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CONCERTS

SINCE 1956

2022 – 2023 SEASON

CLARINET QUINTETS

LAFAYETTE STRING QUARTET WITH JAMES CAMPBELL, CLARINET
ANN ELLIOTT-GOLDSCHMID AND SHARON STANIS, VIOLINS
JOANNA HOOD, VIOLA AND PAMELA HIGHBAUGH ALONI, CELLO

FRIDAY, DECEMBER 2ND, 2022

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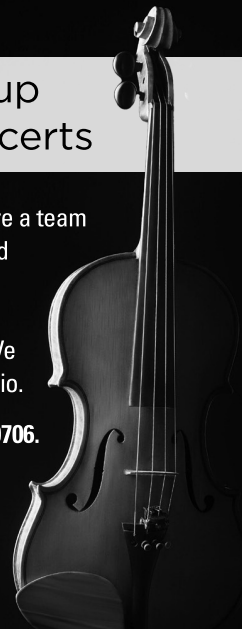


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The wonderful 2022 tours listed below were successful and exciting programs and we are putting the final touch on our 2023 / 2025 Classical Music programs. Get on our email list and we will keep you posted AS SOON AS THE NEW PROGRAMS BECOME AVAILABLE.

Classical Italy

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

April 28 - May 8/17, 2022 **Can be combined with the Love of Vienna Tour*
Kai Gleusteen and Catherine Ordroneau host this sublime adventure through the glorious scenery and leading opera houses of Italy.

Scenic Alps & Oberammergau Passion Play

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May 11 - 25, 2022

A scenic tour of the spectacular Austrian Alps featuring the world-renowned Passion Play, staged just once per decade by the residents of Oberammergau since 1634.

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Budapest - Bratislava - Vienna - Dürnstein - Salzburg - Passau

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BIOGRAPHIES

Lafayette String Quartet

In July 1986, four young musicians, based in Detroit and just beginning their professional careers, performed together for the first time as the Lafayette String Quartet. Today the LSQ continues to flourish with its original personnel: violinists Ann Elliott-Goldschmid and Sharon Stanis, violist Joanna Hood, and cellist Pamela Highbaugh Aloni.

For five years, the LSQ remained in Detroit, where its members taught at the Center for Creative Studies / Institute of Music and Dance and at nearby Oakland University. The LSQ's extraordinary musicianship was recognized early on. Already, in 1988, it was ranked among Musical America's "Young Artists to Watch," and in its first years it won the Grand Prize at the Fischhoff National Chamber Music Competition and prizes at the Portsmouth (now City of London) International String Quartet Competition, and the Chicago Discovery Competition.

In 1991, the four women became artists-in-residence at the University of Victoria's School of Music in British Columbia - positions they still hold today. They received honorary doctorates from University Canada West and were honoured with the inaugural Craigdarroch Award for Excellence in Artistic Expression in 2010 from the University of Victoria. The LSQ has performed across Canada, the United States, Mexico and Europe, with concerts often allied with masterclasses and workshops. Besides teaching and performing (alone and with many colleagues) at the university, the LSQ makes a significant impact on the city of Victoria, through concerts - for instance, serving as section leaders of the Galiano Ensemble - and other outreach activities.

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.

BIOGRAPHIES (continued)

James Campbell

James Campbell has performed as a soloist and chamber musician in over 35 countries with over 60 orchestras including the Boston Pops, Montreal Symphony and the London Symphony. He has collaborated with Glenn Gould and Aaron Copland and toured with over 35 string quartets, including the Guarneri, Amadeus (when he replaced an ailing Benny Goodman on a tour of California) and Vermeer.

He has been named Canada's Artist of the Year, awarded the Queen's Gold and Diamond Jubilee Medal, an Honourary Doctor of Laws, the Order of Canada and has recently been inducted into the CBC's Classical Music Hall of Fame.

James Campbell has been Artistic Director of the Festival of the Sound since 1985 and has been Professor of Music at the famed Jacobs School of Music at Indiana University since 1988. He regularly gives master classes throughout the world and is a Selmer Paris Artist.

Kelly-Marie Murphy

With music described as "breathtaking" (Kitchener-Waterloo Record), "imaginative and expressive" (The National Post), "a pulse-pounding barrage on the senses" (The Globe and Mail), and "Bartok on steroids" (Birmingham News), Kelly-Marie Murphy's voice is well known on the Canadian music scene. She has created a number of memorable works for some of Canada's leading performers and ensembles, including the Toronto, Winnipeg and Vancouver Symphony Orchestras, The Gryphon Trio, James Campbell, Shauna Rolston, the Cecilia and Afiara String Quartets, and Judy Loman.

Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a Ph.D. in composition from the University of Leeds, England, where she studied with Philip Wilby. She is now based in Ottawa, quietly pursuing a career as a freelance composer.

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CLARINET QUINTETS
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Quintet in A Major, K. 581

W. A. Mozart (1756-1791)

- i. Allegro*
- ii. Larghetto*
- iii. Menuetto*
- iv. Allegretto con Variazioni*

For Fragile Personalities in Anxious Times for String Quartet*

Kelly-Marie Murphy (b. 1964)

- Tachophobia: Allegro*
- Autophobia: Dolente*
- Ligyophobia: Furioso*

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INTERMISSION
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Quintet in B minor, Op. 115

Johannes Brahms (1833-1897)

- i. Allegro*
- ii. Adagio*
- iii. Andantino*
- iv. Con moto*

*Commissioned by the Lafayette String Quartet through the B. K. Weigel Fund

PROGRAMME NOTES

Quintet in A major, K. 581 | Wolfgang Amadeus Mozart

Like Brahms, Mozart fell in love with the sound of the clarinet late in his life. That love suffuses the Clarinet Quintet, one of Mozart's most beloved compositions. Mozart wrote the Clarinet Quintet for his friend and fellow Freemason, Anton Stadler. For Mozart, the relationship was not entirely rewarding - Stadler cheated the composer in money matters at a time when the latter was in financial straits, and for a while he lived like a parasite in Mozart's home. But, Stadler was undoubtedly a brilliant clarinetist. As one critic wrote of his playing, "One would never have thought that a clarinet could imitate the human voice to such perfection." Stadler experimented with extending the clarinet's range, inventing an instrument that added four low notes. This instrument, known as the basset clarinet, is thought to be the one for which Mozart originally wrote his Quintet.

The Quintet was first performed on December 22, 1789, at a concert given by the Society of Musicians for the benefit of widows and orphans. Stadler, of course, played the clarinet, and Mozart, his favorite chamber music assignment, the viola. The Clarinet Quintet's superb first movement, with one genial theme after another, sets the tone for the entire work. The strings introduce each of three themes, with the clarinet responding in a different way each time: it adds embellishments to the first theme, repeats the second theme in a minor key, and completes the strings' statement of the third theme.

The clarinet comes to the fore as a singing instrument in the spacious *Larghetto*, a long *cantilena* played over muted strings. All the instruments get their turn in the *Menuetto* with its two trios – the first in a minor key with the clarinet silent, and the second a dialogue in the style of a *ländler* (an Austrian country dance) between the clarinet and the first violin.

Alfred Einstein described the expansive last movement – a theme and variations – as "brief and amusing with all its variety and richness, serious and lovable." It features a satisfying variety of moods and textures, beginning with the first variation, where the clarinet plays in counterpoint to the strings' restatement of the theme. The second variation focuses on rhythm. In the third, in A Minor, the viola takes the lead - no doubt something Mozart wrote for himself. The clarinet gets a virtuoso turn in the fourth variation, after which the music slows to a lyrical *Adagio* for the final variation. Then it's back to *Allegro* for a lively coda that brings the Quintet to its cheerful end.

Adapted from notes by Barbara Leish, 2018

PROGRAMME NOTES (continued)

Quintet in B minor, Op. 115 | Johannes Brahms

In 1890, Brahms announced to his friends that he was giving up musical composition. Although only 57, he now found the task of composition exhausting, and he feared that his declining physical strength might impair his creative faculties. However, a visit to the German city of Meiningen the following March persuaded him to postpone his retirement - he never fully retired - and led instead to one of his most haunting works, his Clarinet Quintet.

Although a small city, Meiningen had one of the finest court orchestras in Europe, and Brahms went there occasionally to hear his works played. In 1891, Brahms was so impressed by the unusually beautiful playing of the principal clarinetist, Richard Mühlfeld, that he decided to write some chamber music for the artist and his instrument. During the summer, while vacationing at Ischl near Salzburg, Brahms produced two works for Mühlfeld - the Trio in A Minor, Op. 114, and this Quintet. As expected, the first performance of the Quintet took place at Meiningen on November 24, 1891 and the Quintet was met with great success in several other European countries.

The *Allegro* first movement opens with four measures for the strings that are notable in that the music is deliberately vague in tonality - it can be either D major or B minor - and the B minor is not fully established until after the clarinet enters in the fifth bar.

