

White Rock Concerts *Presents*

**Rita Costanzi
Harp**



Friday, February 15, 2002

Our Next Concert:

***Angela Cheng - Piano &
The Vogler Quartet***



Friday, March 22, 2002

Meet your Executive Committee

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Programme

Variations on a Theme of Mozart	M. I. Glinka (1804-1857)
Sonatina for Harp (I q. Z. 79) Allegretto Semplice Lento Rubato Moderato Ben Ritmato	Sergiu Natra (b. 1924)
Cantos De España op. 232: Prelude	Isaac Albeniz - Costanzi (1860-1909)
Estudio V	Fernando Sor - Costanzi (1780-1839)
Rumores de la Caleta: Malaguena	Isaac Albeniz - Bruno (1860-1909)
Angels in Flight (1987) "A Triptych in Three Panels" Aspirations Sorrow Evening Abandon	Marjan Mozetich (b. 1948)

Intermission

Vers la Source dans le Bois	Marcel Tournier (1879-1951)
Rhapsodie pour la Harpe	Marcel Grandjany (1891-1975)
Introduction & Allegro For Harp, Flute, Clarinet and String Quartet	Maurice Ravel (1875-1937)

Artists

Harp: Rita Costanzi
Violins: Victor Costanzi
Mary Sokol Brown
Viola: Yariv Aloni

Cellist: Janet Stenberg
Flute: Loma McGhee
Clarinet: Francois Houle

Programme Notes

Variations on a Theme of Mozart

M. I. Glinka

We have Mikhail Ivanovich Glinka's sister, Lyudmilla Shestakova, to thank for the survival of the little set of *Variations in E flat major on a theme from Mozart's Die Zauberflöte*; it turns out that the work, which can be played on either piano or harp, was lost after Glinka composed it sometime during 1822 - 1827, and Shestakova later rewrote the piece from memory so that it might be published. 1822 was the last year of Glinka's schooling in St. Petersburg, and he was about to embark not on a musical career but rather a career as a civil servant. Glinka's *Zauberflöte Variations* are nevertheless charming, graceful, and cosmopolitan in flavor.

Angels in Flight

Marjan Mozetich

Angels in Flight is scored for Flute, Clarinet, String Quartet and Harp. This instrumentation is an extreme rarity and yet one of the crown jewels of the harp repertoire consists of this grouping; namely the Introduction and Allegro of Maurice Ravel.

In early February 1987, I began composing this piece. Above my piano I kept a Christmas card showing a detail of an angel from the "Annunciation" by the Renaissance painter Fra Filippo Lippi. While working at the piano, I was constantly drawn to its beauty and began associating it with the composition. Thus I decided to title the piece Angels in Flight. The work took the shape of 3 highly interrelated movements, which I intuitively subtitled: Aspirations, Sorrow, and Evening Abandon.

The Vancouver New Music Society commissioned Angels in Flight with the assistance of the Canada Council.

Marjan Mozetich

Maurice Ravel

Introduction and Allegro

On 11 June 1905, while vacationing with friends aboard the luxury yacht *Aimée* off the coast of Liege, Belgium, Maurice Ravel wrote to his ardent supporter and close friend Jean Marnold about his recently completed com-

position, the *Introduction & Allegro* for harp, accompanied by string quartet, flute, and clarinet:

"Dear Monsieur Marnold:

I was terribly busy during the few days which preceded my departure, because of a piece for the harp commissioned by the Erard Company. A week of frantic work and 3 sleepless Nights enabled me to finish it, for better or worse . . ."

In his haste prior to the trip, Ravel had accidentally left his manuscript of the work at his tailor's shop on Boulevard Montmartre in Paris. Ravel's friend Maurice Delage, upon being informed of the loss, went immediately to the shop. An employee told him that the owner, Monsieur Coutard, was a music lover and had personally returned the music to Edouard Ravel (the composer's brother) because he did not wish to have responsibility for such a valuable item.

While the tone of Ravel's letter suggests a speedy compositional period, the composer's avid interest in the harp predates these particular "three sleepless nights." During his student days in the class of Gabriel Faure (ca.1898), Ravel often visited his classmate Louis Aubert, whose sister played the harp. Ravel repeatedly asked her about other composers' use of the instrument and, more significantly, about untried possibilities, both of which provided a perfect background for his compositional ideas.

The importance of sound qualities and colors cannot be overstressed when considering Ravel's music. The following remark, spoken after attending a rehearsal of Erik Satie's ballet *Parade*, is particularly telling. "I do not understand a music which is not bathed in a sonorous fluid."

Laura Sherman with Jane Weidensaul

Rita Costanzi

Heralded as an "artist of immense gifts", Harpist Rita Costanzi continues to captivate audiences with the warmth, conviction and exquisite virtuosity of her playing. Recipient of the Lily Laskine Award, the ITI International Fellowship and twice the winner of the American Harp Society Competition, she has performed at the Tanglewood, Marlboro and Chautauqua Festivals, at the Sixth World Harp Congress and as a concerto soloist with orchestras across North America. Highly acclaimed for her outstanding musicianship and extensive repertoire, she pursues an active solo, chamber music and recording career. Her three compact discs - "Pastorales de Noél", "A

Ceremony of Carols" (a collaboration with the Elektra Women's Choir) and her newest solo CD, "Of Fields and Forests", a CBC production, receive great critical acclaim.

