

White Rock Concerts *Presents*

**Jack Glatzer
& Dietmar Schmuecker**

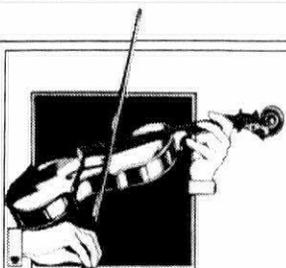


Friday, March 9, 2001

Our Next Concert -

The Nathaniel Dett Chorale

Friday, April 6, 2001



White Rock Concerts

2001 - 2002 Season

Renewals will be accepted at this Concert.

*You may also renew at the next concert
or by mail.*

Remember to Renew Early to avoid disappointment.

We expect another sold-out season.

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Programme

Wolfgang Amadeus Mozart
[1756 - 1791]

**Sonata no. 15 for piano and violin,
in Bb Major, K. 454**

Largo-Allegro, Andante, Allegretto

Johann Sebastian Bach
[1685 - 1750]

**Partita in E Major,
[for unaccompanied violin]**

Preludio, Loure, Gavotte en Rondeau, Two Minuets, Bourée, Gigue

Nicolo Paganini
[1782 - 1840]

**Caprices. numbers 13, 15, 9 and 24
[for unaccompanied violin]**

Intermission

Johannes Brahms
[1833 - 1897]

**Sonata no. 3 for violin and piano,
in d minor, Op. 108**

Allegro, Adagio, Un poco presto e con sentimento, Presto agitato

Pablo de Sarasate
[1844 - 1908]

**Two pieces for violin and piano
Romanza Andaluza, Op. 22, no. 1
Caprice Basque, Op. 24**

Programme Notes

Wolfgang Amadeus Mozart: Sonata in B-flat Major (K. 454)

Mozart wrote over forty violin sonatas. To put it more accurately, he wrote over forty sonatas for piano and violin. Although this work is one of his later sonatas for this combination of instruments, it is still very much a piano work. Nonetheless, it is seems clear that by the time he created his K 454, the individuality and importance of each of the two instruments has emerged in Mozart's remarkable musical vision. It is interesting to consider that Mozart was probably equally capable of playing either part. [Presumably not at the same time]

Johann Sebastian Bach: Partita in E Major

In 1717 Bach took on the post as Kapellmeister at Cothen, requiring him to lead an orchestra of eighteen players in concerts of orchestral and chamber music. He was also expected to write new music for these performances. The very nature of the position sent him in a new direction musically. He ceased writing for the organ and composed chamber music, including concertos, and six masterworks for the violin. This piece is among those works.

Nicolo Paganini: Caprices numbers 13, 15, 9, and 24

Paganini's performance and personae were so prodigious that a superstitious and romantic Europe soon attributed to him supernatural powers.

He was said to have given his soul to the Devil to attain his unearthly skill. People imagined that they could see the hand of the Devil on his arm as he performed bow strokes that had previously been thought impossible. Members of his audiences pinched him to see if he were really made of flesh and blood like other "mere mortals". Today, if we feel these stories are outrageous, we only have to remember that following his death, it took 28 years and 8 re-burials before his body was finally laid to rest in consecrated ground! There was never a violinist - or even a musician - like Paganini.

Caprice no. 13 supposedly represents the devil's laugh, with a middle section, which displays the remarkable velocity of string changes.

Caprice no. 15 is a melancholy melody in octaves, varied with many delicate arabesques. Here the middle section shows flying staccato and ricochet bow strokes.

Caprice no. 9 is known as "The Hunt". In it one can hear the rhythm of horses, imitations of flutes and horns, and even a trumpet call - followed by a series of rapid bow strokes which supposedly represents the scurrying of the hunted rabbits!

Caprice no. 24 is certainly Paganini's masterpiece. The famous theme is followed by many short variations, each one demonstrating another aspect of Paganini's virtuosity.

Johannes Brahms: Sonata No. 3 for violin and piano, in D minor, Op. 108

Brahms wrote only three sonatas for the violin. This work, the last of the three, was dedicated to the pianist and conductor Hans von Bülow. Contemporary critics suggested that the work may have been a many-sided character study of Bülow, - vehement in the first movement, charming in the second, contemplative in the third and impetuous in the last movement.

