

WHITE ROCK
CONCERTS

SINCE 1956

2024-2025 SEASON

STRINGS AND HARP

WITH THE
JOHN AVISON CHAMBER ORCHESTRA,
CONDUCTOR ROSEMARY THOMSON,
AND HAPIST LANI KRANTZ

SATURDAY, OCTOBER 19, 2024

BIOGRAPHY

Lani Krantz is a graduate of the University of British Columbia music performance program. A 3rd generation professional freelancer, Lani performs across British Columbia for events, chamber music performances and in solo concerts that focus on many genres from Classical to Celtic to Jazz.

She has been Principal Harpist with the Vancouver Island Symphony since 2005 and plays regularly as an extra with the Vancouver Symphony Orchestra and local orchestras in British Columbia. She has performed in support ensembles for artists such as Josh Groban, Andrea Bocelli, Johnny Mathis and more, and her playing can be heard on soundtracks with the Vancouver Film Orchestra and for the National Film Board of Canada. As an orchestra soloist, Lani has performed the Mozart Concerto with flutist Carol Dymond, and William Alwyn's beautiful Lyra Angelica for harp and string orchestra with the Vancouver Island Symphony.

Lani is a member of the acclaimed Winter Harp and in 2021 added the role of producing and managing the ensemble. Lani's collaboration with Erhu player Rong Jun and composer Jin Zhang has been showcased in many events; most notably, the Sound of Dragon Festival and the World Harp Congress.

Lani is passionate about education and community engagement. She is currently studying Early Years Education at the University of British Columbia focusing her learning on early years music.

BIOGRAPHY

She is a harp instructor at the Vancouver Academy of Music, the VSO School of Music and Douglas College. Lani sits on the board of the WCHS, the BC Chapter of the American Harp Society. She also holds ‘Mom’ on her list of titles and is happily joining her son as he travels on his own education journey.

Rosemary Thomson is a Canadian conductor and chorus master and has served as principal conductor of the Okanagan Symphony Orchestra since 2006. She has been active as a guest conductor for a large number of Canadian orchestras, including opera companies, and recently made her conducting debut with Vancouver Opera in 2022 and will return there in 2024. Rosemary serves as a regional director for the Canadian Music Centre and sits on the Advocacy and EDI committee with Orchestras Canada.

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

CONDUCTOR ROSEMARY THOMSON,
AND HARPIST LANI KRANTZ,
WITH THE JOHN AVISON CHAMBER ORCHESTRA

Violin 1: Mark Ferris, Domagoj Ivanovic, Ken Lin, Ji In Kim
Violin 2: Rebecca Ruthven, Shang Ko Chan, Sufan Yu
Viola: Roxi Dykstra, Sarah Kwok
Cello: Harold Birston, Ashton Lim
Bass: Maggie Hasspacher

Holberg Suite, Op. 40

Edvard Grieg

I. Praeludium
II. Sarabande
III. Gavotte
IV. Air
V. Rigaudon

Adagietto from Symphony No. 5

Gustav Mahler

Baroque Flamenco for solo harp

Deborah Henson Conant

INTERMISSION

PROGRAMME (CONT.)

