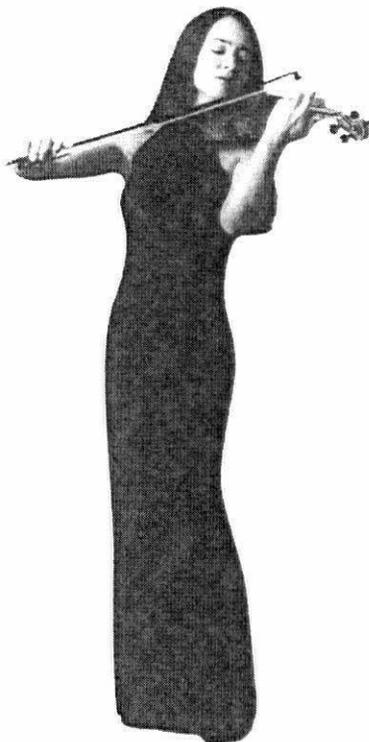


# White Rock Concerts *Presents*

## Via Salzburg

Featuring the Seiler String Orchestra  
under the direction of Mayumi Seiler  
guest artist, Benjamin Butterfield, tenor



*Friday, March 12, 2004*

# *The Orchestra*

## VIOLINS

Mayumi Seiler  
Benjamin Bowman  
Zsolt Eder  
Matilda Kaul  
Csaba Koczó  
Akemi Mercer  
Aisslinn Nosky  
Julia Wedman

## VIOLAS

Emily Eng  
Max Mandel  
Yoseph Tamir

## CELLOS

John Marshman  
Carina Reeves

## DOUBLE BASS

Nicolas Lessard



Canada Council  
for the Arts

Conseil des Arts  
du Canada

## Programme

Wolfgang Amadeus Mozart  
(1756-1791)

Divertimento in F Major, K 138

*Allegro, Andante, Presto*

Imant Raminsh  
(1943-)

Singing Songs of Sorrow, Songs of Joy

*[especially commissioned by the Canada Council for the 2004  
Western tour of Via Salzburg]*

Gerald Finzi  
(1901-1956)

Farewell to Arms, Op. 9

**Mr. Butterfield & Ms. Seiler**

## Intermission

Ralph Vaughan Williams  
(1872-1958)

"Along the Field" Cycle of Songs  
for Tenor and Violin

**Mr. Butterfield and Ms. Seiler**

Felix Mendelssohn  
(1809-1847)

String Sinfonia No. 9 in C Major

## Programme Notes

### **Divertimento for Strings, in F Major K 138**

**Wolfgang Amadeus Mozart (1756 - 1791)**

By the time the 16-year old Mozart composed this enchanting divertimento and two more like it in Salzburg during the spring of 1772; he had added a wealth of experience to his astonishing natural gifts. Little wonder then that they display such assurance in addition to effortless grace. The works were probably written before a trip to Italy where he hoped they would enhance his reputation. With that in mind, Mozart took care to give the Divertimento the graceful, melodious style then fashionable abroad. Their balance of chamber and symphonic elements ensures that they provide refreshment and entertainment through either approach.

### **Singing Songs of Sorrow, Songs of Joy**

**Imant Raminsh (1943 - )**

*Commissioned by Via Salzburg, with the assistance of the Canada Council*

This is the second suite of folk song arrangements for strings written for Mayumi Seiler, and Via Salzburg. Imant Raminsh always returns to the well-spring of his native Latvian folk song heritage. Indeed, Latvians have traditionally marked all of life's major experiences through song. It is not surprising that their break from the Soviet Union was dubbed the "Singing Revolution". This particular suite celebrates Childhood and Youth, but also laments war, and finds ultimate comfort in the gentle rocking of water.

### **Farewell to Arms, Op 9**

**Gerald Finzi (1901 - 1956)**

Finzi's life overlapped that of Holst and Britten. It was a shining era for British composers. Like Britten, Finzi demonstrated an outstanding talent for setting words, and a deep understanding of writing for strings. Farewell to Arms, consisting of a poignant introduction and aria, plays to both these strengths. The texts come from poems by Ralph Knevet (1600 - 1671) and George Peele (c. 1558 - 1597). The emotions that the poems share - a rejection of war, the fragility of life - made them natural partners.

**Along the Field, Songs for Tenor and Violin**  
**Ralph Vaughan Williams [1872-1958]**

These songs for solo violin and Tenor display an amazing diversity of musical subtleties and poignant imagery. The range of styles throughout this song cycle is intimately tied to Vaughan Williams' sense of musical colour as reflected in his passionate love for the works of 16th Century English composers, and his life-long interest in collecting folk songs. As with his later [and better known] cycle "On Wenlock's Edge", the texts for *Along the field* were taken from Housman's, *A Shropshire Lad* (1896) and *Last Poems* (published posthumously). The simplicity of these poems is touchingly maintained in this cycle because of Vaughan Williams' essential "Englishness" which lies deep within the soul and heart of the music.

