



WHITE ROCK
CONCERTS

2019-2020
OUR 63RD SEASON

VIVALDI REVISITED

WITH
MARK FEWER
AND THE
JOHN AVISON
CHAMBER ORCHESTRA
JOINED BY
MARCEL BERGMANN

Friday, January 17, 2020.

About the Artists



Mark Fewer

Violinist Mark Fewer leads a multi-disciplined life in music. Violin soloist, chamber musician, orchestral leader, artistic director, conductor, arranger, teacher, jazz violinist, recording artist and occasional radio host, he has performed worldwide to great critical acclaim. Described as “intrepid” (The Globe and Mail), “genre-bending” (National Post), “profound” (The WholeNote), and “freaky good” (The Gazette), he has performed around the world in halls such as Carnegie, Wigmore and Salle Pleyel, and is equally at home in recital venues such as Bartok House (Budapest) to Le Poisson Rouge (NYC) to The Forum (Taipei).

As a soloist, he has performed with the symphonies of Vancouver, Edmonton, Toronto, Quebec, San Francisco and Melbourne, as well as with groups such as the Fodens-Richardson Brass Band (UK), the Zapp Quartet (Amsterdam), the McGill Percussion Ensemble, and as a featured guest with Stevie Wonder and his band. As a chamber musician he was a founding member of the Duke Piano Trio, has been a member of the Smithsonian Chamber Players for over 15 years, and was violinist with the St. Lawrence String Quartet at Stanford University, where he was Artist-in-Residence. As a conductor he has directed I Musici de Montreal, l’Orchestre Symphonique de Laval, the Newfoundland Sinfonia, the McGill Baroque Orchestra, the Guelph Symphony, the Vancouver Symphony and the choir Capella Antica.

Mr. Fewer has been Artistic Director of the SweetWater Music Festival for 16 years and, in 2019, was appointed as the new Artistic Director of Stratford Summer Music. He is currently Associate Professor of Violin at the Faculty of Music, University of Toronto. He is a Juno and Prix Opus winner.

VIVALDI REVISITED

MARK FEWER, VIOLIN AND THE JOHN AVISON CHAMBER ORCHESTRA

Violin 1:

Mark Ferris

Rick Dorfer

Ellen Farrugia

Violin 2:

Domagoj Ivanovic

Tina Park

Viola:

Manti Poon

Tony Kastelic

Cello:

Harold Birston

Bass:

Les Kasprzak

Harpsichord:

Leslie Dala



1653 - 140th Street, Surrey BC

www.westminster-house.org

604-538-5291

24 hour professional Nursing Staff

Supportive Living, Assisted Living

Full Care, Respite

Single, Studio, 1 and 2 Bedroom Suites

Three Meals Per Day

Housekeeping and Laundry

Recreation Activities

Faith based and Not-for-Profit

Programme

VIVALDI REVISITED

WITH
MARK FEWER

AND THE
JOHN AVISON CHAMBER ORCHESTRA

JOINED BY
MARCEL BERGMANN

Concerto No. 4 in F minor, Op. 8, RV 297
"Winter" (L'inverno)

Antonio Vivaldi (1678-1741)

- I. *Allegro non molto*
- II. *Largo*
- III. *Allegro*

The John Avison Chamber Orchestra, Mark Fewer, solo violin

Interlude 1

Mark Fewer, violin, Marcel Bergmann, piano

Concerto No. 2 in G minor, Op. 8, RV 315
"Summer" (L'estate)

Antonio Vivaldi (1678-1741)

- I. *Allegro non molto*
- II. *Adagio e piano - Presto e forte*
- III. *Presto*

The John Avison Chamber Orchestra, Mark Fewer, solo violin

run around (2020)

Marcel Bergmann (b. 1965)

* premiere performance

Mark Fewer, violin, Marcel Bergmann, piano

INTERMISSION

Ocean Park Afternoon (2020)

* premiere performance

Mark Fewer, violin, Marcel Bergmann, piano

Marcel Bergmann (b. 1965)

Concerto Il riposo *concerto per il Santissimo Natale* in E major, RV 270

I. *Allegro*

I. *Adagio*

III. *Allegro*

The John Avison Chamber Orchestra, Mark Fewer, solo violin

Antonio Vivaldi (1678-1741)