Fantasia on Greensleeves

Ralph Vaughn Williams

Serenade for Strings in E major, Op. 22

Antonín Dvořák

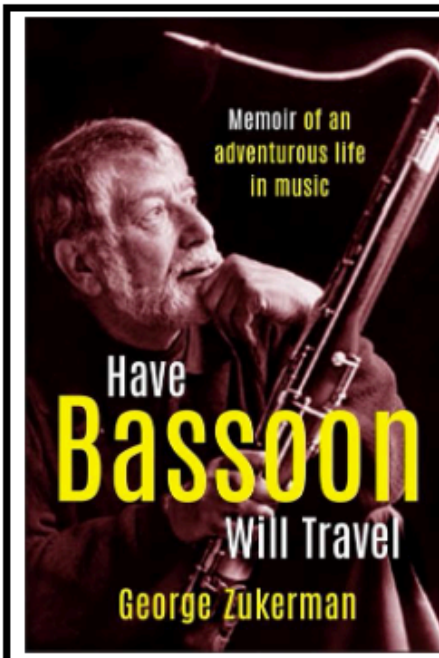
I. Moderato

II. Tempo di Valse

III. Scherzo. Vivace

IV. Larghetto

V. Finale. Allegro vivace



White Rock Concerts members, past and present, will fondly remember George's delightful stories and colourful anecdotes from his life and career as both a renowned bassoon virtuoso and an impresario who brought classical music and touring artists to many small towns across Canada.

Founded in 1956, White Rock Concerts is a legacy of his pioneering vision.

George's memoir will delight his many admirers and is available locally through Black Bond Books and Book Warehouse.

PROGRAMME NOTES

Holberg Suite, Op. 40

Edvard Grieg

The Holberg Suite, Op. 40, subtitled “Suite in olden style”, is a suite of five movements based on 18th century dance forms. It was written in 1884 to celebrate the 200th anniversary of the birth of Dano-Norwegian humanist playwright, Ludvig Holberg.

It exemplifies 19th century music which makes use of musical styles and forms from the preceding century. It was originally composed for the piano, but a year later was adapted by Grieg himself for string orchestra. The suite consists of an introduction and a set of dances, and attempts to echo as much as was known in Grieg’s time of the music of Holberg’s era.

Notes adapted from Wikipedia

Adagietto from Symphony No. 5

Gustav Mahler

The fourth movement of Gustav Mahler’s hugely scaled fifth symphony, marked *Adagietto*, is probably performed as a stand-alone work more often than any other single symphonic movement. Time seems to stop when we hear it. It is an exquisitely poetic meditation on the deepest sensations of feeling alive in the universe, of having a place in the boundlessness and beauty of divine creation. It is also, quite possibly, a love song without words. And within the larger musical context of the symphony itself, it is an expression of infinite serenity surrounded by fevered searching.

From Notes by Michael Clive

Baroque Flamenco for solo harp

Deborah Henson Conant

Baroque Flamenco is one of my most famous and fiery pieces, but it wasn’t always. The first time I heard the melody, it was in a *Minuet* by Jean-Jacques Rousseau, found in one of my first harp books under the title “Minuet in A Minor”.

PROGRAMME NOTES (CONT.)

I fell in love with the melody and started improvising on it, first in a Baroque style and then, over time, I started adding rhythm to the variations. Little by little, the piece became a conversation of styles: the melody was Baroque, but the variations took on a Latin rhythmic character.

Then, one day, packing up my gear in a rock club in Berlin, and hearing Ottmar Liebert's "Nuevo Flamenco" on the house sound system, I had a revelation: "Wait a minute!" I yelled at myself over the music, "The harp ... the HARP ... is just a big GUITAR!"

By which I meant: there's a whole other instrument here, not just the strings, but the sound box as well. I started experimenting, and created a cadenza for the piece that included my best imitation of a flamenco troupe, from strums and slaps to foot stomps – all created on the strings and soundboard of the harp. Thus was born "Baroque Flamenco", which morphed from a sweet, haunting minuet into a fiery tour-de-force.

Notes by the composer, 2017

Serenade for Strings in E major, Op. 22

Antonin Dvorák

This is one of the composer's most popular orchestral works, composed in just two weeks in May 1875. The piece premiered in Prague on 10 December 1876.

The Serenade is aptly titled, since at least four of its five movements (the second of which is a waltz) display an elegant touch, suggestive of gracious living accompanied by "serenading" in the stately home of some 18th century aristocrat. This work combines cantabile style (first movement), a slow waltz (second movement), humorous high spirits (third movement), lyrical beauty (fourth movement) and exuberance (fifth movement).

Notes adapted from Wikipedia



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