

WHITE ROCK
CONCERTS

2018-2019
OUR 62ND SEASON

MOZART'S
GRAN PARTITA

WINDS OF THE JOHN AVISON
CHAMBER ORCHESTRA

CONDUCTED BY LESLIE DALA

Friday, November 23, 2018

About the Artists

CONDUCTOR, Leslie Dala

Leslie Dala, who frequently conducts the *John Avison Chamber Orchestra*, is the permanent conductor of the *Vancouver Bach Choir* and Associate Conductor of the *Vancouver Opera*. He has just returned to Canada from conducting at the Wexford Opera Festival.

PRINCIPAL CLARINET, José Franch-Ballester

The distinguished Spanish clarinet virtuoso José Franch-Ballester appears regularly at major Festivals such as Saratoga, Mainly Mozart and Verbier. He is also a regular member of the *Chamber Music Society of Lincoln Centre* and has appeared with numerous overseas orchestras, including the *BBC Symphony*, *Malaysian Philharmonic* as well as all major Spanish orchestras. He records for Deutsche Grammophon. The *NY Times* wrote at a recent recital about his “*technical wizardry and tireless enthusiasm*”. Mr. Ballester is currently head of winds and wind chamber music at the UBC School of Music.

CLARINET, Mary Backun

Mary Backun is Principal Clarinetist of the *Vancouver Opera Orchestra* and *Sinfonia Orchestra* of the North Shore. A well known Lower Mainland teacher, she is also Concertmaster of the *Pacific Symphonic Wind Ensemble*.

BASSET HORNS, Carlos Savill-Guardina and Jonathan Lopez

Carlos Savill-Guardina and Jonathan Lopez come from the UBC School of Music to join the winds of the John Avison Chamber Orchestra, playing the rarely heard basset horn. Both are senior students of José Franch-Ballester's graduate clarinet class.

PRINCIPAL OBOE, Emma Ringrose

Principal Oboe, Emma Ringrose has played with the *Halle*, the *BBC Philharmonic*, the *Royal Liverpool Philharmonic*, *Royal Scottish National Orchestra* and the *BBC Philharmonic Orchestra*. She now lives in Vancouver performing with the *Vancouver Symphony Orchestra* and the *Vancouver Opera Orchestra*.

OBOE, Geronimo Mendoza

Oboist Geronimo Mendoza was formerly a member of the *Mexico City Philharmonic*, with which he toured Europe, Asia and North America. He now plays with the *Vancouver Island Symphony* as well as with numerous music ensembles in the Lower Mainland. Before leaving his native land, he was recipient of a Mexican Arts Council award for solo artist and chamber musician.

PRINCIPAL BASSOON, Jesse Read

Jesse Read has performed all around Europe, Asia and North America, appearing with such distinguished ensembles as the *Netherlands Chamber Orchestra* and *St. Petersburg Philharmonic*. Widely recorded, he has played with *Tafelmusik*, *Carmel Bach Festival*, *San Francisco Opera*, *Boston Baroque Orchestra*, *Vancouver Opera* and *Turning Point Ensemble*. He was Head of UBC School of Music for 11 years.

BASSOON, Ingrid Chiang

Ingrid Chiang is Principal Bassoonist of the *Vancouver Opera Orchestra* and is frequently heard around the Lower Mainland and on Vancouver Island in chamber ensembles. She is a member of the *Turning Point Ensemble* and is a lecturer for woodwinds at the UBC School of Music.

FRENCH HORNS: Steve Denroche (Principal), Holly Bryan, Nick Anderson and Heather Walker

Steve Denroche, Holly Bryan, Nick Anderson and Heather Walker are all members of the elite Vancouver freelance corps of French Horn artist-musicians. They play regularly with the *Vancouver Opera*, the *John Avison Chamber Orchestra*, and in many freelance orchestras and chamber ensembles in the Lower Mainland and on Vancouver Island.

CELLO, Rebecca Wenham | DOUBLE BASS, Leszek Kasprzak

Rebecca Wenham and Leszek Kasprzak have disguised themselves as wind players to join the ensemble for tonight's concert. Both are active members of the Vancouver freelance corps. Mozart required the double bass for his *Gran Partita*. Dvorák scored his *Serenade* for both cello and bass to provide an orchestral support for the wind soloists.



CHRISTMAS

WITH CHOR LEONI

Familiar melodies, glorious new works, joyous a capella harmonies, and sparkling selections from Chor Leoni's new holiday recording welcome you to Chor Leoni's festive tradition.

December 14 | 8pm

December 16 | 8pm

December 17 | 5pm & 8pm

ST. ANDREW'S-WESLEY UNITED CHURCH, VANCOUVER

December 15 | 3pm

WEST VANCOUVER UNITED CHURCH



NEW CHRISTMAS CD!
Available at chorleoni.org



chorleoni.org | 1.877.840.0457



Canada Council
for the Arts

Conseil des Arts
du Canada



BRITISH COLUMBIA
ARTS COUNCIL



BRITISH COLUMBIA
ARTS COUNCIL



CITY OF
VANCOUVER



Sakart



west VANCOUVER



RBC
Emerging Artists
Project

Dayton

OLA PIPER

CONTACT

straight

VANCOUVER

Of Basset Horns and Basset Hounds

The Mozart *Serenade* on tonight's programme calls for two basset horns. These instruments were popular during Mozart's time, but are very seldom used or heard today.

