



WHITE ROCK
CONCERTS

— SINCE 1956 —

2022 - 2023 SEASON

CONCERTI DE
DUO RENDEZVOUS

DANIEL BOLSHOY, GUITAR

JASPER WOOD, VIOLIN

AND THE JOHN AVISON CHAMBER ORCHESTRA

CONDUCTED BY LESLIE DALA

Friday, September 30, 2022

About the Artists



Daniel Bolshoy, Guitar

Daniel Boshoy is a senior lecturer in the Hugh Hodgson School of Music at the University of Georgia, where he directs the guitar program. An Israeli-Canadian guitarist, he has performed as a soloist with over sixty orchestras internationally including the Mexico City Philharmonic, the Volgograd Symphony (Russia), and many symphony orchestras throughout Canada and the USA. He has also performed with the Chamber Orchestras of Israel, Pennsylvania, Manitoba, Ottawa, the Northwest Sinfonietta, and many others.

An avid chamber musician, he has performed at numerous chamber music festivals and concert series throughout North America, Europe, Russia, Asia and the Middle East. He appears on seven commercial recordings and two documentary films on the Bravo! TV network. His recordings and live performances are often broadcast on CBC Radio, NPR and various classical music stations.

Daniel completed a tour of concerts and master classes in China, including a residency at the Beijing Central Conservatory. Similarly, he has been invited as faculty in residence at the Federal University of Goias in Goiania, Brazil, the Rubin Academy of Music in Israel, and the conservatories of Alessandria, Milan and Turin in Italy.



Jasper Wood, Violin

Canadian violinist Jasper Wood made his solo orchestral debut in 1987 with Symphony Nova Scotia under the baton of Georg Tintner. He holds Bachelor and Master of Music degrees from the Cleveland Institute of Music. Jasper has established a flourishing reputation as a soloist through his frequent performances with many of North America's finest orchestras and throughout Europe. He has also toured extensively throughout the East Coast, including appearances with Debut Atlantic, Prairie Debut, and throughout Quebec.

About the Artists *(continued)*

In addition to performing with guitarist Daniel Bolshoy in Duo Rendezvous, he performs with piano trio Triple Forte with pianist David Jalbert and cellist Denise Djokic. He also performs frequently with pianist David Riley, with whom he has performed for more than twenty years and collaborated on multiple recordings. Jasper's CD releases include a recording of the works of American composer Mathew Fuerst and a CD of pianos trios by Antonín Dvořák with pianist David Jalbert and cellist Yegor Dyachkov. Education and outreach has always been important to Jasper, and as such regularly visits schools and gives masterclasses.

Jasper Wood resides in Vancouver with his wife, Grace, and two children, and is Associate Professor of violin and chamber music at the University of British Columbia. Jasper Wood plays a 1914 Stefano Scarampella violin.

John Avison Chamber Orchestra Conductor, Leslie Dala

Violin 1

Mark Ferris
Rick Dorfer
Yule Yawney

Violin 2

Ken Lin
Ellen Farrugia
Sunny Chan

Viola

Sarah Kwon
M.C. Brunet

Cello

Harold Birston

Bass

Meaghan Williams

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

CONCERTI DE DUO RENDEZVOUS

The artists dedicate this concert to the memory of their close friend, Richard Paul.

Flute Sonata in E minor BWV 1034

III. Andante

J. S. Bach

(1685-1750)

Violin Concerto in A minor, BWV 1041

I. Allegro moderato

II. Andante

III. Allegro assai

J. S. Bach

Suite Populaire Espagnole

I. El paño moruno

II. Nana

III. Canción

IV. Polo

V. Asturiana

VI. Jota

Manuel de Falla

(1876-1946)

Guitar Concerto in D major RV 93

I. Allegro giusto

II. Largo

III. Allegro

Antonio Vivaldi

(1678-1741)

--- INTERMISSION ---

Programme (continued)

Concerto for Guitar, Violin and String Orchestra (2015)

(South American Suite in three movements, Homage to Piazzolla)

- I. Largo - Adagio
- II. Choral (Largo - Tempo ad lib)
- III. Allegro con brio

William Lovelady
(b. 1945)

Histoire du Tango

- Café 1930
- Nightclub 1960

Ástor Piazzolla
(1921-1992)

