



WHITE ROCK
CONCERTS

2021-2022
OUR 65TH SEASON

THE YOUNG
BEETHOVEN

Friday, April 1st, 2022



BRITISH
COLUMBIA

Supported by the Province of British Columbia

About the Artists

Andrew Clark, French Horn

For 24 years, Andrew Clark was principal horn of the Orchestra of the Age of Enlightenment, the London Classical Players and the Amsterdam Baroque Orchestra, and also a distinguished member of the faculty of the Royal Academy of Music and the Guildhall School. As a soloist, he has recorded for EMI, Hyperion and Archive. Clark moved to Canada in 2010 where he joined the Vancouver Island Symphony Orchestra as principal horn. A specialist in brass instrument manufacture, he now builds several instruments each year, many of which are played in the world's top orchestras.

Steve Denroche, French Horn

French Horn virtuoso Steve Denroche has been a member of the Vancouver Opera Orchestra since 1980. As a member of Vancouver's celebrated free-lance corps, Denroche enjoys varied musical experiences with the brass ensemble Cornucopia, and the cutting edge contemporary music group Turning Point Ensemble. He also specializes in baroque horn and appears often with Vancouver and Victoria based early music ensembles.

José Franch-Ballester, Clarinet

Spanish clarinet virtuoso, José Ballester is a regular member of the Chamber Music Society of Lincoln Center. Hailed by the critics for his technical wizardry, his rich resonant tone and his subtle and consummate artistry, he is well established both in Europe and North America as one of the leading classical clarinet soloists of his generation. Since 2017 he has been professor of clarinet and chamber music at the UBC School of music.

George Zukerman, host-commentator

George Zukerman, programme moderator for The Young Beethoven, has been recognized throughout his long career both as impresario and virtuoso soloist. As soloist and recording artist, he was celebrated as one of the few bassoonists to achieve recognition on his instrument outside the ranks of the Symphony Orchestra. He retired from the concert stage in 2013. As impresario, he specialized in bringing fine concerts to smaller communities throughout western Canada, and was awarded the Order of Canada and the Order of British Columbia for his lifetime contributions to community organizations and touring throughout the nation. He is White Rock Concerts' Artistic Director Emeritus.

About the Artists *(continued)*

Jesse Read, Bassoon

Bassoonist Jesse Read has performed as principal player and soloist with an array of leading international ensembles including Tafelmusik, Vancouver Opera Orchestra, the CBC Radio Orchestra, Turning Point Ensemble, Boston Baroque, Cologne Chamber Orchestra, Netherlands Chamber Orchestra and the Rotterdam Philharmonic. For 29 years he was solo Bassoonist with the Carmel Bach Festival in California, and he has also performed with the Metropolitan Opera National Company and San Francisco Opera.

Dawn Haylett, French Horn

Dawn Haylett was a former member of the Victoria Symphony and the Vancouver Island Symphony. Since moving to the lower mainland, she has played frequently with the Vancouver Symphony, Vancouver Opera and the Lions Gate Sinfonia. She has performed extensively in West Coast chamber ensembles and has often been heard on CBC broadcasts, recorded in Vancouver's legendary Studio One. Well known as an Orff teacher, Ms. Haylett is also the Music Coordinator at York House School in Vancouver.

Nancy DiNovo, Violin

Violinist Nancy DiNovo has been described as “stunning - a superlative mix of virtuosity and earthy vigour” (Victoria Times Colonist), and “simply astonishing... her sheer joy of reveling in the music left me dazzled” (Brott Festival, June, 2015). DiNovo has performed in the world's major concert halls on three continents with such conductors as Leonard Bernstein, Yannick Nezet-Sequin, Karel Ancerl, Sir Neville Marriner and Christopher Hogwood. An avid chamber musician, she has toured with the Octagon and Camerata Ensembles. A widely respected teacher, she has taught at Tanglewood, Marrowstone, and UBC.

Yuel Yawney, Violin

Praised for his “confident, smooth-toned and unobtrusive virtuosity” violinist Yuel Yawney has performed extensively across North America, Europe and Asia, in major cities including New York, Los Angeles, Taipei, Shanghai, Beijing, Toronto, San Francisco, Washington DC, Montreal, Ottawa and his hometown of Vancouver.

About the Artists *(continued)*

A founding member of the Borealis String Quartet, Yuel has appeared at most major international chamber music festivals throughout North America. Yuel is now teaching at Kwantlen Polytechnic University and the Langley Community Music School.