**String Sinfonia No. 9 in C Major**  
**Felix Mendelssohn (1809 - 1847)**

In 1950, the manuscripts of 13 previously unknown Sinfonias for strings were discovered in the State Library of East Berlin. Mendelssohn composed them between his twelfth and fourteenth years. These progressively assured pieces may have come into being as composition exercises requested by his teacher, Carl Friedrich Zelter. Reflecting Zelter's taste for older music, they regularly incorporate Baroque practices such as the fugue. Mendelssohn completed Sinfonia No. 9 on March 12, 1823. It has the size and weight of a full-scale symphony. In the opening movement, a slow, emotionally clouded introduction leads to a brisk, sunny allegro. There follows a songful andante and a light, darting scherzo with material derived from Swiss folk-songs that Mendelssohn had collected. The energetic, elaborately worked-out finale provides a dazzling conclusion to a remarkable youthful work.

## **MAYUMI SEILER**

Mayumi Seiler, Artistic Director of Via Salzburg, was born in Osaka, began playing the violin at three years of age, and studied at the Mozarteum while growing up in Salzburg. She is busy as a soloist and chamber musician in Europe, Japan and North America. She has recorded numerous violin concertos and sonatas on the Virgin Classics and JVC Victor labels as well as other chamber music on Hyperion and Capriccio. She has performed with conductors and orchestras such as Neville Marriner, Christopher Hogwood, Sandor Vegh, the London Sinfonia, the Royal Philharmonic, the Berlin Symphony, the Moscow Symphony, The Hong Kong Philharmonic, the Australian Chamber Orchestra and the Toronto Symphony. In addition to the current tour with VIA SALZBURG, this season includes a duo concert with legendary violinist Ruggiero Ricci in Washington DC and solo performances in London, England, Halifax and in Toronto with the Toronto Symphony Orchestra. With the support of a private benefactor, Mayumi plays a Guadagnini violin, made around the year 1740.

## **BENJAMIN BUTTERFIELD, Tenor**

Canadian tenor, Benjamin Butterfield is widely in demand for concert, opera and recital. He has appeared frequently with the Canadian Opera Company, L'Opera de Montreal and the Vancouver Opera, while overseas he has appeared at the Teatro di San Carlo in Naples, Theatre du Capitole in Toulouse, Welsh National Opera, and L'Opera Nationale de Montpellier, as well as New York City Opera, and Canterbury Opera, New Zealand. In concert he has appeared in Britten's War Requiem with the London Symphony Chorus, and the St. Matthew and St. John Passion with the Philharmonia Baroque Orchestra. He has toured extensively in Europe with Trevor Pinnock and the English Concert, the RIAS Kammerchor of Berlin and with Les Musiciens du Louvre. Mr. Butterfield has also performed with the Symphony Orchestras of San Francisco and Washington, New Jersey, Houston and Chicago. This season sees Mr. Butterfield performing *L'enfance du Christ* with L'Orchestre Philharmonique de Strasbourg, *Berlioz's Romeo and Juliet* with the Toronto Symphony under Sir Andrew Davis, *Bach Cantatas* at the BBC Proms with the Bach Choir of Bethlehem, *Il Barbiere di Siviglia* with Opera Ontario, *Messiah* in Boston with the Handel & Haydn Society and with the Detroit Symphony as well as *Handel's Alcina* and *Bach's St. John Passion* with Les Violons du Roi.

## A Message from the Artistic Director

Dear Friends:

I'm writing this from Darwin in Australia's Northern Territories, where tomorrow night I have the pleasure of appearing as guest soloist with the Darwin Symphony Orchestra. Fortunately the concert hall is air-conditioned. Outside it is 37 degrees and 90% humidity.

Before I left on this tour, I was pleased to be able to finalize our 2004-2005 season, for which you may subscribe tonight.

It's a happy and well balanced series. We're proud to be bringing the world-celebrated French pianist Pascal Rogé to conclude our season in April 2005. In chamber music we will enjoy the Vlach Quartet from Prague and the Jerusalem Trio. Our own Vancouver Chamber Choir will open the season with a widely varied, and long overdue choral offering, and our featured orchestra this year will be none other than the world-renowned and widely recorded Tafelmusik in a programme of Bach, Mozart and Haydn. For January I am pleased to have been able to invite one of Vancouver's best kept secrets - Lorna McGhee, flautist, to join with me in a mixed programme of concertos, trios and solo works for flute and bassoon, along with a small string orchestra and keyboard accompaniment. Ms. McGhee, who now lives in Vancouver, was formerly principal flutist of the BBC Symphony, the London Philharmonic and the Academy of Saint Martins in the Field, so even if you did not know of her, you have probably heard her many times on recordings of these stellar groups. Our programme will include works by Donizetti, Beethoven, Telemann, and the magnificent Suite for flute and Strings by J.S. Bach.

I showed this programme to some colleagues here in Darwin, nearly 17000 km away from home. They said that if anybody didn't like the combination which we have assembled for 2004-2005, I should please wrap the entire package up, and send it straight through to them in Northern Australia. I told them that I didn't think it would be necessary!

I look forward to seeing you all at the next concert with Alain Trudel and the winds of the CBC Orchestra. Don't forget we are going to be on National network radio for that concert in April!

Sincerely,  
George Zukerman

Subscriptions are now on Sale for Next Season.

Volunteers are available in the lobby  
to take your applications, or use the convenient  
drop box for your cheque and form.

Subscribe now!

We will sell-out fast!

*Our Next  
Concert:*

*A Wind Serenade  
with  
Alain Trudel*

*Friday,  
April 2, 2004*