Interlude 2

Mark Fewer, violin, Marcel Bergmann, piano

Concerto Il grosso mogul in D major, RV 208

I. *Allegro*

II. *Recitative: Grave*

III. *Allegro*

The John Avison Chamber Orchestra, Mark Fewer, solo violin

Antonio Vivaldi (1678-1741)

May contain
scenes of
violins



Victor Dawydiak

Investment Advisor, Portfolio Manager
604-541-4930 | victor.dawydiak@nbc.ca
100-2121 160th Street, Surrey BC V3Z 9N6



**NATIONAL BANK
FINANCIAL**
WEALTH MANAGEMENT

WHITE ROCK
CONCERTS



Our Next Concert

Songs of Love

With
musica intima

Friday, February 14, 2020

WHITE ROCK
CONCERTS

White Rock Concerts Society
Board of Directors for 2019 - 2020

President: John Leighton

Vice President: Charles King

Treasurer: Ed Wiens

Secretary: Joe Whitman

Membership Co-Chairs: Dorthe Davison and
Sophie Duxbury

Past President: Erika Bennedik

Board Members: James Adams, Cathy Bridges, Linda
Lee Henriksen, Lynne Francis, Shannon Mattson, Roger
Phillips, Konrad Reiss, Charmaine Skepasts, Joyce Walters

Artistic Directors:

Elizabeth Bergmann

Marcel Bergmann

Artistic Director Emeritus:

George Zukerman

Media Manager/Administrator:

Angela Chu

www.whiterockconcerts.com

Programme Notes

Born in Venice, Antonio was the oldest of nine children and the only one to follow music as a profession. Nicknamed *il prete rosso* (the red-headed priest), Vivaldi took holy orders on March 23, 1703. In the same year, Vivaldi was employed by the Ospedale della Pietà, one of four charitable institutions in Venice that cared for and educated the orphaned, illegitimate, and otherwise abandoned children of its city.

A virtuoso violinist himself, Antonio Lucio Vivaldi achieved fame for his improvisations. He could play at astounding speeds with astonishing dexterity and he pioneered a plethora of effects on the violin that had not been previously used, like pizzicato and muting. He was truly the celebrity of his moment, the super star of the violin, and people flocked to watch him playing difficult passages with ease. He took advantage of his own ability, to write music that showed off his talents and he expanded the development of the solo concerto, as few others had done before him, influencing countless composers like Tartini and Lecair. Of the almost 640 works he composed for the violin, 253 are Violin concertos. His works impressed JS Bach so deeply, that he quite openly transcribed a number of Vivaldi's works for harpsichord and organ.

Concerto I Riposo, concerto per il Santissimo Natale in E major, RV 270

Although none of the movements in this concerto are titled '*pastorale*', the whole of the concerto exudes a sense of peacefulness. The first movement is gentle to reflect the piece's subtitle "*Il Riposo - per il Santissimo Natale*" (at rest - for the Most Holy Nativity). Two distinctive features of this alluringly expressive concerto lie in Vivaldi's instructions for performance, as he calls for muted strings throughout (*con tutti gli strumenti sempre sordini*) and that he excludes the harpsichord continuo from the texture with the inscription *senza Cembali sempre*. These two features - combined with drowsy pedal notes in the viola and bass parts, soft chromaticisms at the close of the first movement, and the warmly coloured E major tonality - is one of intimacy and tenderness.

This is expanded on in the deeply moving second movement with its tension-filled chord progression, which can be played as written or with improvisatory elaborations. The opening

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

Superb concert programs for each Music tour are designed in consultation with renowned impresario George Zukerman, OC, OBC

CLASSICAL AUSTRIA

CELEBRATING 250 YEARS OF BEETHOVEN May 26 - June 9, 2020

A delectable concert and culinary program hosted by Kai Gleusteen and Catherine Ordronneau complemented by castle, spa and luxury hotels. Highlights include the Salzburg Whitsun Festival, Emperor's Villa Bad Ischl, Vienna State Opera, Musikverein & Vienna Boys Choir.
 Salzburg - Bad Ischl - Hallstatt - Artstetten - Vienna



CLASSICAL NORTHERN ITALY

VERDI, STRADIVARI & LA DOLCE VITA June 20 - July 1, 2020

Barcelona concertmaster Kai Gleusteen and pianist Catherine Ordronneau host this sublime journey which includes Milan's La Scala, the Arena di Verona, Teatro La Fenice, plus incomparable scenery, wine & Dolce Vita.

