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CONCERTS

2016-2017
OUR 60TH SEASON

KAI GLEUSTEEN, VIOLIN
CATHERINE ORDRONNEAU, PIANO

with the

JOHN AVISON CHAMBER ORCHESTRA
KAI GLEUSTEEN, CONDUCTOR

.....

FRIDAY, MARCH 10, 2017



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OR

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CURRENT SUBSCRIBERS HAVE UNTIL MAY 31ST TO RETAIN THEIR MEMBERSHIP



A TRIBUTE TO

GEORGE ZUKERMAN

O.C., O.B.C.

MUSICAL VIRTUOSO, IMPRESARIO AND VISIONARY

THURSDAY, APRIL 27, 2017

8:00 PM TICKETS: \$30

BELL CENTRE FOR THE PERFORMING ARTS

IN HONOUR OF GEORGE'S RETIREMENT AFTER 60 YEARS OF STEERING WHITE ROCK CONCERTS TO
BECOMING A WORLD-CLASS SERIES -- AND TO MARK HIS 90TH BIRTHDAY THIS SEASON - WE ARE
PRESENTING AN EXCITING EVENT WITH SOME OF CANADA'S FINEST ENSEMBLES AND MUSICIANS.

TICKETS ARE AVAILABLE TONIGHT IN THE LOBBY

About the Artists

Catherine Ordronneau

“Une pianiste pas comme les autres.” These were the words of Pierre Petit, the well-known critique of the *Figaro*, after a performance of Catherine Ordronneau.

Although she performed her first solo concert at age 12, it is only when she turned 18 that she decided to devote herself entirely to music, receiving guidance from French pianist François-René Duchâble and the pedagogue Monique Deschaussées, herself a student of the great Alfred Cortot. After receiving the highest distinction in academics, and the prize of the “Foundation Lefébure,” she chose to avoid international competitions in order to develop an eclectic repertoire and grow as a thoughtful and well-rounded musician. Being a lover of literature and nature, she delivers “mesmerizing interpretation allied to a total musical integrity.” (The Times)

She performs extensively in North America, Europe and China. She was invited to play as a soloist with the Saint Louis Symphony, the Bay Atlantic Symphony, the Toronto Sinfonietta, Orchestra of the Gran Teatre del Liceu in Barcelona, the Lublin Philharmonic in Poland, and the Lebanon Philharmonic Orchestra. Since 2008, she regularly goes to China and has played in the most prestigious halls, including the Oriental Art Center in Shanghai and the Performing Arts Center in Tianjin. She has recorded live for CBC Radio, Bravo TV2 and Radio France. She also loves chamber music and takes part in many chamber music festivals. She has worked and performed with Canadian violinist Kai Gleusteen for more than 15 years and their discography includes award winning recordings.

Catherine is professor of piano and chamber music in the Liceu Conservatorio Superior de Música, Barcelona.

Kai Gleusteen

Canadian born violinist, Kai Gleusteen started at the age of five years old in his native city, Calgary. Early on, he met with success in national music competitions in addition to receiving top academic awards. Already at a young age, he had the opportunity to study with the most renowned violinists and teachers of his time, including Nathan Milstein, Ivan Galamian, Josef Gingold, Dorothy Delay, and Zakhar Bron. By the age of seventeen, Kai was awarded the top prize in the Commonwealth Concerto Competition in Australia, had received the prestigious Skene Award in Scotland and had formed his first chamber orchestra: The Group of Twelve.

A strong believer in the musician as a multi-dimensional human being, Kai chose to combine his musical studies with academic pursuits. At the University of Michigan, he studied anthropology,

About the Artists

geophysics, and philosophy. He received a Master's Degree from Rice University under the tutelage of the person who would become his greatest inspiration on both a personal and musical level, the violinist Camilla Wicks.

In 1991, Kai moved to Europe to live in the heart of Western culture. Paris and Prague were his bases for nine years, allowing him to develop and perform both as a soloist and leader of numerous orchestras. In the year 2000, he won the concertmaster position of the Orchestra 'del Gran Teatre del Liceu' and subsequently moved to Barcelona. In 2003, he created the Gran Teatre del Liceu Chamber Orchestra and was appointed professor at the Escuela Superior de Musica de Catalunya. He continues to perform extensively as a soloist and a recitalist throughout Europe, North America and China and has released numerous critically acclaimed recordings.