I suppose it's not that difficult to confuse Basset Horns with Basset Hounds. There *are* similarities, after all:

They usually come in pairs.

Their names both come from the French word "bas" or "low". The basset hound, like the dachshund, is a low-slung creature, a dwarf canine. The basset horn is a low-pitched alto clarinet developed in the late 18th century and used in wind bands of the day.

The basset horn player must be a member of the *Musicians' Union* in order to be heard. The basset hound owner needs to belong to the *All Breed Canine Association* in order to appear at international dog shows.

The basset hound has large pendulous ears, which need frequent cleaning. The basset horn, because of its angular shape, requires frequent swabbing during lengthy performances.

There is also an essential difference: The basset hound is descended from the family of scent-hounds, dogs originally bred for the purpose of hunting hare.



George's Blog *(continued)*

The basset horn is part of the family of clarinets. Instrument makers in the 18th century built all their wind instruments in various sizes. Mozart, who discovered the clarinet late in his creative life, actually wrote his *Clarinet Concerto* originally for the basset horn.

I never fail to be confused when I see a score, like the *Gran Partita*, that calls for basset horns. Listening to the swirling passage work that Mozart has given them, I am tempted to throw a ball their way, in the hope that they'll return it to me for another toss or two.

I even have this strange vision of the conductor coming into the rehearsal room with two basset hounds, sitting them down next to the clarinets and, instead of a dog biscuit, giving them each a new reed to blow upon.

Or, if they should happen to play out of tune - which certainly will not happen tonight - the basset horns might be rushed to a vet to be treated for distemper. After all, if Johann Sebastian Bach could insist on a well tempered clavichord, why should Mozart not equally request a pair of well tempered basset horns?

GZ, Nov 2018



vancouver
cantata
singers

CHRISTMAS REPRISE XVI

CHORAL MUSIC FOR THE
HOLIDAY SEASON

SATURDAY DECEMBER 22, 2018
2:00PM | Holy Rosary Cathedral
7:30PM | Queens Avenue Church
Tickets: vancouvercantatasingers.com

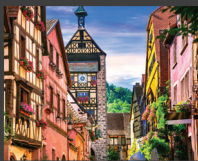
WHITE ROCK
CONCERTS

Our Next Concert

Trio Tre Voci



VIOLA, FLUTE AND HARP
Friday, January 18, 2019



The Majestic Rhine

October 9 - 22/25, 2019

BEETHOVEN & THE GERMAN ROMANTICS

Amsterdam - Düsseldorf - Köln - Bonn - Koblenz - Rüdesheim - Heidelberg - Strasbourg - Basel - Zurich

Join George Zukerman, OC, OBC, on a Farewell Cruise adventure aboard the AmaSerena. Our luxurious Rhine River cruise includes an exceptional **Ten Concert Program** designed by the celebrated impresario and raconteur, featuring the Gryphon Trio and clarinetist James Campbell aboard ship, and superb Symphony, Opera and Chamber Concerts ashore.

Please visit our website for full information.



4603 Main Street, Vancouver, BC V5V 3R6

tel 1-800-665-0998 sti@sticanada.com

www.sticanada.com



**SPECIAL
TRAVEL
INTERNATIONAL**

This tour is not affiliated with or endorsed by White Rock Concerts Society




Trying to find the right **RETIREMENT RESIDENCE?**

Our Retirement Living Consultants can help.

 **CLICK** ChartwellCrescentGardens.com

 **CALL** 778-736-0346

 **VISIT** 1222 King George Boulevard



CHARTwell[®]
retirement residences

making people's
lives **BETTER**[®]

Programme

GRAN PARTITA

AN EVENING OF WIND CHAMBER MUSIC
WINDS OF THE JOHN AVISON CHAMBER ORCHESTRA

Conducted by **Leslie Dala**

Oboe: Emma Ringrose, Geronimo Mendoza

Clarinet: José Franche Ballister, Mary Backun

Basset Horn: Carlos Savali, Jonathan Lopez

French Horn: Steve Denroche, Holly Bryan, Nick Anderson, Heather Walker

Bassoon: Jesse Read, Ingrid Chiang

Cello: Rebecca Wenham

Double bass: Leszek Kasprzak

***Rondino*, Op. Posthumous**

Ludwig Van Beethoven
[1770-1827]

***Serenade* in D minor, Op. 44**

Antonin Dvorak
[1841 - 1904]

- I. *Moderato quasi Marcia*
- II. *Tempo di Menuetto*
- III. *Andante con moto*
- IV. *Finale, Allegro molto*

