

WHITE ROCK CONCERTS

It's that time of year! Membership renewal is under way!

Many of you have brought your renewal forms and your cheques to tonight's concert.

Please hand them in at the desk and pick up your membership cards for 18-19.

If you mailed your envelope to us and it has been processed, please pick up your membership cards tonight.

For those who have not yet renewed and wish to do so there are spare brochures, application forms and return addressed envelopes at the desk. You can either hand in your form with a cheque tonight or at the next concert, or you can use the envelope to mail them to us.

If you want us to mail your season's pass to you, please enclose a stamped, self addressed envelope.

Whichever way you choose, as long as you renew before May 31, you have priority and your subscription will be protected. At the start of June we will offer any open memberships to our waiting list.

Roger Phillips Membership Chair | 604-385-0543 [messages only] membership@whiterockconcerts.com



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Erick Lichte
ARTISTIC DIRECTOR

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WHITE ROCK CONCERTS

2017-2018
OUR 61ST SEASON

THE ZODIAC TRIO

KLIMENT KRYLOVSKIY, CLARINET

VANESSA MOLLARD, VIOLIN

RIKO HIGUMA, PIANO

WITH GUEST ARTIST

ARIEL BARNES, CELLO

Friday March 30, 2018

About the Artists



The Zodiac Trio

The *Zodiac Trio* offers something dazzlingly different in the rarified realm of today's chamber music - a spirited and youthful ensemble linking the world of string, wind and piano music.

With *Kliment Krylovskiy, clarinet, Vanessa Mollard, violin* and *Riko Higuma, piano* the *Zodiac Trio* has performed extensively throughout Canada, United States, Europe, Japan and China. The *Trio* was the only ensemble with a wind instrument encouraged to enter the esteemed Ysaye Quartet Chamber Music program at the Paris Conservatory.

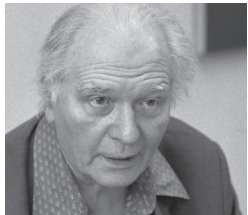
With wide praise from the European and North American press, the *Zodiac Trio* has achieved a level of recognition on the international chamber music stage, rarely bestowed upon an ensemble of such un-traditional instrumentation.



Ariel Barnes, cello

Cellist **Ariel Barnes** has been praised for "luscious tone and technical prowess" (The Vancouver Sun), and hailed as "the outstanding Canadian cellist of his generation" (Maestro Bramwell Tovey). Presently, principal cellist of the distinguished Nürnberg Symphony Orchestra, Barnes has also established a major solo career both at home in Canada and abroad.

About the Composer



Olivier Messiaen

The distinguished French composer, Olivier Messiaen [1908-1992] was also a celebrated organist and a renowned ornithologist. His innovative music often employed birdsong which he had notated extensively. A student of Paul Dukas (*Sorcerer's Apprentice*), Messiaen was widely influenced by the music of Debussy and Ravel.

During the second world war he was imprisoned at the notorious Stalag VIII where he composed his *Quartet for the End of Time*. Upon his release he became professor of harmony and of composition at the Paris Conservatory, a position he held until his retirement in 1978.

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photo: Hölger Weinaut

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WHITE ROCK CONCERTS

Our Next Concert

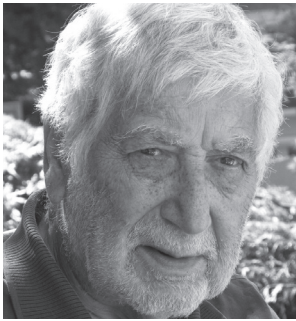
Transformations

with Charles Daniels, Tenor
and The Pacific Baroque Orchestra
Conducted by Alexander Weimann

Friday April 27, 2018

MUSIC OF: MONTIVERDI, HANDEL, PURCELL, JOHN BLOW AND OTHERS

George's Blog



At the last concert, many of you must have noticed the typographical error of the century [literally!] Chopin [according to our programme] was born in 1910 and died in 1849! Yes, that was my fault! As I was preparing the programme for the printer, I remember thinking what an amazing coincidence it was that Chopin and Robert Schumann [the next composer on the programme] were born in the same year, 1810. Then, a slip of a finger and a 9 is struck instead of an 8. Yes, really, their birth-dates both belonged in the 19th century. Mea Culpa!

Turning to tonight's concert, you might be interested to consider that it is an all-twentieth century programme. Years ago that would have sent paroxysms of fear down the collective spine of many Canadian audiences. I don't think that's the case today.

Of course, the two first works on the programme are entirely listenable and accessible, full of folk melody, tango rhythms and warm sentimentality. The final work - the *Quartet for the End of Time* is the kind of challenging music that I think our White Rock subscribers are well prepared to handle.