The melody of the *Adagio* second movement is presented by the clarinet accompanied by muted strings and pulled along by gentle syncopation. A clarinet *cadenza* ushers in a highly rhapsodic middle section, *piu lento* (more slowly), in which the same theme is ornamented with florid arabesques by the clarinet and offset by rich tremolos and harmonies in the strings. "It is unlike anything else in classical music," comments the British musicologist Donald Francis Tovey, "but if one has the good fortune to hear a genuine Hungarian band whose leader happens to be a clarinetist, one will be thrilled on recognizing exactly Brahms's treatment of the instrument here."

The third movement opens with a short section, marked *Andantino* (a bit slow). The bulk of the movement, however, is a swift, *scherzo*-like development of this material, most of it to be played in a subdued voice. As with Mozart, Brahms ends his Clarinet Quintet with a theme and variations that seem reminiscent of the first and third movements. With this preparation, the coda returns to the Quintet's opening measures, adding a sense of nostalgia to the haunting sunset shading of the close.

Adapted from notes by Willard J. Hertz, 2010

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WHITE ROCK
CONCERTS

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FRIDAY, FEBRUARY 10TH, 2023

FROM BACH TO PIAZZOLLA

With the Borealis String Quartet and
the Bergmann Duo



GEORGE'S BLOG



Hello, friends: A number of subscribers have written about that age-old and perennial question of applause between movements of a sonata, a concerto, a symphony, or even a set of songs. There are good reasons why we urge listeners not to break into applause on every pause in the music. Let me tell you how it feels to the artists on stage. There is no question about it: we love applause! But there is another side to the matter. As performers, we have been given the privilege of recreating for listeners the mood, the intensity and the beauty that the composer has put down on paper.

Most composers conceive of their works as a totality. The movements [or sections] are separated by a pause, but they are not separate musically. Consider for a moment that a composition is like a gigantic arc, which spreads from start to finish with a growing intensity through the movements. Those wonderful moments of silence between sections are just as much a part of the composition as the music that comes before and after. So there we are as performers, between movements, holding the audience in the palm of our hand, but applause at that moment shatters the arc, destroys the rainbow and the mood is temporarily lost.

That's why I urge you to hold the applause at those moments. Instead, savour the silences between movements and let them resonate as part of the composition. That way you'll help retain the atmosphere. Then when applause comes as a massive outpouring at the end of the work, it will be doubly appreciated by the artists. I promise you that the discovery of the enduring relationship between the movements of a work will give you a renewed vision of its totality. Try it. You'll like it.

There are many different kinds of applause, and sometimes, at a concert, an audience's explosive volatility may not necessarily reflect the true reaction to the music just heard. Often at public events in European cities, audiences break out in rhythmic applause. It is, supposedly, the ultimate accolade.

It begins with a sustained and slow-paced rhythmic clapping that grows steadily louder and louder, without necessarily becoming faster. It continues with hypnotic intensity until the artists arrive on stage. Only then does the rhythm disintegrate into undiminished hand-throbbing applause which can carry on for a very long time after that.

GEORGE'S BLOG (continued)

I had just played John Weinzweig's 1965 Divertimento # 3 with the orchestra. It was not the easiest contemporary Canadian work for an audience to grasp on first hearing, yet we were greeted with thunderous rhythmic applause which seemed never to show signs of stopping. Mystified and flattered, I returned with the conductor to the front of the stage. As I stepped towards the microphone, I was hastily pulled back into a waiting chair. "Not for us", hissed the conductor, who had already grasped what was happening and dutifully taken a seat.

To the relentless beat of the rhythmic applause, the Political Commissar of the Donetsk Oblast, flanked by a phalanx of aides, marched down the central aisle of the Philharmonic Hall. The applause stopped the moment they reached the stage. At the grimly silent podium the Commissar instructed the audience that the following morning as a "clean-up day" for the city. Families were expected on their sidewalks - with toothbrushes, if necessary - to clean away the accumulated grime of years of civic neglect.

Music and the joy of the concert were quickly forgotten. Even as the harangue was under way, the conductor leaned over to me and whispered, "Don't worry. For us they applauded because they liked what they heard. For him they applaud because they have no choice."

After the concert I returned to my hotel, and before Gosconcert could whisk me to the airport the next morning, I gratefully used my toothbrush for its designated purpose.

gz Dec 2022



Cello There!

Victor Dawydiak
Wealth Advisor &
Portfolio Manager

604-541-4930
victor.dawydiak@nbc.ca

2121 160th Street Suite 100
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