



2019-2020
OUR 63ND SEASON

COLIN CARR

CELLO

WITH THE
JOHN AVISON CHAMBER ORCHESTRA
CONDUCTED BY LESLIE DALA

Friday, September 27, 2019

About the Artists



Colin Carr

Colin Carr appears throughout the world as a soloist, chamber musician, recording artist and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montréal and all the major orchestras of Australia and New Zealand.

With his duo partner Thomas Sauer, he has played recitals throughout the United States and Europe including New York, Boston, Philadelphia, the Concertgebouw in Amsterdam, and the Wigmore Hall in London. Colin has played complete cycles of the Bach Solo Suites at Wigmore Hall, the Chamber Music Society of Lincoln Center, the Gardner Museum in Boston and in Montreal, Toronto, Ottawa and Vancouver. Over the last two seasons he performed 25 cycles of the suites around the world.

As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. Recent CD releases include the complete Bach Suites on the Wigmore Live label and the complete Beethoven Sonatas and Variations on the MSR Classics label with Thomas Sauer.

Colin is the winner of many prestigious international awards, including First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, Second Prize in the Rostropovich International Cello Competition and also winner of the Young Concert Artists competition.



Leslie Dala - Conductor

Conductor Leslie Dala enjoys a multifaceted career spanning the genres of opera, symphonic music, choral and contemporary works. On the podium, he is known for his passionate, dynamic and charismatic approach to music making. Named one of the top ten artistic leaders by the Vancouver Sun, Dala's national profile has grown steadily with guest conducting appearances with Pacific Opera

About the Artists *(continued)*

Victoria, Edmonton Opera, Saskatoon Opera, Thirteen Strings of Ottawa, the COSI Festival in Sulmona (Italy), the Goh Ballet, University of Toronto Opera Department and the Glenn Gould School Opera Program.

Dala began his professional career as a pianist and répétiteur, which led to his appointment as Chorus Director with Vancouver Opera. Since then, his role at Vancouver Opera has expanded to include the title of Associate Conductor and Program Director of the Yulanda M. Faris Young Artists Program. He has worked on more than 70 Vancouver Opera main stage productions.

After completing an eight year tenure as Music Director of the Prince George Symphony, Dala is concurrently Music Director of the Vancouver Bach Choir and Music Director Emeritus of the Vancouver Academy of Music Symphony Orchestra. Through these appointments, he has amassed a repertoire of over 250 orchestral works, including many choral and orchestral masterpieces. In collaboration with the Vancouver Symphony Orchestra, Dala has led performances of *The Messiah*, *The Creation*, *Elijah*, *St Matthew Passion* and *The Damnation of Faust*. Dala currently makes his home Vancouver, BC where he happily resides with his two sons, Christopher and Andreas and his loving wife Rosalind.

Members of the Orchestra

Violin I

Mark Ferris
Rick Dorfer
Tina Park

Violin 2

Ken Lin
Ellen Farrugia
Christine Lin

Viola

Manti Poon
Steven Lin

Cello

Harold Birston
Susan Round

Bass

Laurence Mollerup

Oboe

Erin Marks
Emma Ringrose

Horn

Duncan Shaw
Jason Ford

Programme

COLIN CARR

CELLO

WITH THE
JOHN AVISON CHAMBER ORCHESTRA

CONDUCTED BY LESLIE DALA

Symphony in G minor Op. 6, No. 6

Johann Christian Bach
(1735 - 1782)

1. *Allegro*
2. *Andante piú tosto Adagio*
3. *Allegro di molto*

The John Avison Chamber Orchestra

Cello Suite No. 6 in D major, BWV 1012

Johann Sebastian Bach
(1685 - 1750)

1. *Prélude*
2. *Allemande*
3. *Courante*
4. *Sarabande*
5. *Gavotte I*
6. *Gavotte II*
7. *Gigue*

Colin Carr

INTERMISSION

Programme

Cello Suite No. 3 in C major, BWV 1009

Johann Sebastian Bach
(1685 - 1750)

1. *Prélude*
2. *Allemande*
3. *Courante*
4. *Sarabande*
5. *Bourrée*
6. *Bourrée*
7. *Gigue*

Colin Carr

Cello Concerto No. 2 in D major, Hob.VIIb:2

Joseph Haydn
(1732 - 1809)

1. *Allegro moderato*
2. *Adagio*
3. *Rondo. Allegro*

Colin Carr with the John Avison Chamber Orchestra

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Programme Notes

Symphony in G minor Op. 6, No. 6 - Johann Christian Bach (1735 - 1782)

In JC Bach's G minor symphony, there are moments when you feel you're hearing premonitions of Mozart.

Composed in the 1760s, the *Symphony in G minor* was almost certainly on the programme of concerts that Bach and fellow composer Carl Friedrich Abel presented in their series of fashionable concerts at Carlisle House in London's Soho. Johann Christian - the "London" Bach - had moved to Britain in 1762, initially to write operas for the King's Theatre. He was later appointed Music Master to Queen Charlotte where he concentrated instead on symphonies and instrumental concertos

Mozart later memorialised JC Bach in the slow movement of his own *A major piano concerto*, produced just after he heard the news of Bach's death in 1782, basing the piece on one of the elder composer's overtures. It was JC Bach, much more than Haydn, who was the most important influence on the young Mozart's style and ideas about the form.

Notes by Tom Service, The Guardian, April 14, 2014

J.S. Bach, Suites #6 in D major and #3 in C Major for unaccompanied cello

In his early years, most of Bach's composition focused on works which he performed or directed from the keyboard. When he moved to Cothen in 1717 he embarked on an intensive period of instrumental composition which included the Six Brandenburg Concertos, the four orchestral suites and the first volume of his Well Tempered Clavier. In that period he also wrote two sets of works for solo string instruments - one for violin, and one for cello.