Milan - Turin - Cremona - Verona - Lake Garda - Bologna - Sacile - Venice

CLASSICAL GERMANY & AUSTRIA

BEETHOVEN & OTHER GREAT GERMAN COMPOSERS September 28 - October 10/14, 2020

A glorious concert series exploring the heart and homeland of the great classical composers hosted by Marcel & Elizabeth Bergmann. Highlights include the Berlin Opera, Bach and Leipzig, Beethoven Haus Bonn, Musikverein Vienna. Berlin - Weimar - Bonn - Munich - Salzburg - Vienna



CLASSICAL DANUBE CRUISE

with the Juno Award-winning Gryphon Trio

September 18-28, 2020



**SPECIAL
TRAVEL
INTERNATIONAL**

4603 Main Street, Vancouver, BC V5V 3R6 tel 1-800-665-0998
 sti@sticanada.com www.sticanada.com

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



of the third movement completes the harmonic progression of the previous movement and returns to the mood of the opening. Vivaldi's morphetic idyll is further heightened in the finale by little recurring demisemiquaver figures which create a mildly hypnotic effect.

Vivaldi later seems to have hit upon the idea of using this concerto as a Christmas piece, '*per il Santissimo Natale*', perhaps for performance in Rome where it may well have been heard during the 1720s, and where a tradition for such music was strong.

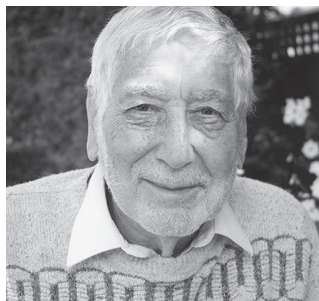
Concerto Il Grosso Mogul in D major, RV 208

Il Grosso Mogul was written in the early 1710s. It offers a wonderful opportunity for "extreme" violin virtuosity, particularly in its long, fully written-out cadenzas. The key of D Major is the brightest of all and is also a popular key in some of Mozart's best work. The title *Il Grosso Mogul* is believed to allude to the Indian Court of the Grand Mughal Akbar. It has also been linked to the opera libretto of Domencio Lalli, titled *Il Gran Mogul*, referring to the opulence of the fabulous oriental court.

There are 3 movements in *Il Grosso Mogul*. The first, an *Allegro* in D major, is bright and dynamic with a fanfare effect. Although it does have some sections in minor keys, it is very demanding on the agility and ability of the soloist.

The second movement, *Recitative Grave* in B minor, is performed by the soloist accompanied by the bass. This central movement is elaborate and mysterious, showing a depth and emotional range that was unusual for works of the time. Thanks to the melodic cadences, there is a sense of grace and freedom emanating from the rich rhythms and harmonics. Violinist Nicola Benedetti comments: "It sounds like a mixture between Indian classical music and gypsy violin improvisation, yet within the Italian Baroque style."

When the finale *Allegro* reemerges, also in the brilliant and energetic D major, it has the effect of providing a welcome resolution to the whole piece, exploiting the virtuosity of the soloist with arpeggios and a variety of changing forms that end in a long section with the bass acting as a counterpoint to the agility and speed of the violin.



The meaning of “RV” and all those other letters and numbers which so often identify works of the great composers.

I am sure you have noticed, from time to time in concert programmes that some of the compositions are identified by various numbers and letters. For instance, tonight’s Vivaldi concertos are shown as **RV** 297, **RV** 315, **RV** 270 and **RV** 208.

Those not-so-mysterious letters usually stand for the initials of the musical scholar or editor who has compiled a catalogue of that particular composer. The numbers are either chronological or they reflect various genres of composition.

