



WHITE ROCK
CONCERTS

SINCE 1956

===== 2024-2025 SEASON =====

CARION WIND QUINTET

SATURDAY, FEBRUARY 22, 2025

BIOGRAPHY



CARION'S fresh approach to chamber music has brought acclaimed performances in Europe's most prestigious festivals like Rheingau Festival, Kissinger Sommer, Beethovenfest Bonn, Bergen Festival, Tonhalle MAAG as well as earning standing ovations from audiences of the USA, South America and the Far East. CARION has released six critically acclaimed CDs – including stellar reviews from Gramophone and BBC magazine, awards from Danish radio and best classical album of 2015 on iTunes. But nothing compares to their trend setting music videos on YouTube that continue generating views counted in millions, with their landmark performance of Ligeti's Six Bagatelles being used as an example and a reference recording to music students worldwide.

BIOGRAPHY (cont.)

The ensemble is well founded in the established wind quintet works, but has received most favourable critique for their interpretation of Carl Nielsen, Jacques Ibert, Paul Hindemith, Pēteris Vasks and especially the Six Bagatelles by György Ligeti. Carion has worked with contemporary composers like Jeppe Just, Renāte Stivriņa, Andris Dzenītis, Britta Byström and Anders Nordentoft. The innovative and colorful programming of the ensemble is made possible by the talent of CARION's own horn player, David M.A.P. Palmquist, who has arranged much of the music for this wind quintet.

MEMBERS

DÓRA SERES, flute

Dóra is an active soloist, chamber, and orchestral musician. She enjoys cooking Hungarian food and traveling to warm places. She lives with her husband and two children in Malmö, Sweden.

EGILS UPATNIEKS, oboe

Outside of Carion, Egils plays Principal Oboe in Latvian National Symphony orchestra. He enjoys sports and outdoor activities in his free time, especially hunting. He lives in Riga with his wife and two children.

MAX OPFERKUCH, clarinet

Substituting for Egīls Šēfers, Carion's usual clarinetist, Max hails from sunny San Diego, and is currently second clarinetist at the San Diego Symphony. He enjoys an active career as a soloist as well as a chamber and orchestral musician.

BIOGRAPHY (cont.)

DAVID M.A.P. PALMQUIST, horn

David is our master arranger. Many years ago he was Principal Horn in some danish orchestras and was Director of Music with the Royal Military Band in Copenhagen 2016-22. He lives in Øster Ulslev.

NIELS ANDERS VEDSTEN LARSEN, bassoon

Niels Anders is one of the most talented Danish bassoonists, and is an avid chamber musician and pioneer of contemporary music. He also enjoys teaching students, likes roasting his own espresso beans and enjoying good times with his wife and three daughters in their lovely Copenhagen home.

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PROGRAMME

Quintet in E-flat Major, Op. 103

Ludwig van Beethoven
(arr. David M.A.P. Palmquist)

I. Allegro

II. Andante

III. Menuetto

IV. Finale/Presto

Concerto No 2. in A minor, BWV 593

Johann Sebastian Bach
(arr. Mordechai Rechtmann)

I. Allegro

II. Adagio

III. Allegro

INTERMISSION

Klezmer Dances

Gene Kavadlo

I. Khosidl

II. Freylekh

Romanian Folk Dances

Béla Bartók
(arr. David M.A.P. Palmquist)

I. Der Tanz mit dem Stabe

II. Brâul

III. Der Stampfer

IV. Tanz aus Butschum

V. Rumänische Polka

PROGRAMME

Belle Epoch en Sud America

I. El Porsche Negro - Tango

II. Traumreise nach Attersee – Vals Paulista

III. Requinta Maluca - Chorino

Júlio Medaglia

Overture from *Banditenstreiche*

Franz von Suppé
(arr. David M.A.P. Palmquist)

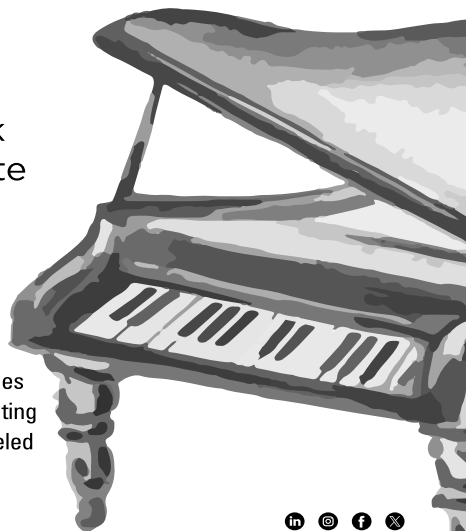


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PROGRAMME NOTES

Quintet in E-flat Major, Op. 103

Ludwig van Beethoven (1770-1827)

(arr. David M.A.P. Palmquist)

The Octet in E flat major, Op 103, originally styled ‘*Parthia dans un Concert*’, was probably written for the excellent Harmonie of Elector Maximilian Franz, Beethoven’s patron in Bonn. The Octet was substantially revised in Vienna and completed in 1793. The only surviving autograph, on Viennese paper, is a working manuscript with many corrections. It was eventually published by Artaria only in 1830 and thus acquired another misleadingly late opus number. The autograph suggests that Beethoven originally intended the *Rondino* in E flat major, WoO25, as part of the Octet, since he began to write it on the page following the *Menuetto* but only got as far as writing the clef signs and the opening theme in the first horn part before abandoning the movement in favour of the *Presto* finale. The Octet underwent further revision in 1795 and was published as the String Quintet in E flat major, Op 4, the following year.