In 2011, Kai founded a chamber music festival, called Kaimerata Concerts, in which he chooses one composer per season and shares his knowledge and passion of these works with the audience by explaining, demonstrating and performing the selected works. After seven successful season in Spain, Kaimerata Concerts has now a second home on Denman Island in the summer.

(more details on kaimerata.com)

Kai has the great fortune to play on a violin made by J.B. Guadagnini, "El Tigre" made in 1781.



**SENIORS' CHORFEST 2017 GALA CONCERT
THURSDAY, APRIL 20, 7:30 PM
WHITE ROCK BAPTIST CHURCH**

Choirs from around British Columbia will perform a repertoire of Canadian music, in celebration of Canada's 150th birthday!

Tickets: \$15.00

**available from Kent Street Centre, Tapestry Music
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Erick Lichte
ARTISTIC DIRECTOR

APRIL WITH CHOR LEONI

BC/BALTICA

April 7-8, 2017 | 8:00PM | RYERSON UNITED CHURCH
April 9, 2017 | 4:30PM | WEST VANCOUVER UNITED CHURCH

Fantastic works by Tormis, Rautavaara, Ešenvalds, Grieg and Nystedt highlight how male choral music has grown in BC from the seeds of Baltic masterworks.

TICKETSTONIGHT.CA | 1.877.840.0457

CHANTICLEER in Concert

April 21, 2017 | 8PM

"Chanticleer fascinates and enralls for much the same reason a fine chocolate or a Rolls Royce does: through luxurious perfection." – Los Angeles Times
Don't miss this highlight of the choral season!

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VAN/MAN Male Choral Summit

MYVoice AT THE CHAN | April 22, 2017 | 4:00PM

The 130 young men of Chor Leoni's youth outreach program storm the Chan's stage for an energetic showcase of singing.

SUMMIT CONCERT | April 22, 2017 | 7:30PM

Featuring Chanticleer | Chor Leoni Men's Choir | Chor Leoni's MYVoice choirs | Vancouver Men's Chorus | Karlakórinn Heimir (Iceland) | VanMan Festival Singers

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KAI GLEUSTEEN, VIOLIN
CATHERINE ORDRONNEAU, PIANO

with the

JOHN AVISON CHAMBER ORCHESTRA
KAI GLEUSTEEN, CONDUCTOR

.....

Moz-Art à la Haydn

Alfred Schnittke

Play on music for 2 violins, 2 small orchestras, double bass and conductor

John Avison Chamber Orchestra conducted by Kai Gleusteen

Piano Concerto “Jeunehomme” K.271 in Eflat major

W.A. Mozart

Allegro ~ Andantino ~ Rondo (Presto)

Catherine Ordronneau, piano

John Avison Chamber Orchestra conducted by Kai Gleusteen

INTERMISSION

Cuatro Estaciones Porteñas

Astor Piazzolla

Primavera | Verano | Otoño | Invierno

Kai Gleusteen, violin

John Avison Chamber Orchestra conducted by Kai Gleusteen

George's Blog

It always amazes me how small and close our music world really is! Sit for an hour or two at Frankfurt International Airport, and count the number of violin and cello cases that go past you to board planes bound for distant parts of the world! Often the culprits are good friends and colleagues of mine. On other occasions you may see a parade of youngsters carrying an assortment of instruments - probably an international youth orchestra on tour! (Only the pianists pass by without instant identification). And it is not so different here at YVR. The number of artists on tour increases every year as more concert activity springs up across the Province. Who said that classical music was dead? Count the cello cases and be reassured.

Cellists and double bass players suffer the most from airline restrictions on what may be carried abroad. Before airport security was an accepted reality of getting around an airport, most musical instruments were allowed as hand baggage. Flute and piccolo players had the least trouble! But even then, artists who carried cellos and double basses had to purchase a seat for the instrument - initially at half price, then at 75% and latterly at full fare. Many a flight was delayed while cabin crew tried to figure out how to fasten a seat belt around a double bass. In those heady days when even economy class air travel provided in-flight meals, passenger jokes abounded, asking whether the cello received a free meal.