In the case of Vivaldi, the culprit is Danish music historian Peter Ryom who spent years of assiduous research compiling the list of more than 1,350 works by the great Italian master. When it was completed in 1978, he proudly assigned the first letter of his name - “**R**” - to the catalogue. The “**V**” does not represent a name - it stands for the German word *Verzeichnis*, translating to “Catalogue” or “Listing”.

The numbers in Peter Ryom’s Vivaldi catalogue have been assigned by genre. Vivaldi wrote over 200 Violin concertos and Ryom gave them the numbers 170 to 391. Dozens of them are in C Major, so it is just as well that each has its own **RV** number.

Best known of all the great composers’ directories is the Köchel catalogue, containing all of the more than 600 listings of Mozart’s incomparable output. You’ve probably all seen those “**K**” numbers which are always associated with Mozart’s works. Sometimes they show up as “**KV**”, for *Köchel Verzeichnis* (Köchel Catalogue). The list was first compiled in 1834 by Ludwig Alois Friderich Ritter von Köchel (1800-1877), a botanist as well as a music lover, who applied plant taxonomy in creating his music catalogue. It is chronological, so that Mozart’s earliest work was given the number 1, while the Requiem, which was his final (and unfinished) work is number 626.

My wife, Erika has recently introduced me to a remarkable fact about the Köchel catalogue. If you want to know how old Mozart was when he wrote any one of his listed works, take the “KV” number, divide it by 25 and add 10. There is no known mathematical explanation for this phenomena - you will just have to take our word for it. Take the Requiem for example: $626/25 + 10 = 35$ = Mozart’s age at the time of his untimely death. Sorry: the formula doesn’t work for Vivaldi!

There are many others to watch for. Bach is identified with “BWV” numbers (*Bach Werke Verzeichnis*). There are “D” numbers for Schubert and “Hoboken” numbers for Haydn. Beethoven doesn’t have a catalogue, but I’ll tell you a little more about that in next month’s blog. For now, I’ll leave you with a conundrum. Which composer do you think ended up with “G” numbers on what may well be the world’s longest music catalogue?

As you can see, we have a veritable alphabet soup of composers’ catalogues. *Köchel* among all of them seems to have caught on the best. At least among musicians, “K” numbers are used as frequently as the names of Mozart’s works. Still, who would not prefer to identify *Eine Kleine Nacht Musik* by name rather than *K525*? Consider Bach’s *Christmas Oratorio*. Which expresses better the sheer joy of the occasion: the spoken title or *BWV 232*? Is Schubert’s 8th symphony best known as *D759* or the Unfinished? Certainly two of tonight’s Vivaldi concertos will remain *The Seasons*, with or without their “RV” numbers. Musical nicknames, it seems, will always prevail.

Still, it will be difficult to withstand the present day pressures of AI and algorithms. That’s why I was not surprised when in 2002 the German musicologist Helmut Kirchmeyer catalogued all of Stravinsky’s works, and assigned his own initial to each listing. So now we have to deal with two “K” catalogue to confound the ever-vulnerable acronymic music world. For your information, the *Firebird Suite* is *K10* and the *Sacre de Printemps* is *K15*. However, a warning: please be careful next time you hear a broadcast of the “*Sacre*”. Regardless of what the announcer may declare, the work is not an early opus by Wolfgang Amadeus Mozart.

GZ, January 2020



Langley Community Music School

2018 HONENS PRIZE LAUREATE

NICOLAS NAMORADZE

SATURDAY, MARCH 7 - 7:30PM

Renowned pianist and composer performs works by Bach, Scriabin and Namoradze.

Adult \$28 | Senior \$25 | Student \$18 | LCMS Student \$10



TEL: 604-534-2848
LANGLEYMUSIC.COM

4899 207TH STREET
LANGLEY, BC V3A 2E4



OUR Neighbourhood YOUR Realtor CAROL CLUFF

- THIRD GENERATION REALTOR -
- SRES SENIORS REAL ESTATE SPECIALIST -

604.531.1111

www.carolcluff.com ■ carolcluff@shaw.ca



HomeLife Benchmark Realty Corp.
#1 - 1920 - 152nd St, White Rock