Rebecca Ruthven, Viola

Violist Rebecca Ruthven has played for the Tuckamore Chamber Music Festival, Madeline Island Chamber Music, the Okanagan Symphony Orchestra and the Tafelmusik Baroque Summer Institute. A relative newcomer to the West Coast music scene, Ms. Ruthven is a three-time alumna of Canada's National Youth Orchestra and a prestigious participant in the Canada-India Youth orchestra project which took place in Bangalore.

Brian Mix, Cello

Brian Mix has been a freelance cellist in Vancouver since 1992, enjoying a career that encompasses nearly all aspects of music-making. He has performed with the Vancouver Symphony, the CBC Radio Orchestra, Vancouver Opera, and the Victoria Symphony, and has appeared as soloist with the Vancouver Philharmonic and the New Westminster Symphony. Other notable activities include performances of the complete cycle of Bach's Cello Suites, a tour of Taiwan with the Vancouver/Boston-based Adymus Piano Trio, several years as cellist of the Pacific Rim String Quartet, and numerous chamber music tours of the American east coast.

Michael Vaughan, Double Bass

A versatile member of the Vancouver free lance corps, bassist Michael Vaughan is assistant principal bass of the Vancouver Opera, a regular member of the Vancouver Metropolitan Orchestra, and also appears frequently with the Vancouver Symphony Orchestra. Elsewhere in the Province, he performs with the Okanagan, Kamloops and Vancouver Island symphony orchestras. A Master's graduate of the UBC School of music, Mr. Vaughan is also active on the early music scene where he plays viola da gamba and baroque bass.



**May contain
scenes of
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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.

Programme

..... This season is generously supported by
Linda Lee & Jens Henriksen and Elaine Godwin

THE YOUNG BEETHOVEN

Nancy DiNovo, Violin

Yuel Yawney, Violin

Rebecca Ruthven, Viola

Brian Mix, Cello

Michael Vaughan, Double bass

José Franch-Ballester, Clarinet

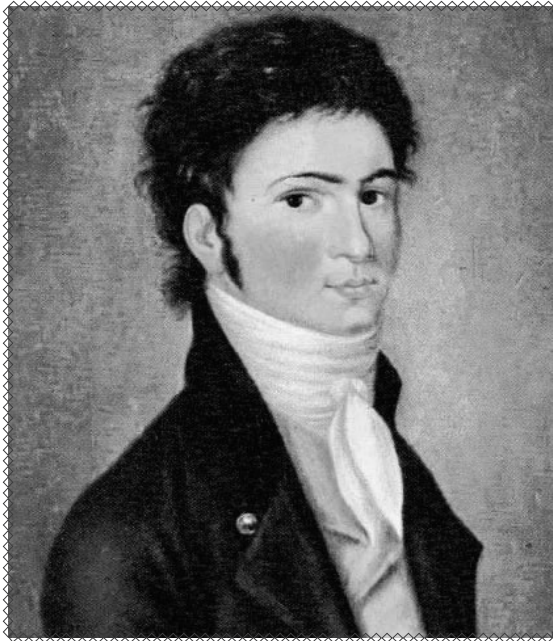
Jesse Read, Bassoon

Steve Denroche, French Horn

Andrew Clark, French Horn

Dawn Haylett, French Horn

George Zukerman, Host-commentator



Programme (continued)

Duo No 1 in C major, WoO* 27 for clarinet and bassoon

(written between 1789-1792)

I. Allegro commodo

String Trio No 4, Op. 9, No 2 for violin, viola and cello

(written between 1797-1798)

II. Andante quasi allegretto

String Quartet Op. 18, No 4 for two violins, viola and cello

(written between 1799-1800)

II. Andante, scherzoso quasi allegretto

Wind Quintet in E-flat major, WoO* 208 for clarinet, three horns and bassoon (written between 1788-1793, completed by Willy Hess in 1957)

I. Allegro

Sextet in E-flat major, Op. 81b for two horns and string quartet

(written in 1795)

I. Allegro con brio

Septet in E-flat major, Op. 20 for clarinet, horn, bassoon, violin, viola, cello and bass (written between 1799-1802)

I. Adagio, Allegro

II. Adagio cantabile

III. Tempo di menuetto

VI. Andante con moto alla marcia - Presto

* WoO - Werke Ohne Opus, "works without Opus numbers"

Programme Notes

Works of the young Ludwig van Beethoven [b. 1770 - d. 1827]

Duo No 1 in C Major, WoO 27 for clarinet and bassoon

There were a number of prominent wind virtuosi employed by the Court in Bonn, and since Beethoven played in the Elector's orchestra, the three duos listed as WoO 27 were presumably written with specific players in mind. The original manuscript has been lost and the duo were not published until 1810, although it is likely that they were composed around 1791.