The Russian cellist, Sasha Korchagin outsmarted airline authorities at a Tasmanian airport enroute to Melbourne for a concert that same evening. A strike by baggage handlers had restricted his ability to purchase a seat for his cello. The rest of the Shostakovich Quartet could board with their instruments, but according to the agent, Mr. Korchagin's cello would have to remain behind. Clearly that did not bode well for the Melbourne concert that night! Armed with the knowledge that airline staff were provided with a list of musical instruments that could be permitted in the cabin, Sasha marched boldly to the gate, carrying his cello, and very politely asked the boarding agent "Is it alright if I carry my clarinet on board?" The young man withdrew the list from an inner pocket, moistened his finger and scrolled down the paper: "Flute, oboe, clarinet....why, yes, sir! That will be fine. Welcome on board."

Today, musical instruments are carefully scrutinized both for weight and bulk. Violins and bassoons are permitted on board, provided they fit in the overhead bins. French horns are manufactured these days with removable bells. Guitars can travel in solid cases, as excess baggage. Trombones fit on Dreamliners but not on 737s. Tubas are condemned to the baggage hold regardless of aircraft. Cellos and basses still have to pay full fares, still require secure seat belts to hold them in place, and still do not qualify for free meals - not even pretzels.

As to pianos... well, a word of advice - don't try flying somewhere with a grand piano. Mind you - it has been done. In 1961 the Eldorado Mining Company flew two pianos north to Uranium City on their ancient ore-carrier air-freighter. I remember one chilly -25° February morning at Hanger #8 of the old Edmonton Municipal airport, watching two precious Steinways being hoisted aloft on forklifts where (fifteen metres

above the tarmac) they swayed precariously while air-crew tried to figure out if the pachydermal shapes would really fit through the freight doors of the DC4. The answer was an absolute "no". The pianos swayed their way down to ground level while engineers removed the freight door from its hinges. Two hours later, they tried again. This time, the wind subsided, and the pianos were raised once again to the loading level, and finally set to rest inside the aircraft on a bed of leftover yellowcake. The door was replaced, and the pianos made their historic trip to the mining community on the border of the Northwest Territories.

Now, I'll bring this story up to the present day. Our Artistic Directors, Elizabeth and Marcel Bergmann, have taken a page from that era of musical history and have begun actively touring with two grand pianos in tow. So far they are limiting their adventure to highways, but who knows - perhaps before too long somebody will come up with the idea of a duo-piano concert in one of the numerous northern communities that still have no easy road access. I hear that Elizabeth may be studying for a pilot's license!

Enjoy tonight's concert. Catherine's piano arrived unceremoniously from our friends at Showcase Pianos on W. Broadway, but Kai Gleusteen's violin was undoubtedly spied recently passing through Barcelona's ever busy international airport.

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

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John Avison Chamber Orchestra

Violin 1

Mark Ferris
Rick Dorfer
Karina Slupski

Violin 2

Domagoj Ivanovic
Yun Jung

Viola

Peter Ing

Cello

Rebecca Wenham

Bass

Les Kasprzak

Oboe

David Owen
Erin Marks

French Horn

Nick Anderson
Dawn Haylett



Our Mission Statement

We believe that classical music is an essential element in the cultural life of the Semiahmoo Peninsula. White Rock Concerts is committed to changing lives through music's extraordinary power to communicate, inspire, uplift and entertain.

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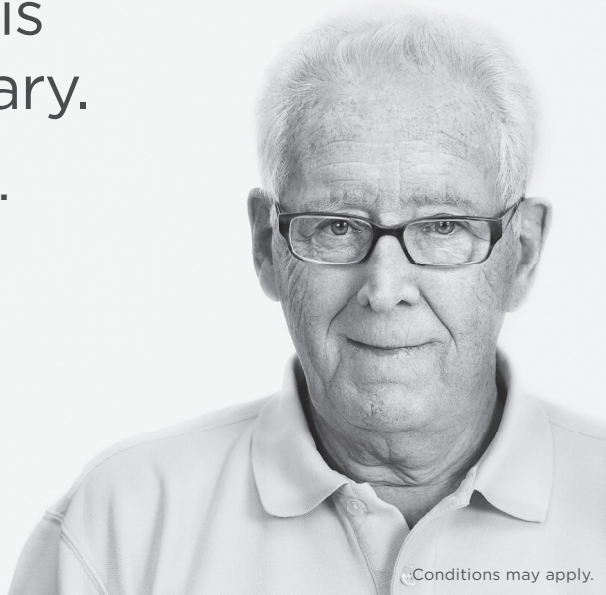
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