



2021-2022  
OUR 65<sup>TH</sup> SEASON

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# IAN PARKER

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Friday, March 11, 2022



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Supported by the Province of British Columbia

# Welcome Back, Members!

**It is truly wonderful to see an audience back in these seats to enjoy live concert performances after an absence of 25 months! White Rock Concerts welcomes back our long-time members and we especially welcome the many new members joining us for the first time.**

Needless to say, it has been a very challenging two years. Back in March 2020, we had to cancel the last two concerts of our 2019-2020 season as global pandemic was declared. A few members inquired about refunds for the two cancelled concerts - and, we suspect, many more were hesitant to ask - so we should explain why refunds could not be offered.

Despite avoiding the expenses in presenting the final two concerts, we had continuing costs that had to be covered from any residual funds. Our Artistic Directors had completed planning, scheduling and booking a full 2020-2021 season and had to be paid for their work. Season brochures had been designed, printed and distributed ready to sell next season's memberships. The website and other basic administrative costs had to be sustained just to "keep the lights on" and members informed. As we had not collected any revenue since membership sales in spring 2019, all residual funds were quickly consumed - and more. White Rock Concerts was forced to erode its modest reserve funds to maintain minimal functions and prepare for the day when live concerts could return.

As a regulated non-profit Society, White Rock Concerts strives to achieve financial break-even each year. We don't seek to maintain more than a modest surplus (to see

## Message from the President

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us through such unexpected difficulties), but nor can we afford to incur losses. It's a financial tightrope act!

This is where White Rock Concerts is unique among other concert-presenting organizations. We do not sell "season tickets" - instead, we sell memberships in our Society with live concerts being the principal member benefit. In this regard, members are actually stakeholders in the Society, including its ups and downs. We rely on our members to ride through the tough times with us. We greatly appreciate the supportive messages we've received from members through these difficult two years. And, as a result, we're back! You've helped us survive!

This model of Society memberships is perhaps the number one reason why White Rock Concerts has survived for 65 years, while so many other small community concert organizations have vanished. It is our strength and will help sustain us as we continue to face post-pandemic challenges - particularly rebuilding our membership to previous levels.

On behalf of your Board of Directors and Artistic Directors, a heartfelt thank you for your past and continuing support!

John Leighton,  
President, White Rock Concerts Society

## Land Acknowledgement

White Rock Concerts acknowledges that tonight's concert is being held on the unceded traditional and ancestral territory of the Semiahmoo First Nation.

We are grateful for their stewardship of the land for thousands of years before us and for the Elders' teachings that remind us we are all connected.

## About the Artists

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### **Ian Parker**

Magnetic, easy-going, and delightfully articulate, Canadian pianist/ conductor Ian Parker captivates audiences wherever he goes.

Born in Vancouver to a family of pianists, Mr. Parker began his piano studies at age three with his father, Edward Parker.

He holds both the Bachelor and Master of Music degrees from The Juilliard School, where he was a student of Yoheved Kaplinsky.

While at Juilliard, he was awarded the Sylva Gelber Career Grant by the Canada Council for the Arts, presented annually to the “most talented Canadian artist.” As a pianist, he has appeared with top Canadian orchestras, performing across North America and Europe.

An enthusiastic recitalist, Mr. Parker has performed across the United States, Europe, Israel, and throughout Canada on tours with Debut Atlantic, Jeunesses Musicales du Canada, and Piano Six. Recital highlights include the Walter Reade Theater at Lincoln Center, UCLA, the University of British Columbia, and collaborative performances at the Hawaii International Music Festival and the Morgan Library in New York City.

Ian Parker is currently serving as music director and principal conductor of the VAM Symphony Orchestra at the Vancouver Academy of Music. Working with some of Canada’s most promising young orchestral players, Mr. Parker programs and conducts four concerts per season in Vancouver’s historic Orpheum Theatre.