There was an amazing amount of music produced in prison camps under the most appalling conditions during the 2nd world war. Perhaps, precisely because of the circumstances of their creation, such works grasp tightly at our emotional core.

The Messiaen Quartet represents a triumph of humanity over tyranny. Despite the brutal conditions under which Messiaen was compelled to work, he never departed from his inner musical drive. As an ornithologist he included many exotic bird calls, and as a synesthete, [one who relates musical sounds to different colours] he depicted a dazzling kaleidoscope of colours throughout the piece.

I met Messiaen in Brisbane, Australia in 1988, at a concert of his complete organ works performed by the British organist, Dame Gillian Weir. I had played a recital on the same University campus two days before, and although he had not attended, we spoke about my instrument, the bassoon. M. Messiaen confessed to having never written a solo work for the instrument, but he thought the sound of the bassoon would be either "purple or blazing pink". Well, at least he didn't write his quartet for the end of a pink bassoon.

GZ, March, 2018



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THE ZODIAC TRIO

KLIMENT KRYLOVSKIY, CLARINET

VANESSA MOLLARD, VIOLIN

RIKO HIGUMA, PIANO

WITH GUEST ARTIST ARIEL BARNES, CELLO

Trio for Clarinet, Violin and Piano **Aram Khachaturian [1903-1978]**

Andante con dolore, con molto espressione | Allegro | Moderato

Milonga del Angel et Muerte del Angel **Astor Piazzolla [1921 -1992]**

Folk song of the angel and Death of the angel

- INTERMISSION -

Quatuor pour la fin du temps [1941] **Olivier Messiaen [1908 - 1992]**

Quartet for the End of Time

Zodiac Trio with Ariel Barnes

Liturgie de cristal | Vocalise, pour l'Ange qui annonce la fin du Temps | Abîme des oiseaux

Intermède | Louange à l'Éternité de Jésus | Danse de la fureur, pour les sept trompettes

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps | Louange à l'Immortalité de Jésus

Zodiac Trio appears courtesy Latitude 45, Montreal info@latitude45arts.com

Ariel Barnes appears courtesy International Arts Initiative Artists info@mundomundo.com

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Trio for Clarinet, Violin and Piano | **Aram Khachaturian [1903-1978]**

This trio is one of the Armenian-Soviet composer Khachaturian's earliest works, written in the 1930's while he was a student of Myaskovsky at the Moscow Conservatory. With his use of cross rhythms and folk song the work already displays many of the rhythmic and harmonic characteristics of his later works. The final movement is a set of variations on an Uzbekistani folk song which shows off the clarinet as a folk instrument.

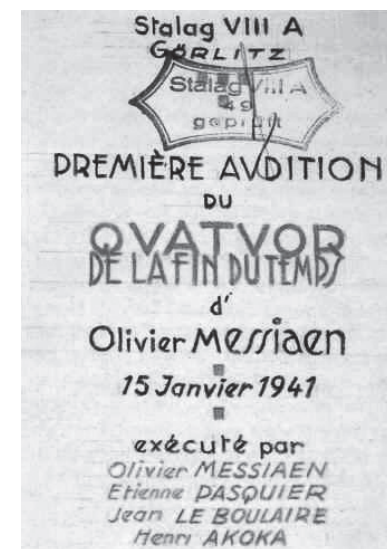
Milonga del Angel et Muerte del Angel | **Astor Piazzolla [1921 -1992]**

Folk song of the angel and Death of the angel

In the mid twentieth century, it was the Argentine composer and arranger, Astor Piazzolla, who revolutionized the Tango by incorporating elements of classical music and jazz into the ever familiar dance form. In 1962, he wrote the incidental music to a play, *The Tango of the Angel* by Alberto Rodriguez Muñoz. In the play, the Angel heals the spirits of the residents of a shabby Buenos Aires neighbourhood, but is ultimately killed in that most Argentine of pastimes, a knife fight. These two tangos are the high points of Piazzolla's suite of music for the play.

Quatuor pour la fin du temps [1941] | **Olivier Messiaen [1908 - 1992]**

Quartet for the End of Time



Olivier Messiaen was incarcerated as a prisoner of war in Stalag VIII when he wrote his *Quartet for the End of Time*. It was first performed there on Jan. 15, 1941 before an audience of fellow prisoners and camp guards. The instrumentation [clarinet, violin, cello and piano] was dictated by the cruel fact of who among the camp inmates played professionally, and actually had an available instrument. What made the occasion even more astonishing was the fact that a sympathetic guard had provided paper and pencil to Messiaen, who, like all the other inmates of the concentration camp, would otherwise have been routinely denied access to such dangerous means of communication with the outside world. The musician-prisoners were even allowed to print a simple programme for the event.