The idea of the cello as a soloist was a revolutionary idea, since until that time the instrument had primarily been employed as an accompanying instrument, the "continuo" voice which augmented the resonance of the harpsichord as it provided harmonic support for conventional solo instruments such as the recorder or the violin.

Bach's suites for unaccompanied cello exceeded all expectations, and are now among the most frequently heard classical chamber works, inspiring not only cellists and audiences, but also appearing in ballet, theatre and movie productions of the 20th and 21st centuries.

His six suites for the cello all are in a similar pattern of a Prelude followed by a series of dance movements.

Bach's original manuscripts of the cello suites are lost, but his second wife, Anna Magdalena copied an early version, leading to a theory - still held by some music historians - that she, in fact was the composer of these remarkable works for the solo cello.

Notes by the Portobello Orchestra, London.

Cello Concerto No. 2 in D major, Hob.VIIb:2 - Joseph Haydn (1732 - 1809)

Haydn's second cello concerto was composed in Esterhazy in 1783 at the time when Haydn, though still employed by Prince Nicholas as music director, was beginning to establish an international reputation as a composer. The piece's authenticity was doubted for some time, however the discovery in 1951 of a manuscript bearing Haydn's signature has dispelled all doubts.

The solo cello part was written for Anton Kraft who was a cellist in the Esterhazy orchestra. After the dissolution of the orchestra in 1790, Kraft went to Vienna where he became regarded as the foremost master of the cello. The solo part is very challenging, especially in the first and last movements where Haydn writes many double stops and octaves.

The first movement sets the character of the work which is leisurely and amiable. It is in the usual sonata form with the exposition played first by the orchestra and then elaborated by the soloist. The material is then developed and recapitulated. The slow movement is marked *Adagio* and is in the dominant key A major, with the central section moving to the unusual key of C major. The final movement is in *Rondo* form, with a dance like main theme in compound time, and two episodes, the second being in the minor mode.

Notes by the Portobello Orchestra, London.

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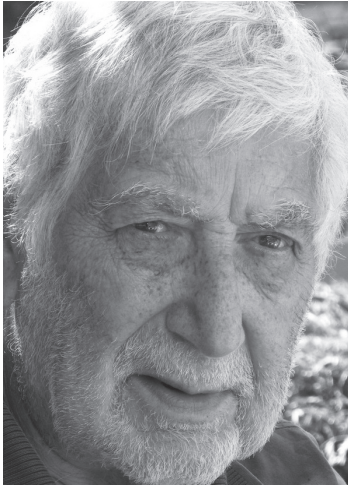
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[In 1956, George Zukerman was instrumental in the founding of White Rock Concerts. He was Artistic Director of the series until 2015 and is currently AD Emeritus working hand in hand with our current Artistic Directors, Elizabeth and Marcel Bergmann.]

There is always exhilaration and excitement surrounding the start of a new season. It's partly the aura of any "opening night", partly the sense of community that blossoms each season as we cross musical pathways together, partly the anticipation of another year of dramatically contrasted musical events.

This year, there is also a new factor: we have over 100 new subscribers, so today's blog is a special greeting to our new members with a salute of welcome as you join our membership ranks.

I thought it might be interesting to recall the remarkable history of ***White Rock Concerts***. It is not just any concert series; its launch in 1956 was an important moment in the history of audience development in Western Canada. White Rock was one of the first smaller BC communities to recognize its potential for concerts without necessarily heading for downtown Vancouver. Our series is now in its 63rd season, and I may be the only person present tonight who has attended all of the previous sixty two opening nights!

Let me take you back to 1956 when White Rock Concerts was first organized as a local Concert Association. I did not yet live out here, so I came down from Vancouver where I was still playing in the Vancouver Symphony Orchestra. There was no freeway yet built ... access to White Rock from Vancouver was a slow route over the Patullo bridge and down the King George Highway.

George's Blog *(continued)*

My memory of springtime in 1956 was of an eternal downpour against which my windshield wipers could barely keep my vision clear. I drove down North Bluff Road to 152nd street. There was no traffic light, no mall, no high rises. I was instructed to find the library, and was rewarded for my discovery with a gathering of nine music enthusiasts.

It didn't take long for the determined nine to form a committee and to announce plans for a first membership drive. The concerts would be held at Semiahmoo Elementary School on Oxford St. There would be a guarantee of a minimum of three concerts. Membership would be \$6 plus 10% Provincial tax *for the entire season*. There could be no failure, only varying levels of success. And indeed, there was success. 182 subscribers signed up for the 1956-57 concert season.

Earliest records are unclear, but I seem to recall that our first series consisted of Mezzo-soprano Betty Allen, the duo piano team of Stecher and Horowitz (complete with their own two Steinway grands brought down the King George Highway in a converted horse trailer), plus a recital by violinist Gerald Jarvis, accompanied by none other than Vancouver's Jack of all trades, conductor and pianist John Avison. All this for \$6.60!

Here we are in 2019, and things are a little different! But without that determined group of nine, none of today's sold-out membership success could possibly ever have taken place. Their critical decision in 1956 *NOT* to try to sell single tickets was crucial to the success of today's sold-out **White Rock Concerts**.

In that sense, nothing has changed. We are members of a non-profit Society whose sole objective is to provide White Rock and South Surrey with a steady array of the world's finest concert artists. It was no different for the 182 subscribers in 1956. Once they had agreed to become members of the organization, they actually attended the individual concerts free of charge. It's been that way for 63 seasons. Not a bad deal for all of us in the year 2019!

GZ September, 2019

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