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CONCERTS

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===== 2022 – 2023 SEASON =====

THE MONTROSE TRIO

FRIDAY, APRIL 28, 2023

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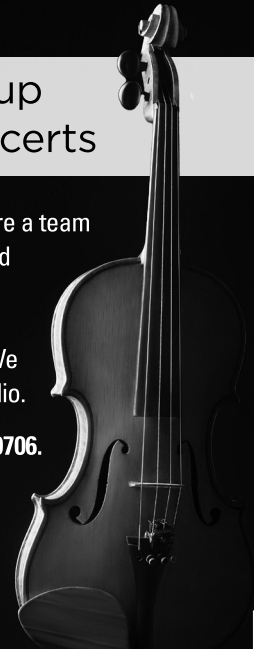


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ARTWORK BY HANNA BARCZYK

THE MONTROSE TRIO



Formed in 2013, the Montrose Trio is a collaboration stemming from a long and fruitful relationship between pianist Jon Kimura Parker and the Tokyo String Quartet. Mr. Parker was the quartet's final guest pianist, and a backstage conversation with first violinist Martin Beaver and cellist Clive Greensmith led to the Montrose Trio's creation. Named after Chateau Montrose, a storied Bordeaux wine long favored after concerts, with a nod to the Montrose Arts District of Houston and the street in Winnipeg where Mr. Beaver was raised, the Montrose Trio has quickly established a reputation for performances of the highest distinction.

The Montrose Trio gave their debut performance for the Chamber Music Society of Detroit, with subsequent performances at Wolftrap, in Montreal, and at the Santa Fe Chamber Music Festival. They have continued to perform on major series in cities including New York, Baltimore, Buffalo, Chicago, Cleveland, Detroit, Houston, Indianapolis, Jacksonville, La Jolla, Menlo, Philadelphia, Phoenix, Portland, Seattle, Vancouver, at the Hong Kong Chamber Music Festival, and throughout Italy.

THE MONTROSE TRIO (continued)

Pianist Jon Kimura Parker performs with major North American orchestras on a regular basis, including recent concert performances with the orchestras of New York, Chicago, and Philadelphia. He also appears in Off the Score, an experimental group with legendary Police drummer Stewart Copeland. He is Artistic Director of the Honens International Piano Competition, Artistic Advisor of the Orcas Island Chamber Music Festival, and Professor of Piano at the Shepherd School of Music at Rice University in Houston.

Violinist Martin Beaver has appeared as soloist with the orchestras of San Francisco, Indianapolis, Montreal, Toronto, and in Belgium and Portugal. A top prizewinner at the international violin competitions of Indianapolis and Montreal, he studied with Danchenko, Gingold and Szeryng. Mr. Beaver was a founding member of the Toronto String Quartet and Triskelion, and was the first violinist of the Tokyo String Quartet for eleven years. He is currently on faculty at the Colburn School in Los Angeles.

Cellist Clive Greensmith has performed as soloist with the London Symphony, the Royal Philharmonic, the English Chamber Orchestra, the Mostly Mozart Orchestra, the Seoul Philharmonic, and the RAI orchestra in Rome. He has worked with distinguished musicians including András Schiff, Claude Frank and Steven Isserlis, and won prizes in the Premio Stradivari held in Cremona, Italy. Mr. Greensmith was the cellist in the Tokyo String Quartet for fourteen years and is currently on faculty at the Colburn School in Los Angeles.

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

Boogie Woogie (from Roots II)

David Baker (1931-2016)

Big Sky

Joan Tower (1938 - present)

Piano Trio, Op. 24

Mieczysław Weinberg (1919-1996)

I. Prelude and Aria. Larghetto

II. Toccata. Allegro

III. Poem. Moderato

IV. Finale. Allegro moderato

INTERMISSION

Piano Trio No. 2 in C minor, Op. 66

Felix Mendelssohn (1809 - 1847)

I. Allegro energico e con fuoco

II. Andante espressivo

III. Scherzo: Molto allegro quasi presto

IV. Finale: Allegro appassionato

White Rock Concerts appreciates the generous support of Tom Lee Music and their provision of tonight's Steinway piano.



