



CANADIAN BRASS

JOE BURGSTALLER - TRUMPET
BRANDON RIDENOUR - TRUMPET
JEFF NELSEN - HORN
EUGENE WATTS - TROMBONE
CHARLES DAELLENBACH - TUBA

JANUARY 16, 2009



Canadian Brass

Back in 1970, when Canadian Brass was first founded in Hamilton, Ont., the idea of the brass ensemble in classical music was virtually unheard of. The new ensemble was told in no uncertain terms that the brass quintet was nothing more than a second-class string quartet. And, besides, everyone knew that the string quartet had centuries of tradition behind it.

But Canadian Brass figured that brass players had been around for an equally long time, performing ceremonial and church music from the earliest days of recorded musical history, and so they set out to shatter the myth and prove that the brass ensemble had a place on the world's concert stages.

Largely due to those efforts nearly 40 years ago, brass quintets today proliferate around the world. And Canadian Brass still stands at the helm!

By the end of their first decade, Canadian Brass had toured China, headlined Carnegie Hall, played in most of the major concert halls of Europe, toured extensively in Canada for large and mid-size cities alike, and clearly established the artistic as well as commercial viability of the brass quintet and its repertoire.

Now approaching their fifth decade of worldwide touring, they have become a musical icon for the national touring scene here in Canada. Abroad, the concert halls of the great cities of North America, Asia, Australasia and Europe still echo to the joyous strains of Canadian Brass on a regular basis.

Widely recorded, Canadian Brass issue new CDs as often as one a month! In compelling explorations of the music of one of their favourite composers — Johann Sebastian Bach — they have recorded a monumental Goldberg Variations and, most recently, another iconic album simply entitled Bach.

The mix of the serious and the irreverent in Canadian Brass programming is as much a cause as it is the hallmark of their meteoric international odyssey.

Two original members of the founding Canadian Brass still play in the ensemble — Eugene Watts on trombone, and Charles Dellenbach, the Maestro of the tuba.

Hornsmoke, the horse opera

Canadian Brass do not usually provide programme notes. However, the grand finalé of the programme — Hornsmoke — is such an unusual work that members of the ensemble wish you to know a little about its origins.

Written especially for Canadian Brass, Hornsmoke, is a new form of music-theatre — a “Horse Opera” (in one act). In it, the characters play to each other rather than singing to each other; as in Peter and the Wolf, each instrument is a different character in the story.

“I selected a particularly clichéd plot,” states composer Schickele. “It’s the same story line that makes up most bad grade B Western movies. That means that very few actual words are necessary. A narrator sets the scene and introduces the characters. After that, the action is so obvious that nobody needs lyrics!”



An Evening of Chamber Music

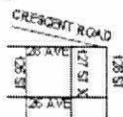
7pm Friday, February 20, 2009

Crescent United Church
2756 127th St., Surrey

Tickets available at the door

For information call 604-572-9225 or email
inquiries@surreyyouthorchestra.org

presented by the Surrey Symphony Society



message from the artistic director

I wish you all a very happy and fulfilling New Year. Here at White Rock Concerts, we are starting out 2009 with a musical “bang” — Canadian Brass with their hallmark mixture of the serious and the irreverent! There are many ways to enjoy a sparkling evening of musical entertainment.

I was away at the last concert on tour on the Island of Malta. Here, I thought I would take a moment to recount some of that memorable concert experience.

The Teatru Manoel is one of Europe's oldest theatres. It was built in 1733, and lies in a back street of downtown Valletta, nestled between palatial homes of former Knights of St. John. It seats 450, and every seat is lovingly dusted off each morning and, after each concert, gently put to bed with an individual zipper cover.

The gilded royal box, last officially occupied by the Queen and Prince Philip, is so close to the stage, that a long armed-monarch could easily shake hands with a tall prima donna without either moving more than a few inches.

I played a programme somewhat akin to the concert I gave here in October, except I did not have the pleasure and the benefit of a string quartet. It would have proven costly to bring the Borealis with me!

The island itself is an astonishing crucible of history from the Crusades through to the Second World War — a vital stopping place half way across the Mediterranean. It is so strategically located that if there were a hill of any consequence on the island, one could probably see Italy to the north and Libya to the south. The world is, indeed, a small place when seen from the ancient harbour of Valletta.