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## Programme

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# IAN PARKER

Variations in F minor, Hob. XVII:6

Joseph Haydn (1732 - 1809)

*Gretchen am Spinnrade*

Franz Schubert (1797 - 1828)

Franz Liszt (1811 1886)

*Auf dem Wasser zu Singen*

Franz Schubert (1797 - 1828)

Franz Liszt (1811 1886)

Piano Sonata in C sharp minor

Ludwig van Beethoven (1770 - 1832)

*“Quasi una fantasia” Op. 27, No. 2 (Moonlight Sonata)*

*I. Adagio sostenuto*

*II. Allegretto*

*III. Presto agitato*

Rhapsody in Blue (solo version)

George Gershwin (1898 - 1937)

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### **Variations in F minor, Hob. XVII:6 | Joseph Haydn (1732 - 1809)**

The Variations in F minor (Hoboken 17:6), also known as *Un piccolo divertimento*, was composed for piano by Joseph Haydn in 1793, and is among his most popular piano works. The late British composer and pianist John McCabe, in his booklet note accompanying his boxed set of recordings of Haydn's complete solo keyboard music, was of the opinion that it was possibly inspired by the death of Maria Anna von Genzinger. McCabe also says that this piece is Haydn's "most extended and most resourceful such work for the keyboard". The Variations here are a set of double variations, the first theme is in F minor and the second theme in F major. Two variations of each theme and an extended coda follow.

*For the Haydn bicentennial in 2009, G. Henle Verlag published a facsimile of the manuscript.*

### **Auf dem Wasser zu Singen | Franz Schubert (1797 - 1828)/ Franz Liszt (1811 - 1886)**

A Lied composed by Franz Schubert in 1923, based on the poem of the same name by Friedrich Leopold zu Stolberg. The text describes a scene on the water from the perspective of the narrator who is in a boat, and delves into the narrator's reflections on the passing of time. The song's piano accompaniment recreates the texture of the shimmering waves (*der Freude sanftschimmernden Wellen*) mentioned in the third line of the poem and its rhythmic style in the 6/8 meter is reminiscent of a *barcarole*. Franz Liszt transcribed the piece for solo piano, S. 558. The song was used on the album Barbra Streisand...and Other Musical Instruments (1973), and in the films *The Adventures of Milo and Otis* (1986), *Battle Royale* (2000), and *Things to Come* (2016).

### **Gretchen am Spinnrade | Franz Schubert (1797 - 1828)/ Franz Liszt (1811 - 1886)**

*Gretchen am Spinnrade* (Gretchen at the Spinning Wheel), Op. 2, D118 is a Lied composed by Schubert, using the text from Part One, scene 18 of Johann Wolfgang von Goethe's "Faust". With *Gretchen am Spinnrade* and some 600 other songs for voice and piano, Schubert was a significant contributor to the genre of the Lied. *Gretchen am Spinnrade* was originally composed for the soprano voice, but it has also been transposed to accommodate mezzo-sopranos and other voice types. Schubert composed *Gretchen am Spinnrade* on October 19th, 1814, three months before his 18th birthday.

## Programme Notes *(continued)*

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### Piano Sonata in C sharp minor | Ludwig van Beethoven (1770 - 1832)

*“Quasi una fantasia” Op. 27, No. 2 (Moonlight Sonata)*

Beethoven completed this piano sonata in 1801 and dedicated it to his pupil, Countess Giuletta Guicciardi. The subtitle reminds listeners that the piece, although technically a sonata, is suggestive of a free-flowing, improvised fantasia.

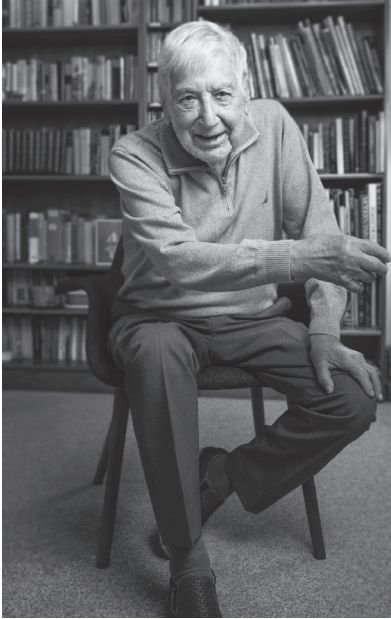
The nickname, *Moonlight Sonata*, comes from remarks made by the German music critic and poet, Ludwig Rellstab, who likened the effect of the first movement to that of moonlight shining on Lake Lucerne. Within ten years, it was known universally by that name.

