman, Mr. Chen, Ms. Hayes

## *Intermission*

**Alfredo Casella [1883-1947]** Serenata, [1931]

*Marcia - Minuetto - Nocture - Gavotte [winds alone]  
- Cavatina [strings alone] - Finale, Tarantella*

Mr. Houle, Mr. Few, Mr. Zukerman, Ms. Shih, Mr Chen

**Michail Ivanovitch Glinka [1804-1857]** Trio Pathétique [1832]

*Allegro Moderato - Scherzo and Trio - Largo - Allegro con spirito*

Mr. Houle, Mr. Zukerman, Ms. Hayes

**Silvestre Revueltas [1899-1940]** Ocho por Radio [Eight Musicians, broadcasting!]

*Allegro - Lento - Allegro [played without pause]*

Mr. Houle, Mr. Few, Mr. Zukerman, Ms. Shih, Mr. Yawney, Mr. Chen, Mr. Fawcett, Mr. Boyle

## And now, some notes on the music:

I must tell you that I have wanted to put this programme together for nearly fifty years! It is such an unusual combination of instruments, and it just isn't that easy to assemble such a disparate ensemble at the same time and same place. As a result, the works on tonight's programme are seldom heard in public performance.

For a start I invite you to consider the three wind instruments in the group: clarinet, bassoon and trumpet.

In the early part of the 19th century two monumental chamber works emerged that lay half way between the string quartet and the orchestra - the Beethoven Septet and the Schubert Octet. Along with basic strings, these two great pieces call for a clarinet a bassoon and a *French horn*. Nineteenth century composers, major and minor alike, latched on to this instrumental blend, quasi symphonic in nature, and although we know the Beethoven and Schubert best of all, there are dozens of chamber works from that era, using this combination. They are, indeed, hybrid works, between chamber music and symphony.

But then suddenly, in the early part of the 20th century, a variation emerged...composers seized on a striking new idea. Instead of the French Horn, how about the trumpet? Maybe it was because they were leaning towards ragtime and the world of early Jazz...The trumpet with its cross over potential between the classical and the Jazz world, seemed particularly suited to the new style.

Czech composer **Bohuslav Martinu [1890-1959]** was first with an enchanting work "La Revue de Cuisine" dating from 1927. A student of Dvorak's son in law, Joseph Suk and also the French composer, Albert Roussel, he cultivated from the former a sense of the delicacy and refinement of chamber music, and from the latter a wondrous feel for the colours and textures of the orchestral instruments. The "Revue" is a jazz-suite in four parts originally conceived as a ballet. With a Prologue [featuring a trumpet fanfare] a Tango, [with a luscious bassoon solo] a Charleston [naturally! - right out of the twenties!] and a concluding finale full of hints of ragtime, the entire piece is replete with the improvisational sounds of Dixie Land. Incidentally, the title comes from the works of Bohemian poet, Jarmilla Kroschlova, who in the *Temptation of the Holy Pot* irreverently sketches a scene of love, despair and illicit affairs amongst kitchen utensils!

**Alfreda Casella [1883 - 1947]** came next with his Prix de Rome award winning "Serenata" in the year 1931...it's an amazing piece, alternately profound, coquettish, deeply moving, and light-hearted. There is one movement for the strings alone - it always amazes me how two string instruments can sound so like a complete quartet. There is another section of the piece for the winds alone...a brilliant piece of wind writing exploiting all of the colour and quirkiness of each of our instruments. The finale is a wild tarentella... a furious dance supposedly performed by victims of the spider's bite, to dispel the poison.

**Silvestre Revueltas [1899-1940]** followed with "Ocho por Radio" in 1937. The piece is a take off on the sounds of a mariachi band, and surely must have influenced Aaron Copland who - four years later - produced his "El Salon Mehico". Once again, the unique, penetrating quality of the trumpet is the common factor that marks each of these works.

In the 16th and 17th century the trumpet enjoyed an earlier heyday. The players belonged to a separate Union - "The Knightly Guild of Trumpeters and Kettle-drummers." Special dispensation had to be requested by composers if they wanted the trumpeters to appear with "ordinary" musicians. Once granted, they still retained their "special status" by performing in a different space from the orchestra - perhaps from an overhanging balcony, or from the back of a church. Even though in today's performance of our opening work by **Johann Heinrich Schmelzter, [1623-1680]** we are all sitting in the same area, whenever the trumpet enters, it seems as if he is emerging from a different dimension all together!