I tried to imagine the island in the time of the Phoenician traders, the Carthaginian wars, the early Crusades, the Siege of the Knights of St. John... all I could come up with was a picture of a sun-baked land, with Moorish sandstone buildings, daubed with blue paint to ward off the evil eye, unchanged over a thousand years of history.

message from the artistic director

The ochre blends into the landscape, so that from the air it is hard to tell village and field apart. The island is very small, indeed, and as the plane descends in a slow arc from Sicily one wonders whether the pilot might miss Malta's Lago airport altogether and land instead on the coast of Africa!

Everywhere there was the water, and ships, docks, lighthouses, harbours, chandlers and the smell of the seas and its produce. In the streets of Valletta, wandering musicians and music were also everywhere — from wailing oboe-like Arabic laments to a modern rock band. And through all the sights and sounds and smells of this ancient island, somehow, a 21st century bassoon recital seemed to fit perfectly into the mosaic.

Well, from this, a return to White Rock and — just as in Malta — there's plenty of water around. On top of our lovely season of snow! Some contrast!

But music will conquer all, even if it will not sweep away the snow banks or drain away the flood waters! Enjoy tonight's programme. At the next concert, we look forward to telling you about exciting plans for 2009-2010.

Sincerely,

George Zukerman, O.C., O.B.C.

White Rock Concerts, 2007 Canadian Arts Presenter of the Year

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Johann Sebastian Bach
arr. Michael Allen
Aire Pour Les Trompettes
(from Suite in A Major, BWV 832)

Giovanni Gabrieli
arr. John Serry
Canzona per Sonate III

Johann Sebastian Bach - Antonio Vivaldi
arr. Joe Burgstaller
Concerto in D Major

Johann Sebastian Bach
arr. Christopher Dedrick
From the Notebook of Anna Magdalena Bach

arr. Luther Henderson
Selections from the album High Society

Intermission

arr. Christopher Dedrick
Glenn Miller Songbook

Samuel Barber
arr. Stephen McNeff
Adagio

Peter Schickele
Hornsmoke: A Horse Opera in One Act
Prologue • Waltz • Courtship • The Wedding • Square Dance • Polka •
Introduction and Tango • Showdown and Finale

applause, applause

Some of you asked me to comment on the question of applause that sometimes occurs between sections of the works being played.

As performers, we love and welcome signs of your appreciation. But we would like to urge you to save the applause for the end of the complete works, instead of dissipating it in dribs and drabs between the movements!

Seriously, though, there is another more compelling reason that we ask you not to applaud between movements of a work. Scattered applause destroys the atmosphere that we are trying to create.

A great composition (frequently in three or four sections) is like a wonderful rainbow arching through the sky. It has a beginning, a middle, a climax, a denouement, and an end... and it is all part of the same mood created by the composer, recreated by the performer and presented to the listener. If you allow that mood to be sustained, without shattering it, you will double your appreciation and enjoyment — in tandem with the composer and performer.

Of course, there are exceptions to everything. Sometimes, a virtuoso performance is so spectacular, and so commanding, that it calls for recognition, even though it is only the end of one section of a piece. Such spontaneous outbursts are happy moments, and often raise the next movement to a new level of heightened awareness. But, in general, the idea of maintaining a sense of suspense and build-up allows the music to work its magic to the greatest effect for all of us.

While on the subject of “concert etiquette” some subscribers have asked us to suggest that concert goers refrain from using heavy perfumes or colognes. Since some people are allergic to such aromas, and suffer severe headaches could we consider establishing our concert-hall as a “scent-free zone?”

- G.Z.

A message to subscribers

WE NEED YOUR HELP!

We are compiling a complete archival collection on White Rock Concerts, previously known as the White Rock Overture Concert Association.

First, we are trying to compile detailed information from the seasons 1996-97 to the present.

The following printed programmes are still missing from our collection:

Oct. 27, 2000 Schubert Ensemble of London

Nov. 24, 2000 I Musici de Montreal

Feb. 26, 2001 Janina Fialkowski

Oct. 1, 2004 Vancouver Chamber Choir

Nov. 10, 2006 New Zealand String Quartet with James Campbell, clarinet

Do you, by chance, have a copy of one of these programmes?

Also, does anyone have a copy of the season brochure announcing the entire 2002-03 season?

Prior to the 1996-97 season [only 11 years ago!] our records are sporadic at best.

If you have records of those earlier concerts, or any of the above info, please contact George Zukerman at gzuk@telus.net.



Our Next Concert
Chanticleer
An Orchestra of Voices
Friday, Feb. 27, 2009