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PROGRAMME NOTES

Boogie Woogie from *Roots II* - David Baker

Born in Indianapolis, David Baker was a jazz musician through and through. He worked as a trombone player until a car accident in the 1950s that affected his *embouchure* (positioning of the mouth on the mouthpiece of a wind or brass instrument), at which point he switched to the cello. Later in life he continued performing and composing, and increasingly turned to music education, founding the jazz school at the University of Indiana in Bloomington. He received numerous commissions, honours, and awards throughout his life.

Two of the commissions he received were from the *Beaux Arts Trio*. In 1978 he wrote a piano trio for them simply called *Roots*, and in 1992 the five-movement suite *Roots II*. Boogie Woogie only provides a starting point for the fourth movement of the suite. Baker derives thematic and motivic material from an external source (not in this case an actual song, but simply a musical style) and creates something all his own. There is a kind of “openness” – suggestive of vast expanses of uninhabited land – in some of the string writing, which links to a similar quality found in the music of Copland, Roy Harris, and a number of other American composers. There are still moments where jazz breaks out, though, and elements of boogie-woogie piano style lurk in the piano part – especially the bass.

Notes by Jeff O’Kelly

Big Sky - Joan Tower (b. 1938)

Big Sky was commissioned by the La Jolla Chamber Music Society for their “SummerFest La Jolla 2000” music festival.

This slow seven-minute trio for violin, cello and piano was intended as a companion piece to a short and fast trio entitled *And... They’re Off* (which was commissioned by the Scotia Festival in Canada where I served as composer/conductor-in-residence in 1996). The common subject of these two works is horses - namely race horses. As a young girl - and like many young girls - I had an obsession with horses. When I was growing up in South America, my father bought me a racehorse. This was in Bolivia, where horses, even racehorses, were very cheap. I loved this horse and took very good care of it in our makeshift garage/stable. My obsession with horses continued into my teens when I learned to jump. More recently (and many years later), I found a partner whose main love is playing the horses!

PROGRAMME NOTES (continued)

Big Sky is a piece based on a memory of riding my horse “Aymara” around in the deep valley of La Paz, Bolivia. The valley was surrounded by the huge and high mountains of the Andes range; and as I rode I looked into a vast and enormous sky. It was very peaceful and extraordinarily beautiful. We never went over one of these mountains, but if we had, it might have felt like what I wrote in this piece.

Notes by Joan Tower

Piano Trio, Op. 24 - Mieczysław Weinberg (1919-1996)

Mieczyslaw Weinberg came from a musical family in Warsaw in the newly independent Poland; he showed prodigious talent as a pianist at an early age and was accepted by the Warsaw Conservatoire when he was only 12. He was driven east by the Nazi invasion in 1939 and his parents sending him away with his sister, who, tragically, turned back and died with their parents. After this, Weinberg seemed to lead a charmed life. He made it to Red Army lines and went on to Minsk to continue his studies. His diploma concert took place the day before the German invasion of the Soviet Union.

The Trio dates from 1945 just after this momentous period in Weinberg's life and is dedicated to his wife Natalia. The *Präludium* opens with monstrous chords announcing momentous and terrible events, the tension driven even harder by the violin's impossibly high-flying theme. This gradually winds down and the gentle if edgy *Aria* is introduced that eventually drifts quietly into the renewed tensions of the wild *marcato Toccata*, a movement driven by biting strings and a hard-edged, angular piano that makes even some of Shostakovich's *Scherzos* seem quite restrained.

The *Poem* opens with solo piano in the same vein until the music sinks to a strange duo of *pizzicato* violin with bowed cello, before the full trio take up the sad tune. This gradually increases in intensity before slowly returning to the quiet string duo with roles reversed. The extraordinary *Finale* is outwardly a theme and variations but it somehow incorporates a full fugue (begun by the cello), a *toccata* and, finally, a recapitulation of the opening *Präludium* and *Aria*, that winds down to a moving lyricism that surely recalls the dedicatee. A hushed coda follows with solemn piano chords and floating strings leading to an elegiac *diminuendo*.