The music itself is light yet subtle, more rough-edged and abrupt in character than Mozart. Despite its title, the *Menuetto* is one of the earliest examples of Beethoven’s predilection for replacing the minuet with a more untamed and light-hearted *scherzo*. Like the *Rondino*, the Octet is notable for its high-flying, virtuoso writing for the horns, an instrument for which he had clearly established an early understanding. *Arpeggios* were something of a second horn visiting card and feature dramatically towards the end of the opening movement. This kind of writing is typical of the figures illustrated in such tutors of the period as Heinrich Domnich’s *Méthode de Premier et de Second Cor* of 1808. Composers and arrangers of *Harmoniemusik* variously allocated the principal voice to oboe or clarinet; in the Octet the oboe takes the lead in the first three movements, partnering the bassoon in an operatic duet in the *Andante*; the ensemble colour changes abruptly when a virtuoso clarinet is unleashed to lead the *Finale*.

Notes by Colin Lawson

PROGRAMME NOTES

Klezmer Dances

Gene Kavadlo

Klezmer, a Yiddish compression of the Hebrew-Aramaic words for tool or instrument (“kley”) and song or music (“zemer”), literally means musical instrument, although its application also extended to the musicians. What we now refer to as klezmer music arose from the Ashkenazi or Eastern European Jewish communities of the 18th and 19th centuries. The sacred, modal cantorial chant of the synagogue serves as klezmer’s roots with strong influences from the Roma (Gypsies) and others with whom the klezmerim performed and through whose lands they traveled. As Jews emigrated from Europe especially during the late 19th and early 20th centuries, klezmer came with them.

Though rarely if ever explicitly identified as such, klezmer music enjoyed huge popularity in the first few decades of the recording industry, from the 1890s into the 1940s. With the “world music” movement beginning in the 1970s, klezmer found itself in the middle of a revival that has yet to abate.

Gene Kavadlo was principal clarinetist of the Charlotte Symphony in North Carolina from 1975 to 2018, and formed the quartet Viva Klezmer in 1984. *Klezmer Dances* is Kavadlo’s set of four traditional dance movements, adapted for woodwind quintet by horn player Adam Lesnick. Two of the dances are on this program. *Khosidl* is a relatively stately circle or line dance in 2/4 or 4/4 time, named for the Hasidim who often performed it. *Freylekh* (Yiddish for joyous or festive) is probably the most common klezmer dance form, yet it has one of the most distinctive structures, ABCB.

Notes by Jay Weitz

PROGRAMME NOTES

Romanian Folk Dances

Béla Bartók (1881 - 1945)
(arr. David M.A.P. Palmquist)

Bartók originally composed his Romanian Folk Dances as a suite of six short piano pieces in 1915. He later orchestrated it for small ensemble in 1917. This evening's version is further adapted in this arrangement for wind quintet.

It is based on seven Romanian tunes from Transylvania, originally played on fiddle or shepherd's flute. The original title was "Romanian Folk Dances from Hungary" but was later changed by Bartók when Transylvania became part of Romania in 1920.

Notes adapted from Wikipedia

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PROGRAMME NOTES

Belle Epoch en Sud America

Júlio Medaglia (b. 1938)

Born in São Paulo, Júlio Medaglia is a Brazilian composer, arranger and conductor. He wrote *Belle Epoch en Sud America* in 2002 as a suite for wind quintet for the Bläserquintett of the Berlin Philharmonic, who have recorded the work and play it on tour.

Notes adapted from Wikipedia

Overture from *Banditenstreiche*

Franz von Suppé (1819 - 1895)
(arr. David M.A.P. Palmquist)

Austrian composer, Franz von Suppé, is notable for his four dozen operettas, including the first operetta to a German libretto. Although the bulk of Suppé's operettas have sunk into relative obscurity, the overtures have survived and remain popular in concert halls and recordings. Some have been used in a variety of soundtracks for movies, cartoons, advertisements, etc. Here it has been adapted in an arrangement for wind quintet. His one-act comic opera *Banditenstreiche* (usually translated as "The Jolly Robbers") was first performed in 1867. In the overture, Suppé uses all the qualities that made him so well loved by a wide audience. The appealing music is brimming with unexpected ideas and written in a light and fluid style, including elements of elegant arias and ensembles, Viennese waltzes and ballet music. The overture contains many highlights from the operetta itself.

Notes adapted from Wikipedia

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.

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