Pablo de Sarasate: Two pieces for violin and piano

Pablo de Sarasate was a great Spanish virtuoso. As a young boy, he became the protégé of the Queen of Spain who invited him to the Palace in Madrid, and who later gave him a precious Stradivarius. His compositions are almost entirely based on his native Spanish folklore. The arrangements often show his great virtuosity in the tradition of Paganini who preceded him by nearly half a century.

Romanza Andaluza is a passionate and sad dance from the South of Spain. There is a great ringing quality in the double stops, which are in the centre of the piece.

Caprice Basque is in two parts. First there is a dance rhythm which is repeated, almost obsessively. Then follows a gentle folk melody, theme of a series of superb variations that follow. The violin becomes a kaleidoscope of Spanish instruments [an idea acquired from Paganini!] - guitar, horns, pipes, even hand clapping. The piece ends with a frenzied coda.

Jack Glatzer

Jack Glatzer was born in Dallas, Texas. He began the study of the violin at the age of five and at thirteen gave his debut recital. A year later he appeared as soloist with the Dallas Symphony under Walter Hendl. When he was seventeen Glatzer won first prize in violin in the nation's most important competition for young musicians, the Merriwether Post Competition in Washington, D.C. and subsequently performed the Brahms Concerto with the National Symphony under Howard Mitchell. Of this performance the Washington Post wrote: "Glatzer, electing to play one of the greatest tests of violin literature, gave it with real musicality. He put real music making into his authoritative reading. He has already the marks of a real musician and a fine violinist."

Glatzer regularly makes concert tours around the world. He has played on every continent and in over forty countries. He has performed in some of the world's most prestigious venues such as the National Arts Centre, Ottawa, the Sydney Opera House, the Hong Kong Arts Centre, the Centro Colon in Madrid, the Fundacao Calouste Gulbenkian, Lisbon and the South Bank, London.

Glatzer's particular interest is the unaccompanied repertoire for the violin; he is

celebrated not only for his interpretations of Bach, Paganini, and Bartok, but also for his performances of Locatelli, Roman, Ysaye, Bloch, Stravinsky, Elgar, Rochberg and Sculthorpe. He is one of the very few violinists to perform all 24 Caprices of Paganini in one concert as well as the complete solo works of Bach in a series of two concerts.

Among his recordings are the violin works by the Portuguese composer, Claudio Carl, violin sonatas by Canadian composers Robert Turner and Sophia Eckhart-Gramatee and Trios by Debussy and Henry Cowell with the Manitoba Trio. The recording of all the Locatelli Caprices was acclaimed by **American Audio**: "A most extra-ordinary technique and with it a perfect sense of pitch, executed with never the slightest wobble - it's amazing." Of his recording of solo works by Bartok, Bloch and de Sousa, the prestigious Strad wrote: "An impressive arsenal of technical stunts is needed to negotiate the thorny 12 - tone score. Glatzer rises to the occasion through his ease in executing musical tongue-twisters and his ability to make such difficult music emotionally appealing."

Dietmar Schmuecker

He has been performing in public since the age of 10. Following studies in Canada and England, he has performed in England, Germany, Australia, Canada and the U.S.A., presenting music from baroque to the contemporary. He has done concerts for Vancouver New Music, the Beethoven Society of London and the London Continuum Series. Since settling in Vancouver in 1986, he has frequently been heard in recitals, chamber concerts and concertos with orchestra. He is a passionate supporter of musical youth, both as an accompanist and as a teacher. He operates a workshop, which specializes in the restoration of grand pianos from the late 19th and early 20th century. Tonight's piano is a 1903 C. Bechstein from Berlin, restored in 1997.

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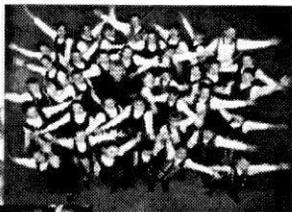


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