Luiza

Antonio Carlos Jobim
(1927-1994)

Melodia Sentimental

Heitor Villa Lobos
(1887-1959)

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Programme Notes

Flute Sonata in E minor BWV 1034 | J. S. Bach

Andante

Johann Sebastian Bach originally wrote the E minor sonata for the wooden transverse flute and harpsichord, which in the early eighteenth century began to replace the recorder as the dominant wind instrument. Bach composed the sonata in Leipzig, where he spent the last twenty-seven years of his life as cantor of Saint Thomas's Church. Flowing phrases part over a gently moving bass pervade the third movement.

Notes by K. DeJongh

Violin Concerto in A minor, BWV 1041 | J. S. Bach

In the Bach A-minor Concerto, the soloist and the orchestra don't share much material. The assertive theme that starts the first movement never appears in the solo episodes. Nor does the orchestra ever play the yearning theme that the first solo introduces. The rolling theme in the bass, cello, and continuo that begins the slow movement, and recurs throughout it, disappears during the solo episodes, as do the bass, cello, and continuo themselves, leaving the violas as the bottom of the ensemble. Not until the last phrase of the movement do all the elements come together and all the instruments play at the same time. The finale combines the rhythm and feel of the jig (the traditional last movement of the Baroque suite) with fugal techniques, with the tutti passages corresponding to the fugal expositions.

Notes by Howard Posner

Suite Populaire Espagnole | Manuel de Falla

Manuel de Falla's Suite Populaire, written in Paris in 1914, was originally conceived as a set of seven songs for voice with piano accompaniment. These songs have quickly become the most performed set of Spanish Art Songs and have been arranged for a variety of instrumental combinations. The most notable transcriptions include the Pavel Kochanski set for violin and piano (Falla collaborated on this transcription) as well as the transcription for voice and guitar, made by the great Catalan guitarist Miguel Llobet (who was also the dedicatee of Falla's only original guitar composition). In the instrumental version presented here, the six songs selected by Falla and Kochanski are presented in the order they appear in the vocal set, and utilizing the Llobet and Kochanski transcriptions: starting with playful and suggestive El Paño Moruno (the Moorish cloth), and culminating with the fiery Polo, in which the original text puts a curse on love, accompanied by a wildly strummed guitar reminiscent

Programme Notes *(continued)*

of Flamenco. The two haunting slow songs: Asturiana and Nana are particularly atmospheric in Llobet's transcription for guitar, employing harmonics and a detuned six string. Equally successful transcriptions, the virtuosic Jota and charming Canción evoke guitaristic techniques in the original piano parts, making the guitar transcription a logical adaptation of this masterpiece.

Guitar Concerto in D major RV 93 | Antonio Vivaldi

This concerto was originally composed for lute, two violins and continuo in the 1730s, when Vivaldi was able to travel beyond Venice, where he worked at the Pieta orphanage for girls. The concerto was written in Bohemia and the manuscript of the piece is housed in the Turin Conservatory. This work, one of several that Vivaldi composed for the lute, is typical in its style and form (featuring three movements in Fast-Slow-Fast arrangement). The most notable feature of this concerto is its hauntingly beautiful middle movement, which has been featured in many films and commercials. The popularity of this piece is such that it has consistently ranked in the top 100 most popular classical pieces on numerous charts.

Concerto for Violin and Guitar | William Lovelady

William Lovelady is an English guitarist and composer, known for his eclectic tastes in music. Over the years, he has written for and collaborated with Art Garfunkel, South African trumpeter Hugh Masekela, Ravi Shankar and Julian Lloyd Webber. His Concerto for Violin and Guitar, part of his South American Suite, was commissioned by the Orchestra of the Swan in homage to Astor Piazzolla, and premiered in 2015. The piece is an episodic musical journey reflecting the music of Argentina, Brazil and Venezuela.

The first section is mainly in a minor key. The second movement is neo-baroque in style and, after solo guitar and violin mini-cadenzas, moves into a slow tango that ends on a typical tango-type chord. The third movement starts with a Joropo (a traditional social dance and musical style of the Llanos plains region of eastern Colombia and western Venezuela) and mutates into typical Piazzolla with descending chromatic base lines. The ending is a mirror image of the opening.