Notes from West Cork Music

PROGRAMME NOTES (continued)

Piano Trio No. 2 in C minor, Op. 66 - Felix Mendelssohn

Mendelssohn's short life was crowded with achievements, beginning with the great Octet that he composed at the impossibly young age of 16. At 20 he conducted a widely heralded revival of Bach's St. Matthew Passion that precipitated the 19th-century's rediscovery of Bach's music. At 26 he was appointed director of the renowned *Leipzig Gewandhaus* orchestra. He founded the Leipzig Conservatory, mentored young musicians, and performed as a brilliant pianist throughout Europe, all the while composing prolifically. Amiable and gracious, he was lionised by everyone from Queen Victoria to the female admirers who, after one concert, grabbed his handkerchief and shredded it to have mementos of the event.

By 1844 the years of whirlwind activity had begun to take their toll. Tired, Felix retired with his family to Frankfurt, where he was able to devote most of the next year to composing. The rewarding results include the superb *C Minor Piano Trio*; a work that wonderfully demonstrates his inexhaustible melodic gifts, his technical mastery, and the distinctive way he melded classical form with romantic spirit.

The *Trio* is an intense and impassioned work. Mendelssohn sets the tone with the restless rising and falling *arpeggios* with which the *sonata*-form first movement opens. The entire movement grows out of this arching figure, which Mendelssohn manipulates rhythmically and contrapuntally in striking ways. As one example, at various points the opening motif is played staccato, or over triplets, or as a brief canon, or at half speed. While there are tranquil stretches, especially in the development section with its focus on the melodious second theme, for the most part the movement surges with explosive energy. Mendelssohn follows this fiery opening with two signature movements: a lyrical *Andante* that has the lilt and charm of one of his *Songs without Words* and featuring a lovely violin-and-cello duet; and a fleeting, scurrying *Scherzo* of the kind he invented in the *Octet*. The intensity of the first movement returns in the *Finale*. It begins dramatically with the cello's leap of a ninth (an unusual interval for Mendelssohn); includes the surprise appearance of a Lutheran *chorale*; and ends with a jubilant major-key *coda* - a celebratory conclusion that brings the *Trio* to a thrilling close.

The *Trio* was the last chamber work published during Mendelssohn's lifetime. A year later, grief-stricken at the sudden death of his sister Fanny, he died at the age of 38.

Notes by Barbara Leish

HONOURING GEORGE ZUKERMAN



The wonderful legacy of White Rock Concerts is owed to the vision and energy of our founder, George Zukerman. With his passing in February, we have entered another era.

We remind and encourage all our members to generously support the George Zukerman Memorial Fund established at the UBC School of Music. A link to the Memorial Fund can be found on our website homepage.

By supporting today's emerging artists, you help sustain the future of White Rock Concerts and continue George's remarkable legacy.

2023 – 2024 SEASON MEMBERSHIP RENEWALS UNDERWAY

A reminder that our renewal deadline is May 31, 2023, after which memberships will be opened up to our waitlist and general public.
Adults = \$175 Students (< 25 yrs) = \$60

We encourage everyone to purchase their subscriptions through our online option. Details are on the "Subscriptions" page of our website. By subscribing online, you help make our Society more environmentally sustainable and reduce demands on our volunteer resources.

For those preferring to renew by completing a form and payment by cheque (no cash), please use the form attached to your 2023-2024 Season Brochure or download one from the link on our Subscriptions page. Mailed-in renewals must reach us by May 31st.

For the convenience of those renewing by form and cheque, a dropbox is available in the lobby at tonight's concert.

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ANNUAL GENERAL MEETING
MONDAY, JUNE 5, 2023 at 7:00 PM

Members are invited to attend the Annual General Meeting to be held at:


White Rock Baptist Church, Fireside Room
1657 140th Street, Surrey, BC
(access via central doors on south side of church building)

The meeting will cover the essential business of White Rock Concerts Society as required by our Bylaws, including approval of financial statements, a budget, and the election of directors and officers.

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