She began her musical studies under the guidance of her father, the noted violist Francis Tursi, and harpist Eileen Malone. After graduating from the Eastman School of Music with Highest Distinction and the Performer's Certificate, she continued her studies in New York with Marcel Grandjany and in Paris with Jacqueline Borot. Formerly Principal Harpist with the Vancouver Symphony, she is currently Principal Harpist with the CBC Radio Orchestra. She is on the performing faculty at the University of British Columbia, and gives Master Classes in conjunction with her solo appearances.

Her performances at "Musikfest Horwelten" in Hamburg Germany, the Glenn Gould Studio, the Chan Centre for the Performing Arts, and in many solo recitals have established her reputation as an artist of rare depth and expression. With her exceptionally well-crafted solo recitals (including premieres of works by composers such as Nikolai Korndorf as well as her own works), she continues to give new meaning to the harp as a solo instrument. *Harp and Solo*, a monologue for a harpist (a theatre piece written for her by Kico Gonzalez-Risso) has been programmed with great success. Exhibiting in this piece a new dimension of her artistry, Rita inspired a second monodrama by award-winning author and producer Don Mowatt. As a recipient of commissioning grants from the Canada Council and the BC Arts Council, Rita recently premiered the harp concerto *Variations on a Quiet Song*, by Rodney Sharman, commissioned especially for her and the CBC Radio Orchestra. A proponent of Canadian and New Music, Rita's vast repertoire encompasses over 200 works spanning five centuries. Vancouver Television introduced her in its series "Pacific Profiles" featuring prominent and unique individuals living in Vancouver, and CBC Radio's "Tapes-try" devoted a documentary to her work playing for the terminally ill. Her most recent performances include a duo with the distinguished Canadian violinist Andrew Dawes, and as a concerto soloist with the Calgary Philharmonic, the Manitoba Chamber Orchestra and the Victoria Symphony. She also continues to be featured on national broadcasts with C.B.C. Radio. Rita Costanzi is currently the Fundraising Chairperson for the Vancouver Waldorf School Performance Hall Initiative, raising funds for the construction of an acoustically superior performance space at that school located in North Vancouver. The Waldorf School was founded in Vancouver in 1970 as a part of the largest independent, non-denominational educational movement in the world. This approach to education was founded in the post World War One era and is based on a spiritual understanding of the human being.

"Rita Costanzi's playing is full of lyricism. She explores the full range of color of her instrument. Her playing has life, passion, and never loses sight of the 'long line'."

- Yo-Yo Ma

A Message From the President

The results of the survey conducted at the last concert are in and the membership is overwhelmingly in favour of a six-concert season for next year.

There were 558 responses with 524 (94%) indicating yes and 34 (6%) indicating no.

In view of such an overwhelming response in favour, your Board has made plans for a six-concert year next season.

There is even more good news, because we have been able to keep the anticipated increase in subscription fees (due to the addition of another concert) to less than we had originally anticipated – only \$11 per year, with no increase in the student rate.

Renewal of memberships for the 2002-2003 Season will take place before and during intermission at the Concerts of March 22 and April 19. Please help facilitate this by bringing your cheques, made out to White Rock Concerts, for the number of subscriptions you wish to renew. The six-Concert Series memberships will be \$66 for Adults, \$58 for Seniors and \$15 for Students. Subscriptions for new members will not be issued on these evenings, but completed forms (from brochures to be available March 22) and payment by cheque will be accepted. Memberships will be mailed out to these new members, (subject to availability) in the order of their receipt, after the period set aside to allow current members to first renew.

Next season promises to be one of the best ever, featuring an excellent array of artists. The season will include performances by distinguished violinist Andrew Dawes and pianist Jane Coop, performing Beethoven Violin Concertos, the Gryphon Trio (playing the Beethoven Archduke Trio), the Manitoba Chamber Orchestra, our Artistic Director and Bassoonist George Zukerman, the Borealis String Quartet and 'cellist Yegor Dichkov playing the Schubert 'cello quintet and rising Canadian soprano Susan Platt.

Be sure to renew at the next concert to ensure your seat.

On a sad note, I note the passing on December 31, 2001, of our beloved Board member David Clarke. His good humour and ready smile will be deeply missed by all of us.

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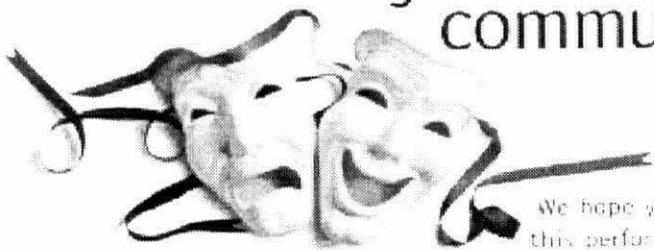
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