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CONCERTS

SINCE 1956

2023-2024 SEASON

**CELLISSIMO!**

WITH CAMERON CROZMAN, CELLO

*and the John Avison Chamber Orchestra  
conductor, Leslie Dala*

SATURDAY, JANUARY 27, 2024

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## BIOGRAPHY - CAMERON CROZMAN



“With a rich imagination and a keen mind” (Diapason Magazine), Canadian cellist Cameron Crozman leads an active performing career as a soloist and chamber musician in Canada, the USA, and Europe. An avid collaborator and chamber musician, Cameron shares the stage with eminent artists such as James Ehnes, Augustin Hadelich, Louis Lortie, Gérard Caussé, James Campbell, and members of the Ébène, New Zealand, and Penderecki String Quartets.

Winner of the 2021 Canada Council for the Arts Virginia Parker Prize, the Council’s largest award for emerging classical musicians, Cameron was CBC/Radio-Canada’s 2019 Classical Revelation artist and a laureate of Gautier Capuçon’s Classe d’Excellence at the Louis Vuitton Foundation in Paris. Passionate about teaching the next generation, he has been invited to give masterclasses at the Académie Rainier III in Monaco, Mount Royal University Conservatory in Calgary, Lawrence University (Wisconsin), University of Montreal, Victoria Conservatory, and the Langley Community Music School among others.

Deeply committed to innovation in classical music, Cameron constantly imagines new ways to share his art with the world. He is active in leading projects commissioning and premiering new music by some of Canada’s most recognized composers including Alexina Louie, Allan Gordon Bell, Liam Ritz, James O’Callaghan, and Kelly-Marie Murphy.

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## PROGRAMME

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**Cello Concerto No. 4 in C Major, G. 477**      **L. Boccherini (1743-1805)**

- i. Allegro*
- ii. Adagio*
- iii. Allegro*

**Symphony No. 29 in A Major, K. 201/186a**      **W. A. Mozart (1756-1791)**

- i. Allegro moderato*
- ii. Andante*
- iii. Menuetto: Allegretto – Trio*
- iv. Allegro con spirito*

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## INTERMISSION

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**Cello Suite No. 3 in C Major, BWV 1009**      **J. S. Bach (1685-1750)**

- i. Prelude*
- ii. Allemande*
- iii. Courante*
- iv. Sarabande*
- v. Bourrée I / II*
- vi. Gigue*

**Cello Concerto No. 2 in D Major**      **F. J. Haydn (1732-1089)**

(Hob. VIIb/2, Op. 101)

- i. Allegro moderato*
  - ii. Adagio*
  - iii. Rondo (Allegro)*
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*Paula Kremer, conductor*

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## PROGRAMME NOTES

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### **Cello Concerto No. 4 in C Major, G. 477 - L. Boccherini**

Born in Lucca, Italy, in 1743, Luigi Boccherini began studying the cello at an early age with this father. At age 13, he was sent to Rome to study cello and learn composition under G.B. Costanzi. At age 16, he was already solo cellist at the Imperial Theatre in Vienna, where he met Gluck, who became his ardent supporter.

In 1760 he published his Opus 1. In 1765, together with his friend violinist Filippo Manfredi, Pietro Nardini and Giovanni Maria Cambini, they formed the first known string quartet, touring Europe. The quartet ended up in Madrid, where Boccherini was to remain until his death in 1805. Sadly, the last years of his life were difficult and he died in near poverty.

Over the course of his career, Boccherini produced nearly 600 works, making him the most prodigious Italian composer of instrumental music of his generation.

*Adapted from notes by Dimitry Markevitch*

### **Cello Suite No. 3 in C Major, BWV 1009 - J. S. Bach**

The Third Cello Suite, in C major, is probably the most sonically sensuous of Bach's six cello suites. The standard cello tuning - C, G, D, A - makes drones and double stops (playing on two strings simultaneously) relatively easy in the key of C, and allows extra resonance from open strings.

Bach responded to this acoustic opportunity with warm, spacious, extroverted music. His tunes are based on scales and broken chords, clearly indicating the harmony an accompaniment would have supplied in other media. The grand *prelude* begins with a scale and broken chord, running down two octaves, then back up the scale. Bach plays with the shifting patterns that emerge from his steady stream of 16th notes, arriving at an extended passage of harmonies gliding over a repeated open G. It closes with a rich *cadenza* full of four-note chords, combining maximum reverberation and rhetorical impact.

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## PROGRAMME NOTES (continued)

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The sound of open strings and double stops, and the rhythmic play of cross-accented patterns continue in the ensuing dances. The *allemande* is stately and wide-ranging, and the *courante* is an exercise in athletic elegance. As with all of the Cello Suites, the *sarabande* is the heart of the matter, here a luxurious palace of sound, the second half expressively expanded to twice the length of the first half of the dance. The rustic *bourrées* stamp heartily, and the leaping *gigue* ends the suite with comic acrobatics.

*Notes by John Henken, LA Phil*

### **Cello Concerto No. 2 in D Major, G. 477 - F. J. Haydn**

Franz Josef Haydn was an Austrian composer of the classical period and instrumental in the development of chamber music, such as the string quartet and piano trio. His contributions to music have led him to be called the “Father of the Symphony” and “Father of the String Quartet”. Haydn spent much of his career as a court musician for the wealthy Esterházy family at their castle.

The Cello Concerto No. 2 had its premiere in London in 1784, more than 20 years after Haydn’s first and only other cello concerto (in C major). Its authenticity was debated for a long time but was finally settled when Haydn’s autograph score was discovered in 1951.

In the first movement, the tone is leisurely and soothing. However, the piece soon enters the development phase where another theme, building upon the opening theme, is discovered. Finally, the recapitulation returns to the main theme. In the second movement, the key shifts to A major. The tempo marking, *Adagio*, is slower than many of Haydn’s slow movements which are typically marked *Andante*. In the middle of the second movement, there is an episode in the rather distant key of C major. The final movement, in *Rondo* form, is the shortest of the concerto. It features an episode in the dominant key of A major and a more sombre digression in D minor. The work ends in a rather cheerful affirmation, less overtly virtuosic than Haydn’s first cello concerto.

*Notes adapted from Wikipedia*

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MLA | SURREY-WHITE ROCK  
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