Histoire du Tango | Astor Piazzolla

Astor Piazzolla composed History of the Tango in 1985, originally intending the piece for Flute and Guitar (which Piazzolla considered to be the original tango ensemble of

Programme Notes *(continued)*

the late 19th century in Buenos Aires). Piazzolla himself described this music as an attempt to convey the history and evolution of the Tango in four snapshots.

Café 1930 portrays the Romantic age of the Tango. By this time, people do not dance to the Tango but appreciate listening to it played by orchestras, and often sung as well. The melancholy and harmonically rich language of this movement is typical of Tangos of this period.

Nightclub 1960 celebrates the exchanges between Argentina and Brazil, as they influence each other musically. The Tango becomes inspired by the Brazilian Bossa Nova in rhythm and harmony. Piazzolla refers to this time as a period of revolution and profound alteration of the original Tango forms.

Luiza | Antonio Carlos Jobim

Jobim was a Brazilian composer, pianist, guitarist, songwriter, arranger and singer. Considered one of the greatest exponents of Brazilian music, Jobim internationalized the bossa nova and, with the help of important American artists, merged it with jazz in the 1960s to create a new sound with popular success. Jobim was a primary force behind creation of the bossa nova style, and his songs have been performed by many singers and instrumentalists internationally. Jobim's song, *The Girl from Ipanema*, became one of the most recorded songs of all time. He composed *Luiza* in 1981.

Melodia Sentimental | Heitor Villa-Lobos

Heitor Villa-Lobos was a Brazilian composer, conductor, cellist and classical guitarist described as “the single most significant creative figure in 20th century Brazilian art music”. Villa-Lobos has become the best-known South American composer of all time. A prolific composer, he wrote numerous orchestral, chamber, instrumental and vocal works, totaling over 2,000 works by his death in 1959. His music was influenced both by Brazilian folk music and stylistic elements from the European classical tradition. In 1958, he was commissioned by MGM to compose the film score for *Green Mansions*, starring Audrey Hepburn and Anthony Perkins. After years of delays, MGM decided to use only part of Villa-Lobos' score, turning to another composer for the rest of the music. Villa-Lobos later compiled a work from his original film score called *Forest of the Amazon*. *Melodia Sentimental* comes from this larger score.

George's Blog



It is wonderful to be back again, with a regular season of White Rock Concerts, and it is exciting to see many new faces among the membership. It has been a difficult year in which we have virtually rebuilt our membership to its current level of renewed vigour.

As always, the Bergmanns have built a splendid season, representing a cross-section of great classical programming.

Angela Hewitt, who one might expect more often to be appearing at Carnegie or Wigmore Hall, will be with us in March. Nothing proves so clearly that White Rock Concerts is part of the magnificent continuum of the music world that surrounds us - and we are on their radar.

I was particularly reminded of that fact this summer when the music world lost a great friend with the death of former Vancouver Symphony conductor, Bramwell Tovey. He was a friend of White Rock Concerts, too. For my 90th birthday celebration at the Bell Centre in 2017, he wrote a special work for the occasion. It was performed by some of Canada's outstanding artists - the Elmer Iseler singers, Borealis string quartet, Jim Campbell and the Bergmanns.

Well, talk about that continuous flow of the music! The Bergmanns, the Borealis and Jim Campbell are all appearing for us during the season ahead. We really are part of the vital Canadian music world.

One final note: Last week, I spent an amazing half hour looking through our archives on the White Rock Concerts website www.whiterockconcerts.com It is astonishing what you can discover!

George's Blog *(continued)*

You can search a listing of concerts held in any season back to our earliest beginnings. You can hunt to see when and what Ben Heppner sang for us. You can find out when Beethoven's Moonlight sonata was last heard in our series. You can count how many string quartets have ever appeared for White Rock Concerts. You can even see the exact concert programmes of most of the recent seasons' events. It's a valuable historical tool, but it is also immense fun to browse, and I urge you to enjoy yourself for a few minutes seeing what White Rock Concerts has achieved since it was first founded in 1956.

Enjoy tonight's concert. I am usually in the lobby at intermission and I am always happy to chat with old members and new alike.

Sincerely, blogfully

George Zukerman



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