The first movement, in C# minor, is written in modified sonata-allegro form. It opens with an octave in the left hand and a triplet figuration in the right. The movement is played *pianissimo* or “very quietly”, getting no louder than piano or “quietly”. The *adagio sostenuto* has made a powerful impression on many listeners; for example Berlioz said that it “is one of those poems that human language does not know how to qualify”.

The second movement is a relatively conventional *scherzo* and *trio*. It is a seeming moment of relative calm written in Db major, the parallel major of the first movement’s key, C# minor. Franz Liszt is said to have described the second movement as “a flower between two chasms”. The slight majority of the movement is in *piano*, but a handful of *sforzandos* and *forte-pianos* helps to maintain the movement’s cheerful disposition.

The stormy final movement (C# minor), in sonata form, is the weightiest of the three, reflecting an experiment of Beethoven’s - namely, placement of the most important movement of the sonata last. The writing has many fast *arpeggios*, broken chords, strongly accented notes and fast *alberti bass* sequences that fall both into the right and left hands at various times. Of this final movement, Charles Rosen has written “it is the most unbridled in its representation of emotion. Even today, its ferocity is astonishing”.





**It is all slightly unbelievable. We are really back together at the opening concert of our new season. First of all, I want to take this occasion to thank the many of you who sent me birthday greetings last month. You helped turn the day into a grand festive event. For Erika and for me it was a happy and unforgettable prelude to the resumption of our concert series.**

John Leighton summarizes the return wonderfully in his message. Despite the pandemic, despite omicron, despite the uncertainty of the regulations, **White Rock Concerts** has bounced back with 545 subscribers. The results are little short of miraculous. The Bergmanns have assembled a scintillating programme to lead us back to “normalcy” [whatever that may be!]

At times like this, I think back to past occasions when the music stopped. My time machine is standing by and I want to take you back 71 years to 1951. As a young man I played in one of the world’s great symphony orchestras - the Israel Philharmonic under Leonard Bernstein. The nation had just been founded and it was a time of great euphoria. It was also a time of much strife. From day one of its existence, the nation was immersed in conflict with its surrounding neighbours.

Our orchestra played mainly in the three cities of Tel Aviv, Haifa and Jerusalem, but we also visited larger farming communities. One of the oldest of these Kibbutz settlements lay on the shore of the Sea of Galilee. On the other side of the village stood the overhanging cliffs of the Golan Heights.

The orchestra played in an outdoor amphitheatre. It was early April and we were - appropriately - playing the "Spring" Symphony by Robert Schumann. Suddenly bullets rang out from the cliffs above. The firing was sporadic and random and before anyone could question whether the tympanist had struck a wrong note, a bullet slammed into the main generator and the entire amphitheatre was plunged into darkness.

Miraculously, the orchestra played on as far as memory took them. The bullets stopped flying, as suddenly as they had started. Silence and a profound darkness surrounded us all.

Conductor Milton Katims, a well-known soloist, reached down and gently took an instrument from principal violist, Odon Partos, and began playing unaccompanied Bach suites.

Illuminated only by the rising moon, he played for 19 minutes. When the lights came back on, in a single motion, he returned the borrowed instrument and gave a new downbeat. The orchestra picked up the Symphony precisely where they had left off. And, if anyone had been watching carefully, they might have seen that the snipers on the hillside, from where the gunfire had presumably come, were now listening to the music with equally rapt attention as the audience down below.

That was when I learned that bullets were not enough to drown out the music... any more than covid succeeded in silencing White Rock Concerts.

**GZ Feb 26, 2022**



## WHITE ROCK CONCERTS

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