String Trio, Op. 9 No. 2 for violin, viola and cello

During the years 1797 and 1798, Beethoven wrote his three trios, Opus 9, apparently in preparation for his first quartets which would arrive a year later. His Op. 9 trios are in the classical four-movement form which characterized the quartets of Haydn and Mozart and which Beethoven adopted also for his own early quartets.

String Quartet, Op. 18 No. 4 for two violins, viola and cello

Beethoven's first quartets were a set of six, Opus 18, written between 1798 and 1800 and published one year later. Joseph Kerman, an American scholar, summarizes the impact of these quartets, stating that "they display technical mastery, depth of thought, and intensity of musical inspiration unsurpassed by any other composer".

Wind Quintet in E-flat major, WoO 208 for clarinet, three horns and bassoon

One of Beethoven's earliest sketches, found among his nephew Karl's papers, was for an incomplete quintet for wind instruments probably written when he was 18 or 19 years old. In 1957, the work was completed by Swiss musicologist, Willy Hess.

Sextet in E-flat major, Op. 81b for two horns and string quartet

When Beethoven was already 25 years old, he wrote this sextet for two horns and string quartet. He modeled it after Mozart's quintet for horn and strings. Why, then, two horns? One theory is that there were two virtuoso horn soloists working in Bonn, each of whom requested a solo work for their instrument. He accommodated both by writing a single work in which the two players could shine simultaneously.

Programme Notes *(continued)*

Septet in E-flat major, Op. 20 for clarinet, horn, bassoon, violin, viola, cello and bass
Completed in 1800, this Septet was the most ambitious chamber work that Beethoven had ever undertaken - it foreshadowed his symphonies to come. Although this Septet is in serenade form with multiple movements, it is orchestral in approach and akin to the Octet which Schubert later modeled on this work; it lies halfway between chamber music and orchestra. During his lifetime, the work was among Beethoven's most popular works, and at one point he is reputed to have declared, "I wish the work had been burned...nobody wants to listen to anything else I have written since!"



WHITE ROCK CONCERTS

Our Next Concert
Friday, April 29th, 2022

**The Best
of Chor Leoni**

With
Chor Leoni

[Note: first performance
at 5:00 PM
instead of 4:30]

Following Concert Friday May 27th, 2022: España

George's Blog

Hello friends:

Well, the Young Beethoven programme has been a long time in preparation. It should have been heard in November 2020. I guess you know what interfered.

So here we are, with a fascinating afternoon and evening of seldom heard youthful Beethoven, and I get to enjoy an exuberant opportunity to play the extrovert, and stand on stage before you!

Indeed, this project is a final event in a very long touring career, and even as I prepared the programme, I found my thoughts turning back to my very first public concert. I was fifteen years old, living in New York City, and I had just been promoted to Principal Bassoonist in my high school orchestra. We were to play a concert in that exalted temple of musical excellence - Carnegie Hall. The programme included the luxurious slow movement of the Fourth Symphony of Tchaikovsky, featuring a long and languorous bassoon solo.

Now - back to the present for a moment. Those of you who know me are probably aware that I have been a life-long non-smoker. Well hold onto your hats! That's a lie! When I was fifteen, I once smoked a single cigarette. And that first-ever concert at Carnegie Hall tells the story of why I have never smoked another in all of the eighty years that followed.

You can perhaps imagine how "cool" it was in wartime 1943 for a teenager to be seen smoking. I was determined to be as "fashionable" as anybody else, and while our orchestra waited in the wings somebody handed me a lit cigarette. I nearly choked on it, but I bravely sampled my one and only puff, then stubbed it out with the heel of my shoe and marched on stage. And there we played. Gloriously... until we reached my solo passage.

The first four notes sounded splendidly. But at note number five, a small piece of tobacco must have become stuck in my reed. Instead of melody, the audience heard a series of beeps and blurps, occasional bursts of sound, and then more blurps. The

conductor waved his baton frantically in my direction. It didn't help. I tried to blow harder. That made things worse. My colleagues hammered on my back in the hope that they might relieve a blockage in my airstream. Nothing worked.

And then it was all over. My lost melody appeared thankfully in the clarinet, and then the oboe. Tchaikovsky was rescued, my disaster apparently forgiven [or forgotten] and the concert proceeded to a gracious end. While the rest of the orchestra basked in well-earned applause, I crept off stage, hiding my shame behind a tobacco blocked bassoon. I may have been humiliated that day, but to my eternal good health I never smoked another cigarette in my life.

GZ apr 2022



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
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