INTERMISSION

***Serenade* #10 in B^b K. 361 [*Gran Partita*]**

Wolfgang Amadeus Mozart
[1756 - 1791]

- I. *Largo - Allegro Molto*
- II. *Minuet with two Trios*
- III. *Adagio*
- IV. *Minuet with two Trios*
- V. *Romance - Adagio*
- VI. *Theme and Variations*
- VII. *Rondo - Allegro molto*

Gran Partita

In the mid 18th century wind bands were seen and heard everywhere. “*The Harmonie Ensemble*”, usually made up of pairs of oboes, clarinets, horns and bassoons, formed part of the household musical staff of major aristocratic and courtly estates. They provided *Serenades* for banquets, garden parties and numerous other celebratory and outdoors occasions. These wind *Serenades* usually consisted of multiple movements, often in dance form.

It was easy to dismiss such bucolic offerings as “incidental background music”. However, when Mozart put his hand to it, he produced works that instantly bore the stamp of his genius. He wrote two great Octets for wind ensemble [2 oboes, two clarinets, 2 horns and 2 bassoons] and one extraordinary work – the ***Gran Partita*** – for an enlarged ensemble of twelve winds and contrabass.

The ***Gran Partita*** and the first of the two Octets are still in the traditional form of the outdoor *Serenade*, with several movements each, while the C Minor Octet, K 388, is in a far more dramatic key, and also created in the four movements of the symphony and the string quartet. The works are all still called *Serenades*, but they are pure chamber music, no longer designed for the outdoors, and clearly meant to be listened to by aristocratic gatherings in the great palaces and residences of the age. In each of these works the winds are elevated to new heights of expressivity and eloquence.

These were the works that influenced Beethoven to write his *Rondino* and, half a century later, for Dvorak to write his *Serenade*.

The ***Rondino*** for eight wind instruments was an early demonstration of Beethoven’s love for the sound of the French horn. This short, seldom heard work was originally planned as a final movement of his Octet, Op 103 which he wrote for Maximilian Franz, the Elector of Cologne. In it, Beethoven featured the unique quality of a pair of French horns, both in the opening and close of this gentle work.

Dvorák wrote two ***Serenades***, one for strings [Op 22] and one for winds [Op 44]. His music had come to the notice of Johannes Brahms: “*take a look at Dvorák's Serenade for wind instruments*”, Brahms wrote to violinist Joseph Joachim. “*I hope you will enjoy it as much as I do ... it would be difficult to discover a finer, more refreshing impression of really*

Programme Notes *(continued)*

abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!" The work is clearly an homage to Mozart; at the same time it is imbued with the spirit of Czech folk music.

The 13 instrument *Serenade* is seldom heard in concert because of the difficulty of assembling such a large ensemble. It was written in 1782 and adds two basset horns [alto clarinets] two more French horns and a contrabass to the standard "Harmonie" octet ensemble.

There is a prevalent rumour that Mozart wrote this particular *Serenade* for the occasion of his own wedding. Although it was probably originally conceived for outdoor performance and is comprised of seven movements, this work is really a wind symphony in which Mozart applies all of his ingenuity to turning the wind instruments into soloists in their own right.

GZ, Oct 2018

EARLY MUSIC VANCOUVER

Executive and Artistic Director Matthew White

BACH COLLEGIUM JAPAN

BACH • HANDEL • VIVALDI

Masaaki Suzuki music director
Joanne Lunn soprano

AT THE CHAN CENTRE

DEC092018



Tickets from **\$36** | earlymusic.bc.ca | 604.822.2697

WHITE ROCK CONCERTS

White Rock Concerts Society Board of Directors for 2018-2019

President - John Leighton
Vice President - Charles King
Treasurer - Ed Wiens
Secretary - Joe Whitman
Membership Chair - Roger Phillips

Board Members:

James Adams, Erika Bennedik, Cathy Bridges,
Dorthe Davison, Sophie Duxbury, Linda Lee
Henriksen, Lynne Francis, Shannon Mattson,
Konrad Reiss, Joyce Walters

Artistic Directors:
Elizabeth Bergmann
Marcel Bergmann

Artistic Director Emeritus:
George Zukerman

Media Manager/Administrator:
Angela Chu

whiterockconcerts.com



FAZIOLI

WWW.SHOWCASEPIANOS.COM

VANCOUVER 1128 West Broadway
PIANO STORE 604.437.5161 **ACADEMY** 604.683.0300

RICHMOND Aberdeen Centre #3480 - 4151 Hazelbridge Way
ACADEMY 604.270.8861 **PIANO STORE** 604.270.8883

FAZIOLI C. BECHSTEIN GROTRIAN W. HOFFMANN SEILER WILHELM STEINBERG VST Roland

VANCOUVER
BACH
FAMILY OF CHOIRS



HANDEL'S MESSIAH

December 8 at 7:30pm | BELL CENTRE, SURREY

SECURE YOUR SEATS TODAY! | vancouverbachchoir.com