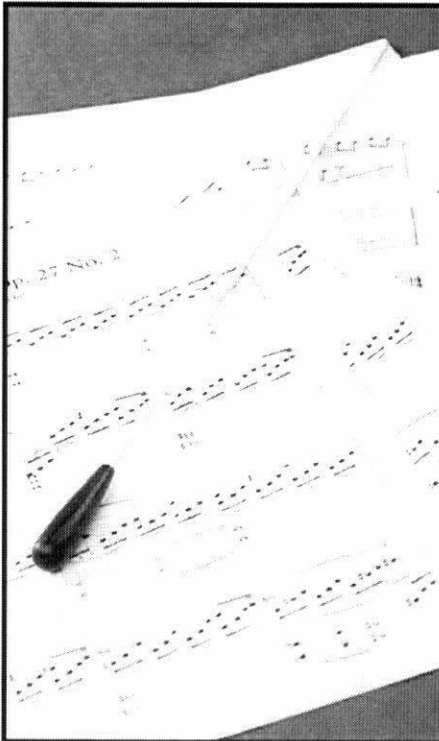
The Overture on Hebrew Themes was composed by **Sergei Prokofiev [1891-1953]** during his brief

period of residence in the United States in 1919. Unlike his compatriots Rachmaninov and Stravinsky, Prokofiev was given permission to leave the newly formed Soviet Union. While in the USA, he was approached by a small group of Jewish musicians, former schoolmates from the St. Petersburg Conservatory, with the idea of writing a piece based on Jewish folk songs. He wrote the work in a frenzy of creative activity, and as you will hear it evokes the music and spirit of the Klezmerim, those itinerant Jewish musicians of Eastern Europe. It was premiered in New York City in 1920 to enormous critical acclaim.

On the other hand the work was not performed in the Soviet Union for decades. When it was finally proposed for a concert at the Moscow Conservatory in 1948, the authorities balked at having the word "Hebrew" appear on the posters and programs, and the piece was renamed, simply, "Overture, Opus 34". However, rumours quickly spread through Moscow that it was the "Hebrew Overture" that was to be performed, and as a result there was a packed house of such enthusiasm that the work had to be repeated twice.

**Michail Ivanovitch Glinka [1804-1857]** spent time in Italy early in his life, and was influenced greatly by the music of Bellini and Donizetti. The trio for clarinet, bassoon and piano, written in 1832, reflects his "Italian period" and is poignantly operatic in nature, especially in the slow section where both clarinet and bassoon declaim magnificent arias. The title "Pathétique" suggests a certain monumental character to the work. Indeed, Tschaikovsky adopted a similar designation for his Sixth symphony. But in fact, the Trio is wonderfully delicate in texture, with nothing tragic, or overpowering about its scope. There is a delicate waltz like section, half way through the piece, while the dramatic opening and close of this short work hint at why Glinka was often referred to as the "Russian Beethoven".

Now sit back and relax and enjoy the music - probably you have never heard many of these remarkable works. It gives us great pleasure to open a very special window for you at tonight's concert.



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## *A Mystery!!!!*

There is an unsolved mystery surrounding the early years of White Rock Concerts

*Until 1996 there was a detailed statistical record of all the activity of White Rock Concerts from its earliest beginnings. Those records were destroyed in November 1996, and with them were lost a veritable mountain of invaluable historical information.*

*There are no records for the following seasons:*

*The earliest seasons from 1955-1982; 1984-1985; 1986-1987; 1989-1990; 1990-1991; 1991-1992; 1993-1994; 1995-1996*

Can you help us fill in the gaps in our history? Here's what we do not know:

- ◆ What was the first concert ever scheduled by White Rock "Overture" Concerts?
- ◆ What were the actual years of "hiatus" when the Society did not present its annual programme?
- ◆ Are there any current subscribers who attended those early concerts?
- ◆ Does anyone have a personal archive of programmes., brochures of the early seasons?

*We would love to hear from anyone who would like to share with us information about the early days of concerts on the Peninsula We will welcome comments, photographs or old programmes. You can reach us at*

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 White Rock, BC V4A 9E3

- or by fax to 604-536-5037.  
 - or by e-mail to [gzuk@telus.net](mailto:gzuk@telus.net)  
 - or [rgambrel@telus.net](mailto:rgambrel@telus.net)



## *Time to think about 07-08*

Here are some of the attractions we are planning to present

Oct 2007	The Kodaly String Quartet,	Hungary's finest
Nov 2007	to be announced	<b>Watch for it!</b>
Jan 2008	Susan Platts,	stellar Canadian mezzo soprano
Feb 2008	Winds of the Southern Cross,	"Winter Winds" from the land of OZ
Mar 2008	Daniel Bolshoi,	brilliant Canadian guitar virtuoso
Apr 2008	Vladimir Ovchinnikov,	astonishing new Russian pianist

*Full season announcement will be available at  
our March 02 and March 30 concerts!*

**Come prepared to renew.** 07-08 membership cards will be available at those concerts, or you can leave your cheque and renewal form in the subscription box

**Membership remains unchanged: Adults \$90 Seniors \$82 Students \$20**

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### *Our Next Concert*

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youth choir from Krasnoyarsk



under the direction of Ludmilla Stebnkova

**FRIDAY MARCH 02, 2007**